



# Newsletter

of the Society of Architectural Historians

December 2000 Vol. XLIV No. 6



# Welcome to Toronto

*Toronto does not have to devote all its energies and resources to seeking remedies for yesterday's problems – slums, ghettos and unemployment. Free of these major constraints, it can be a truly future-oriented prototypic city.*

—Buckminster Fuller (1968)

The Iroquois place-name of the city we're welcoming you to means "the meeting-place," but its 19th century nicknames are just as expressive: "Toronto the Good," which pokes fun at its stodginess (now forgotten), its proudly reticent society, and its prim neatness, but also "Hogtown," which lauds its (on going) creative messiness, proud proletarian tradition, and the solid swagger of its built environment (pigs wallowed in the muddy streets until the 1840s). These two sides of Toronto also appear in its architectural history and in the relation of the built environment to its topography. The flat or slightly undulating land of downtown (surveyed as a 10-block orthogonal grid of small units by Alexander Aitken in 1788) is broken by a few low promontories to the north, east, and west, but the entire city is asymmetrically divided by deep ravines which define neighborhoods and provide leafy natural parkland and walkways through the city (some of the tours will try to convey their importance). The orthogonal grid still defines many downtown streets, but its vast extension, (including the laying out of "the longest street in the world," Yonge Street—1,200 miles from Toronto harbour to Lake Superior!) has proved surprisingly versatile and has resulted in a fair continuity of urban scale: office-towers and dense neighborhoods of two- or three-storey homes lie side-by-side and are set in essentially the same, very walkable 18th century lay-out.

The early settlement in the 17th and 18th centuries was alternately a French and English military outpost and trading station, facing south to a good harbor between the Humber and Don rivers and standing at the head of a great portage from Lake Ontario to Lake Simcoe and Georgian Bay. The locale was ultimately chosen as the capital of Upper Canada and re-founded as York in 1793: the first official building was a large tent, salvaged and recycled from Captain Cook's South Seas expedition by Lieutenant-Governor John Simcoe. The locale's

viability was quickly confirmed by the early 19th century development of canals that linked Toronto to its northern hinterland and to the Canadian and American West as well as to Montréal and the Atlantic. Steamers plied the Great Lakes by the 1820s, and railways linking Toronto with Detroit-Windsor and Montréal-Québec in the 1840s assured the land-routes. This was a period of late Georgian classicism in urban dwellings, and a few examples such as The Grange (Henry Bowyer Lane, 1818, much extended and now part of the Art Gallery of Ontario) are still in existence; Colborne Lodge in High Park (John G. Howard, 1837) exemplifies the country-houses of the "cottage ornée" type. Toronto still retains impressive institutional buildings from this period, notably Osgoode Hall (John Ewart, 1831-2; extended and remodeled later). By the 1840s and '50s, substantial public and religious buildings came to be built in both classical and Gothic Revival styles, among them the St. Lawrence Hall at King Street East and Jarvis (William Thomas, 1849-50) and the superb St. James' Cathedral at King Street East and Church (Cumberland and Ridout, 1850-2) [these buildings will be on our tours]. With the clustering of various religious and secular institutions to form the University of Toronto in the mid-19th century, college buildings in various revival styles were planned and built, and with its 20th and 21st century buildings, the campus constitutes a 150-year treasury of parks, dormitories, chapels, refectories, and libraries integrated with the city core (a special city tour is planned as well as an evening reception and dinner).

## SAH Calendar

**Deadline for Session Proposals for the  
55th Annual Meeting (2002)**

January 5, 2001

**54th Annual Meeting**

Toronto, Canada

April 18-22, 2001

**55th Annual Meeting**

Richmond, Virginia

April 17-21, 2002

Cover: *View of Toronto Skyline. Courtesy of Preservation Services, Culture Division, City of Toronto.*

The second half of the 19th century was the great period of expansion in Toronto, as in other North American cities. The urban grid was extended, but allowance was made for suburban neighborhoods planned as parks, with impressive houses and gardens on curving streets overlooking the ravines – Rosedale was the first suburb of this kind, and its tradition was followed in various ways and at different social and economic levels by neighborhoods such as Wychwood Park (a significant Arts-and-Crafts gated community, begun 1888), and garden-city designs such as Lawrence Park (1909), Forest Hill, Leaside, and Don Mills in the 20th century (tours to these neighborhoods and their houses are planned). On the orthogonal grid, miles of middle-class houses in a surprisingly consistent vernacular (red brick 2- or 3-story double houses with a front porch on columns or piers, traditionally painted green and white) were built from the 1860s through the 1940s. This typically Toronto vernacular, quite distinct from the stone-based French tradition in Montréal, has proved amazingly versatile. It has allowed changes of use to reflect a changing population, yet it has maintained its dignity and appeal. The lack of urban decay in Toronto is famous: Torontonians, old and new, have a long tradition of preferring to live in town rather than moving to suburbs, and their preference has been strongly supported by many levels of government, community organizations, and religious groups. Toronto is not a melting-pot but a quilt: it has very strong “ethnic” neighborhoods in which relatively wealthy and relatively poor stick together, with churches, clubs, stores, and restaurants to support their identity.

A good stock remains of the inventory of public, religious, commercial, and institutional buildings from the second half of the 19th century, including grand houses. The most impressive are in the Romanesque and Gothic styles, and a core of them can be found from downtown to Bloor Street: Old City Hall (E.J. Lennox, 1889-99), Queen’s Park Ontario Legislative Buildings (R.A. Waite, 1886-93) and the George Gooderham Residence (The York Club; David Roberts, Jr., 1889-92). (These buildings will be showcased in the Romanesque and Gothic Revival tour). Further afield, but still near the central core, the contrast between the soberly Victorian Spadina House (1866 and later) and the architectural histrionics of Casa Loma (E.J. Lennox, 1909-11) can be easily experienced because the buildings are adjacent to one another.

Toronto also retains a good stock of industrial and warehouse buildings, many of them transformed

to other uses. The Gooderham and Worts complex (1859 and later) is currently undergoing transformation, and the Queen’s Quay Terminal (Moore and Dunford, 1927) has been renovated and extended for mixed-use along the Harbourfront (Zeidler Roberts Partnership, 1983). (An industrial archaeology tour showcasing these buildings is planned).

In the 20th century, middle- and lower-class housing came to dominate the urban concerns of Toronto. The Toronto Housing Company was formed in 1912 to promote construction of good houses at reasonable prices close to downtown, and the result, the Riverdale Courts (Eden Smith & Sons, 1914), was prophetic because it started a vigorous and on-going tradition of such building in every decade of the century and many styles, from the modernist Garden Court Apartments (Forsey Page & Steele, 1939-42) to the St. Lawrence Neighborhood (1976 and on-going) to Market Square (Jerome Markson Architects, 1981-3). These developments represent not just a general gentrification or “return to downtown” but a continuation of Torontonians’ desire to live, work, and seek entertainment in the dense urban environment. These needs and trends have been given resonance by Jane Jacobs (a resident since the 1960s), whose ideas have in turn strongly influenced the urban behavior of Toronto’s citizens, politicians, planners, and architects. Further impetus to density has resulted in significant “infill” housing (a tour of these downtown developments including “infill” is planned).

Parks and entertainment in the 20th century are represented in several ways: the grounds and entrance (Princes’ Gate, 1927) of the Canadian National Exhibition were the direct ancestors of Ontario Place (Craig, Zeidler & Strong, 1971). The growth of the city required new infrastructure buildings (The Gas Works), a complex and detailed transportation system, and a fine railway station (Union Station, 1913-27). The Royal York Hotel (conference hotel) is a good example of the Canadian Pacific Railway chain of hotels of the 1920s, which stretch from Montréal to Vancouver and count among their most notable examples the Chateau Frontenac in Quebec City and the wonderful resort hotel at Lake Louise (Rockies).

Skyscrapers, department stores, and mega-structures are well represented in Toronto, and their proximity makes possible a good review of periods and styles, from the Flatiron Building (David Roberts Jr., 1891-2) to the Sullivan-esque Robert

Simpson Company (now The Bay; Edmund Burke and others, 1894 on). In the 1920s and 30s, numerous office-towers were built, many of them well renovated in the 1970s-90s (some into housing units, a distinctive feature of Toronto housing typologies), and the former Stock Exchange (George and Moorhouse, 1936-7) has recently been converted to use as the Design Exchange (Saturday's closing dinner reception will take place there). The complex known as the Toronto-Dominion Centre (to the north of the conference hotel) was planned by Mies van der Rohe; work on its towers by John B. Parkin and others constituted the early years and training of many Toronto architects working now. The Eaton Centre (Bregman and Hamann; Zeidler Partnership, 1973-9) and BCE Place as well as the buildings and facilities of Roy Thomson Hall (Arthur Erickson, 1972-82) and the environments of the two major museums, the Art Gallery of Ontario and the Royal Ontario Museum, provide mixed-use commercial and cultural facilities, and the principle of mixed use in a complex urban setting was a leading design idea of New City Hall (Viljo Revell, 1958-65).

Nearly a third of Canada's population resides within 100 mile radius of Toronto; the area has been densely developed architecturally. Tours are planned to show how satellite cities have been building images for themselves (e.g., Mississauga City Hall; Edward Jones, 1980) as well as the historic town of Niagara-on-the-Lake, which has well-maintained 19th century houses and gardens (included in Sunday all day tours).

As in most modern cities, preservation issues in Toronto are on-going, and dealing with the vandalism of urban renewal policies in the 1950s-70s is a lively debate. The city cut itself off from its waterfront with 400 acres of railway lands and an elevated expressway: the plans for recapturing the city-to-water connection are part of the current architectural agenda, as are the architectural plans included in the bid for the 2008 Olympic Games. The recently announced major federal funding programme for restructuring of the waterfront promises to bring years of planning to a happy conclusion. None of these projects is without controversy, so the traditions of "Toronto the Good" and "Hogtown" are still with us.

*Guy P.R. Métraux and Alina A. Payne,*  
Local Co-Chairs, SAH 54th Annual Meeting

### From the General Chair

Today Toronto is still a crossroads of culture and cultures, and the number one tourist destination in Canada. This vibrant city is an appropriate setting for the first Annual Meeting of the Society of Architectural Historians in the twenty-first century. Toronto is a thriving global metropolis with a diverse population of 2.5 million people, who speak over 80 different languages. Voted the best global city for business in 1996, Toronto is Canada's financial center, containing the third largest stock exchange in North America and the world's largest underground urban commercial zone. With the rapid growth of the high technology and film industries in the area, the city is frequently called "Silicon Valley North" or "Hollywood North." With a vibrant schedule of performing arts, Toronto competes with London and New York to be the premier center of English language theater. Most important for the SAH, it has a rich architectural heritage ranging from native Indian sites to colonial municipal buildings. Such a progressive, dynamic, multiethnic global city reflects the commitment of the Society of Architectural Historians to serve the evolving needs of our membership in the new millennium.

The Annual Meeting will be held in the Royal York Hotel, conveniently located across from Union Station in central Toronto. When constructed between 1927 and 1929, this historic building embodied progressive, global-wide thinking. Early promotions described the structure as the largest hotel in the British Empire. Tourists flocked to the structure to ride the new fangled elevators, the first in Canada. Though such amenities are now taken for granted, the hotel continues to awe, especially after an extensive renovation in 1993. In addition to gracious period lobbies and ballrooms, and extensive modern convention facilities, the hotel boasts high tech conferencing centers, world class restaurants, and the largest kitchen in Canada, with enough space to accommodate seven jumbo 747s.

The Society of Architectural Historians' Annual Meeting in Toronto's Royal York Hotel promises to be a dynamic event. Mark the dates in your calendar, dust off your passport, buy plenty of film, and get new batteries for your calculator so you can fully enjoy the advantages of the favorable Canadian exchange rate.

*Diane Favro,*  
General Chair, SAH 54th Annual Meeting

# Buildings of the United States News

## *Guidebooks and Then Some*

With its September release, *Buildings of Nevada* became the sixth volume published in the 58-volume Buildings of the United States series. We are confident that the Nevada book will receive acclaim as a one-of-a-kind guidebook examining the totality of the Silver State's built environment. In fact, the award-winning BUS volumes are the most comprehensive and inclusive guides to American architecture ever undertaken. High-style and vernacular, prehistoric and contemporary – structures of every stripe are represented in these handsome books. No other scholarly studies or popular guidebooks examine our national architectural pat-

rimony in such an all-encompassing way. The illustrations accompanying this article suggest the variety of building types that are featured in this award-winning series.

Beyond their function as authoritative texts for the scholar or gazetteers for the general traveler, BUS volumes have less obvious but equally valuable uses. Preservationists and planners in particular have found an invaluable aide in the BUS series. By featuring not only recognized masterworks but also under-appreciated structures that merit our attention and protection, BUS volumes become significant

resources for the efforts to safeguard our architectural inheritance. In addition, each book presents case studies of successful conservation and re-use strategies from individual states or regions. Richard Moe, President of the National Trust for Historic Preservation, has praised the series: "This is a project of great importance to the Trust and the broader historic preservation movement." He underscored its value to design professionals and civic leaders as well, noting that "the series will no doubt serve as a reference for all of us concerned with community development and planning, and will point to the role preservation plays in rejuvenating communities."

Government and private-sector preservation agencies, such as the Louisiana Division of Historic Preservation and the Historic Preservation Alliance of Arkansas, are partnering with BUS on their respective volumes. These agencies understand that BUS volumes will add to and enrich the corpus of information and material on the structural landscape of their states. A fine example of the contributions BUS is making to the documentation of historic architecture is the primary research being done by Lu Donnelley and her team on



Gene and Nancy Bavinger House, Norman, OK (Bruce Goff, architect 1950-1956). Photograph courtesy of The Art Institute of Chicago.



Sawyer Mills, Dover, NH. (Architect Unknown, left 1873, right 1891) Photograph by Christopher Closs, courtesy of the New Hampshire Division of Historic Preservation.

*Buildings of Pennsylvania: Pittsburgh and Western Pennsylvania.* As part of their efforts to explore

every region in the western half of the Keystone State, Lu and her colleagues have ventured into several communities and counties which have never before been adequately surveyed. The results of their discoveries will become part of the inventories available for research and inquiry for years to come.

This SAH project has garnered the support of local and state humanities agencies, because they recognize that BUS volumes highlight the richness and diversity of our cultural heritage and advance the discourse of the role architecture plays

such as tours and lectures to connect communities with their local heritage and their physical sur-

in shaping and reflecting the world we live in. By analyzing and interpreting the built environment in relationship to geographic, social, political and economic contexts which gave rise to it, BUS volumes provide unique perspectives on the history and development of each state. Moreover, these books open our eyes to the often singular (and often unheralded) contributions made by buildings and their makers to American architectural traditions and achievements.

BUS volumes can also serve as a springboard for public programming,



Maui Jinsha Shrine, Kahalui, Maui, HI (Seichi Tomokigo, carpenter, 1917). Photograph courtesy of the State Historic Preservation Office of Hawaii.

roundings. For example, at the recent Great Basin Book Festival organized by the Nevada Humanities Committee (a supporter of *Buildings of Nevada*), author Julie Nicoletta presented a talk on her work on the Nevada volume and in a separate event led a tour of Reno based on her book. So, too, BUS volumes have the potential to become resources for teachers and students in primary and secondary schools. The BUS education task force under the leadership of Carol Krinsky and Kathryn Bishop Eckert is currently investigating how BUS volumes



Gainsewood, Demopolis, AL. (Gen. Nathaniel Bryan Whitfield, c. 1842-61). Photograph courtesy of the Alabama Historical Commission.

and the study of the built environment can be utilized to enrich the social studies curriculum and the teaching of state and local history in K-12 grades.

BUS volumes have many applications indeed. They are American architecture guidebooks par excellence; they are references and research tools for preservationists and planners; histories for exploring cultural diversity; and resources for educating adults and children. BUS is a key element in the Society's efforts to make knowledge about the built environment available and accessible to the widest possible audiences. We thank SAH members for their efforts to support and complete this monumental project.

## The BUS Team—Advancing scholarship beyond the series

BUS authors and Editorial Board members are recruited for their knowledge and expertise in their fields. In that vein, BUS is pleased to note some of their recent publications.

**S. Allen Chambers** (author of the forthcoming *Buildings of West Virginia*)  
*National Landmarks, America's Treasures: The National Park Foundation's Complete Guide to National-Historic Landmarks*  
(John Wiley & Son)

**Kathryn Bishop Eckert** (Editorial Board member and author of *Buildings of Michigan*) *The Sandstone Architecture of the Lake Superior Region*  
(Wayne State University Press)

**Antoinette J. Lee** (co-author of *Buildings of the District of Columbia*) *Architects to the Nation: The Rise and Decline of the Supervising Architect's Office*  
(Oxford University Press)

**Michael J. Lewis** (BUS Assistant Editor)  
*Frank Furness: Architecture and the Violent Mind*  
(W.W. Norton)

**Osmund Overby** (former BUS Editor-in-Chief and co-author of the forthcoming *Buildings of Missouri*) *William Adair Bernoudy, Architect: Bringing the Legacy of Frank Lloyd Wright to St. Louis*  
(University of Missouri Press)

**Christopher Mead** (SAH President and Editorial Board member)  
*The Architecture of Bart Prince: The Pragmatics of Place*  
(W.W. Norton)

**Jessie Poesch** (Editorial Board member)  
*Arthur Wesley Dow and American Arts & Crafts* (co-author)  
(Harry N. Abrams)

## MEMBER NEWS

**Mario Carpo** of the École d' Architecture de Saint-Étienne, France and **Ingrid D. Rowland** of the University of Chicago have been named 2000-2001 Getty Scholars by the Getty Research Institute. They will be in residence from September 2000 until June 2001, joining ten scholars and artists from around the world at Richard Meier's mountaintop museum complex in Los Angeles. Professor Carpo's research project is entitled "How Do You Imitate a Building That You Have Never Seen? Architecture, Archetypes, Reproductions and Reproductive Technologies." Professor Rowland, who recently translated Vitruvius' Ten Books, will investigate "The Scarith of Scornello: An Etruscan Fraud in the Age of Galileo." Meanwhile, **Mary Hollingsworth**, an SAH member from Suffolk, England joins a team of seven European researchers receiving collaborative funding from the Getty—their project is entitled "The Material Renaissance: Cost and Consumption in Italy, 1300-1640."

The Center for Advanced Studies in the Visual Arts at Washington's National Gallery of Art announced its fellowship recipients at an October 5 reception in the West Building of the gallery. **Juergen Schulz** of Brown University (emeritus) was named Samuel H. Kress Professor for the 2000-2001 academic year. **Stella Nair** of the University of California at Berkeley received a predoctoral fellowship for 2000-2001 to research "Chincero: Change and Continuity under Thupa Inca." **Debra Pincus** of Washington, D.C. joins Shelley G. Sturman of the National Gallery of Art in a paired research project under a Samuel H. Kress/J. Paul Getty fellowship to investigate the oeuvre of Francesco Righetti.

## CHAPTER NEWS

### New England Chapter Events

The chapter is pleased to announce its fall and winter calendar of lectures, tours and special events:

#### Thursday, September 14

Cesar Pelli, "Architecture as a Social Art," Margaret Henderson Floyd Memorial Lecture, Tufts University (sponsored by Tufts University with an invitation sent to our membership.)

#### Saturday, September 16

Fall tour: "Central Artery Project Update," including lectures by Alex Krieger (Harvard University), "Space, Time, and Arteries: Alternative Designs for the Surface of the Artery," and by Brian Brenner

(Parsons Brinckerhoff), "The Central Artery Project Under Construction."

#### Thursday, October 19

Fall lecture and film screening: **Richard Chafee**, "The Ecole des Beaux-Arts and Hollywood," with a screening of "An American in Paris," Brattle Theater, Harvard Square.

#### Saturday, November 18

**Thomas Hines**, "Modernism and Regionalism: The Issue of Authenticity in Early Twentieth-Century California Architecture," Harry Halverson Lecture, Wellesley College (sponsored by Wellesley College with an invitation sent to our membership).

#### Saturday, November 18

**John Coolidge** tour: **Kimberly Shilland** (Peabody Essex Museum), "The South End: Old and New."

#### Tuesday, December 5

New England Chapter, SAH, Director's Night, featuring short talks by **Elizabeth Cromley**, **Roger Reed**, **Jacob Albert**, and **Milda Richardson**.

#### Thursday, January 18

Annual Meeting: **Stanford Anderson** (MIT), "Schinkel, Behrens, an Elemental Tectonic, and a New Classicism."

#### Monday, February 19

**Isabelle Gournay**, "American Suburbia Abroad: The Transatlantic Roots of the Parisian Nouveau Village."

### Latrobe Chapter Events

The American Architectural Foundation and the Latrobe Chapter presented **Michael J. Lewis** of Williams College in a lecture entitled: "Frank Furness: Architecture and the Violent Mind," on Tuesday, November 14, 2000, 6:30 PM at the American Institute of Architects Board Room, 1735 New York Avenue, Washington, D.C. The lecture was open to the public. Tickets was \$5.00 for chapter members, \$8.00 for non-members and \$5.00 for students with ID.

In addition, the chapter announces its spring symposium, **John Joseph Earley**, **Expanding the Art and Science of Concrete**. This will be the Fourth Biennial Symposium on the Historic Development of Metropolitan Washington, D.C., organized by the Latrobe Chapter of the Society of Architectural Historians and presented at the School of Architecture, University of Maryland, College Park on Saturday, March 31 and Sunday, April 1, 2001.

The symposium will examine the life and work of



John Joseph Earley (1881-1945) who developed a "polychrome" process of concrete slab construction and ornamentation that was admired nationwide. In the Washington metropolitan area, his products graced a variety of buildings—all formed by the staff of the Earley Studio in Roslyn, VA. His uniquely designed polychrome houses in Silver Spring, Maryland are outstanding among prefabricated houses in the country, appreciated for their Art Deco ornament and superb craftsmanship.

Sessions will include papers on the development of concrete as a material, Earley's life and work, his refinement of the medium of exposed aggregate concrete and his use of patterns. A number of preservation case studies will also be presented including Meridian Hill Park (Washington, D.C.), Earley's Polychrome Houses (Silver Spring, Maryland), The Fountain of Time (Chicago, Illinois), and Baha'i Temple (Wilmette, Illinois). Sunday's session will be devoted to a bus tour of Earley's work in the Washington, DC area.

For more information or to receive registration information, contact Jere Gibber, Conference Coordinator at (703) 768-6987, email at [jgibber@aol.com](mailto:jgibber@aol.com) or visit the website at <http://www.artnouveau.org/latrobe/>.

#### **Marion Dean Ross Chapter (formerly the Pacific Northwest Chapter)**

The Marion Dean Ross/Pacific Northwest Chapter held its annual meeting in Vancouver, B. C. on Oct. 13-15. Harold Kalman headed the conference committee and Sherry McKay coordinated the chapter's first-ever double track of paper sessions. The chapter heard from special guest speaker Arthur Erickson on his design for the Museum of Anthropology at the University of British Columbia. Alan Liddle spoke on his role as supervising architect for Frank Lloyd Wright's Chauncey Griggs House in Tacoma, Washington. Stepping down after five years as chapter president, Miriam Sutermeister received a resolution of acclaim and turned over the gavel to vice president Shirley Courtois. The chapter meets next in Bend, Oregon on Oct. 12-14, 2001.

## **OBITUARIES**

**Professor Hermann G. Pundt** (Emeritus, University of Washington) died on Friday, 15 September 2000 in Donauwoerth, Germany. Pundt was born and raised in Berlin, Germany. In 1944 he began service as a Naval Cadet, and at age sixteen served

with the brigades of citizen-soldiers who defended Berlin when the Russian army attacked in 1945. He was captured by the Soviets and escaped from a P.O.W. camp in December 1945. He emigrated to the United States in 1951 and was soon drafted to serve in the Korean Conflict with an aerial intelligence unit of the U.S. Marine Corps. In 1954 he received an honorable discharge and was naturalized as a U.S. citizen the same year.

He studied architectural engineering, design and history at the University of Colorado in 1955, and from 1957 to 1960 was a student in the history of art and architecture at the University of Illinois at Urbana. He received his B.A. and M.A. in 1960 and received the Ricker Prize and the Mary McLean Travel Scholarship for independent research in Europe in 1960-61. He earned his Ph.D. with Distinction from the Graduate School of Arts and Sciences, Harvard University, in June 1969.

Pundt taught at the University of Illinois, at both the Urbana and Chicago campuses, from 1962 to 1968, and was a founder of the Committee of Architectural Heritage, a group that played a key role in the preservation of Frank Lloyd Wright's Frederick G. Robie House.

In 1968 Pundt joined the faculty of the Department of Architecture at the University of Washington, rising to the rank of Professor in 1973 and receiving a joint appointment in the School of Art, Division of Art History in 1976. He was also a member of the faculty of the College of Architecture & Urban Planning Certificate in History Preservation. He also taught in the University of Washington's Architecture in Rome program in 1977 and 1987, and he taught at the Technische Universitat, Berlin, in 1974-75 (as a Fulbright Senior Lecturer), and at Tokyo Institute of Technology in 1982.

Professor Pundt's scholarly activities focused primarily on the leading nineteenth-century Prussian architect, Karl Friedrich Schinkel (1781-1841). His publications included *Frank Lloyd Wright: Vision and Legacy* (1967), *Schinkel's Berlin: A Study in Environmental Planning* (1972; German edition 1981; Japanese edition, 1985), and he was a principal contributor and co-author for *Karl Friedrich Schinkel: Sammlung Architektonischer Entwürfe* (Collection of Architectural Designs) (1982, and subsequent editions).

Since 1976, Professor Pundt had been a member of US/ICOMOS (International Council on Monuments and Sites) and was active in preservation in

central and eastern Europe. Since 1990, he had been a member of the Gesellschaft des Wiederaufbaus der Frauenkirche, Dresden, a citizen initiative for the reconstruction of Dresden's famous Church of Our Lady, destroyed in 1945. Since German reunification, he had also lectured and consulted on preservation projects such as the Palace and Gardens of Sanssouci in Potsdam, the Bauhaus in Dessau, and the reconstruction of historic Dresden.

In the course of his more than thirty-five years of teaching, Professor Pundt was honored as the recipient of multiple awards including: The Karl Friedrich Schinkel Medal, Bauakademie, Berlin, 1981; the Victor Steinbrueck Chair, UW College of Architecture & Urban Planning, 1983; the Lionel Pries Teaching Award, students in the UW College of Architecture & Urban Planning, 1985; the University of Washington Distinguished Teaching Award, 1992; and The Order of Merit, First Class, of the Federal Republic of Germany, 1992.

Memorial gifts may be given to the Architecture Department of the University of Washington College of Architecture and Urban Planning. Funds will be used to support student scholarships. Please make checks out to the University of Washington Foundation and mail to the CAUP Development Office, 224 Gould, Box 355726, Seattle, WA 98195.

*Jeffrey Karl Ochsner*

**Rodris Roth**, 69, a curator of American domestic furnishings and cultural history at the Smithsonian Institution, died peacefully of cancer at her Washington home on Wednesday, September 13, 2000. Ms. Roth was born in Minneapolis, Minnesota. She was a graduate of the University of Minnesota and received her Master of Arts degree as a Fellow in the Winterthur Program in Early American Culture and Decorative Arts at the University of Delaware.

An employee of the Smithsonian for 43 years, she served at various times as Divisional Supervisor and as Department Chair. Upon her retirement in December, 1999, she was named Curator Emerita. She was highly respected for the quality and thoroughness of her research and for her interpretation of the resulting information. She published monographs and articles on a wide range of topics relating to the study of domestic objects, their origin, use, and cultural significance. Among her published works are *Tea Drinking in 18th-Century America: Its Etiquette and Equipage*; *Floor Coverings in 18th-Century America*; "Seating for Anyplace: The Fold-

ing Chair;" and "19th-Century American Patent Furniture." Throughout her career she regularly presented papers at major conferences and symposia in her field.

Roth was responsible for and contributed to numerous exhibitions in the National Museum of American History, including the "Hall of Everyday Life in American Past," "Going to Housekeeping," and "New and Different: Home Interiors in 18th-Century America." She was actively involved in the building, study and care of the Smithsonian's collections of household artifacts. Her collecting of documented objects on behalf of the Smithsonian was particularly notable. She was also outstanding in her commitment to constituent service and the teaching she provided to interns and other scholars.

She is survived by her two sisters, Jenner Roth, of London, England and Wilmington, Vermont, and Quilla Roth, of Washington, DC, her brother-in-law, Terry Cooper, and her nephew, Jodie Roth Cooper, both also of London, England, and Wilmington, Vermont.

*Quilla Roth*

## GRANTS, FELLOWSHIPS AND AWARDS

**US/ICOMOS (the United States Committee, International Council on Monuments and Sites)** is seeking US-citizen graduate students or young professionals for paid internships abroad in summer 2001. Past host countries have included Argentina, Australia, Bulgaria, Croatia, France, Ghana, Great Britain, India, Lithuania, Malta, Norway, Poland, Slovak Republic, Spain, Transylvania, and Turkey. These are entry-level, professional positions, where participants work for public and private nonprofit historic preservation organizations and agencies, under the direction of professionals, for a period of three months. Internships in the past have required training in architecture, architectural history, landscape architecture, materials conservation, history, archaeology, interpretation, museum studies and cultural tourism.

In some countries with convertible currency, interns will be paid a stipend equivalent to \$4,300 for the 12-week working internship. In other cases, the stipend is based on local wages. Exchanges offer partial or full travel grants. Applicants must be graduate students or young professionals with at minimum a bachelor's degree (master's degree or near completion of master's preferred), 22 to 35 years old. Applicants should be able to demonstrate their qualifications in preservation and heritage

conservation through a combination of academic and work experience; the program is intended for those with a career commitment to the field. Speaking ability in the national language is desirable. Attendance at the orientation and final debriefing programs in Washington, DC is obligatory.

Applications are due no later than February 15, 2001. For further information and to receive application forms, contact: Jennifer Perunko, Programs Officer, US/ICOMOS, 401 F Street NW, Room 33 1, Washington, DC 20001-2728; tel: 202/842-1862; fax: 202/842-1861.

Updated information on the 2001 program will be posted as available. Further general information and the application form can be found at the US/ICOMOS web site: [www.icomos.org/usicomos](http://www.icomos.org/usicomos).

**The National Endowment for the Arts** announces the first awards in its \$500,000 New Public Works initiative. The agency will provide up to \$50,000 each to ten organizations to help fund national design competitions that will sponsor a range of projects from public buildings to housing and landscape design.

**New Public Works** is intended to develop the highest quality of design in the public realm through the sponsorship of national design competitions. It is targeted to the disciplines of architecture, landscape architecture, urban planning, graphic design and industrial design.

The winning competitions include landscape projects such as an art park for the Seattle waterfront proposed by the Seattle Art Museum; a memorial park in Richmond, Virginia that reflects upon the history of slavery in the United States, sponsored by a consortium including the Black History Museum; and a master plan for the reuse of the 2,500 acre landfill at Fresh Kills, New York, sponsored by the Municipal Art Society. Architecture projects include a competition for subsidized housing units to be used as prototypes for the Chicago Housing Authority and an arts magnet school, the Booker T. Washington High School, in the developing arts district in Dallas, Texas. Other notable projects include the new Pittsburgh Children's Museum and an urban plan for that city's North Side, and the design of a pedestrian bridge as part of a large-scale infrastructure project sponsored by the Tucson-Pima Arts Council to lessen the impact of a highway interchange in the Tucson, Arizona area.

**The Getty Research Institute** announces its comprehensive grant program for 2001 and invites applications in all categories. These grants provide support for established scholars to undertake research related to a specific theme while in resi-

dence at the Getty Center in Los Angeles. The theme for the 2001-02 academic year will be "Frames of Viewing: Perception, Experience, Judgment." The residential grant categories include nine-month fellowships for Getty Scholars and one- to three-month fellowships for Visiting Scholars.

In addition to the above grants, the Research Institute offers Library Research Grants that provide short-term support to scholars at all levels to pursue independent projects that will benefit from research in the collections housed in the Getty Library; projects need not be related to the above theme.

Through a new program, the Getty Conservation Institute provides support for Conservation Guest Scholars: three- to nine-month fellowships for established professionals and scholars in conservation and allied fields to pursue independent research while in residence at the Getty Center.

The Getty Nonresidential Grant Program provides support for scholars to pursue interpretive projects on topics that will advance the understanding of art and its history. Although grantees are welcome to use the Getty Library if their projects bring them to Los Angeles, fellowships are nonresidential.

Collaborative Research Grants provide one to two years of support for teams of scholars to collaborate on interpretive research projects, including the research and planning of scholarly exhibitions. Postdoctoral Fellowships provide scholars whose doctoral degrees have been conferred within the last six years with twelve-month periods of support to pursue interpretive research projects. Curatorial Research Fellowships provide one to three months of support for curators to undertake independent research or study projects.

Detailed instructions, application forms, and additional information are available online at [www.getty.edu/lgrant/research](http://www.getty.edu/lgrant/research) or by contacting the Getty Grant Program, 1200 Getty Center Drive, Suite 800, Los Angeles, CA 90049-1685, U.S.A., 310-440-7374 (phone), 310-440-7703 (fax), [researchgrants@getty.edu](mailto:researchgrants@getty.edu) (e-mail).

**The Attingham Summer School** invites applications for its two 2001 summer study programs in England, Scotland, Ireland and Wales. The annual Summer School on the English Country House will meet from Friday, July 6 to Tuesday, July 24, 2001. Directed by Giles Waterfield and Mrs. Annabel Westman, the course will be based at three locations: West Dean, Sussex; the University of Nottingham (to visit houses such as Hardwick, Haddon and Kedleston); and Shropshire.

Houses to be visited include Arundel Castle, Petworth, Uppark, the Royal Pavilion at Brighton, the

Peak District houses noted above, together with Attingham Park, Powis Castle, Erddig, Chirk Castle, and the town of Shrewsbury. In addition, visits will be made to many private houses and collections, all in the company of distinguished experts from British universities and museums, who lecture on architecture, the decorative and fine arts, landscape and interior design, preservation and social history.

The course provides an excellent opportunity for museum curators and directors, architects, historians, preservationists, teachers, advanced students and collectors to observe in situ the enormously varied collections of the British country house.

**The 2001 Attingham Study Week** (which actually meets for nine days) will be held in the heart of England, exploring houses and collections in Worcestershire, Warwickshire, Herefordshire and Gloucestershire from Monday, June 4 through Tuesday, June 12, 2001. Members will visit Hanbury Hall, Charlecote, Hagley Hall, Soho House, Aston Hall, Ragley Hall, and Eastnore Castle, among many others. Both private houses as well as those open to the public will be visited. The course is run by Lady Goodison and Mrs. Caroline Rimell with attention to high academic standards.

Brochures and application forms for both programs may be obtained from Mrs. Sybil Bruel, 285 Central Park West, New York, NY 10024. (Tel: 212-362-0701; Fax: 212-580-9352.) *Deadline for applications for the three-week Summer School is January 31; for the Study Week it is January 15.*

## EXHIBITIONS AND CONFERENCES

**The Center for Contemporary Arts**, Anheuser-Busch Gallery in University City (near St. Louis), Missouri presents **Architect of Form and Spirit: Eric Mendelsohn in St. Louis**, an exhibition celebrating the work of the German master who designed the COCA building. Curated by Professor **Kathleen James-Chakraborty**, the exhibition will run from September 17, 2000 to March 10, 2001.

In Washington, D.C., **The Octagon Museum** presents the exhibition **Jewels in the Crown: The Architecture of the Savannah Plain** from November 10, 2000 to January 5, 2001 in the AIA Headquarters Gallery. In the Octagon itself, viewers may see **How Do We Know? Recreating Domestic Interiors**, a unique interactive exhibition investigating the process of recovering knowledge about the 1817-1828 period decoration of the house, on which the present restoration is based. The show closes on December 31, 2000.

At the **Wolfsonian Museum, Florida International University**, modern European architecture buffs may see **Dreams and Disillusion: Karel Teige and the Czech Avant-Garde**, opening on November 16, 2000 and closing on April 1, 2001. The show features a model of Teige's landmark minimalist dwelling, surrealist collages, and graphic design.

**Women Designers in the USA, 1900-2000: Diversity and Difference** will open the new exhibition galleries at the **Bard Graduate Center for Studies in the Decorative Arts** on November 15, 2000 and run until February 25, 2001. The exhibition will be accompanied by a book of scholarly essays published by Yale University Press. The exhibition culminates a Bard research project about women designers working in the United States during the last century, aiming to survey all design fields and a wide variety of ethnicities and cultures, and is curated by Pat Kirkham, a senior faculty member at BGC.

**Summer Institute in the Humanities.** From August 26 to September 9, 2001, Venice International University, with the support of The Gladys Kriebel Delmas Foundation and the Fondazione Cassa di Risparmio di Venezia, is offering a Summer Institute in the Humanities on "The Private and the Public in Venice: Absorption, Integration and Reinvention, 700-1450" for advanced graduate European and American students and recent Ph.D.s in the history and culture of Venice.

The program is conceived as involving a commitment to two-week study sessions in the summers of 2001-2002. In the intervening year students will undertake a research project that will connect some aspect of Venetian history or culture with their own research; they will present the results at the second two-week session in 2002. The same financial conditions will apply for the second summer and the same faculty will be involved.

The institute will pay travel (at current rates of exchange, up to an equivalent of \$350 for European students; up to \$1000 for American students), room and board, and a small stipend (\$15 a day) for students accepted. During the first two-week session in 2001 the program will consist of lectures and site visits in the mornings; afternoons will be free for research, visits in the city, and study.

Lectures will be held in English. The faculty will consist of some of the foremost experts on Venice, including professors E. Concina, Università Ca' Foscari di Venezia, D. Howard, Cambridge University, L. Lazzarini, Istituto Universitario de Architettura di Venezia, S. Moretti, Istituto Universitario di Architettura de Venezia, R. Mueller, Università Ca' Foscari de Venezia, G. Ortalli, Università Ca' Foscari

de Venezia, M. Piana, Istituto Universitario de Architettura de Venezia, D. Pincus, National Gallery of Art, Washington, D. Romano, Syracuse University, J. Schulz, Brown University and The National Gallery of Art, Washington, A. Tenenti, Ecole des Hautes Etudes en Sciences Sociales, Paris, G. M. Varanini, Università di Trento, R. Vaughan Schofield, Istituto Universitario de Architettura de Venezia, Wolters, Technische Universität, Berlin.

The students will be housed on the premises of Venice International University on the island of San Servolo, and all teaching with the exception of site visits will occur there. The program is open to 20 students (10 American students and 10 European students) who have been accepted by the Admission Board.

For information and application, please contact:  
Venice International University  
Summer Institute in the Humanities  
Isola di San Servolo  
30100 Venezia  
Tel: 0039 041 2719 530  
Fax: 0039 041 2719 510  
E mail: [viu@unive.it](mailto:viu@unive.it)  
<http://www.viu.unive.it>

*Application deadline: January 31, 2001.*

The **Historic Charleston Foundation** is pleased to announce its 54th Annual Festival of Houses and Gardens. The festival features tours of approximately 150 privately owned houses in 11 historic neighborhoods, strolls through private gardens, and the popular Lowcountry Oyster Roasts at Drayton Hall Plantation. The event will be held from March 15 to April 14, 2001. For tickets and information, call the Foundation at (843) 722-3405.

## CALLS FOR PAPERS

The Master's Program in the History of 19th- and 20th-Century American Decorative Arts, offered by the **Parsons School of Design**, the **Smithsonian Associates**, and the **Cooper-Hewitt, National Design Museum**, seeks papers for **Power Dining: Taste and Tradition at the Table**, a symposium on American decorative arts and material culture from colonial to contemporary times, to be held on Friday, March 9, 2001, at the Smithsonian Institution in Washington, DC.

For thousands of years, humankind has invested the simple and necessary act of ingestion with immense social significance reflected in an ever-evolving array of rules, rituals, taboos, and utensils. Americans were, and are, no exception. Possi-

ble topics for discussion include, but are not limited to, general dining history; the social conventions of dining; political and historical dining (for example, White House entertainment, tavern dining, the rise of commercial eating establishments); dining room decor, table decoration, and accoutrements such as furniture, silver, ceramics, glass, and textiles; purchasing power and dining choices; class and gender issues; ethnicity and dining culture; and regional dining traditions. Each presentation will be about twenty minutes in length. Papers are sought from graduate students, whether master's or doctoral candidates. Interested parties should submit a two-page abstract, bibliography and resume, by January 16, 2001, to: Cynthia Williams, Assistant Chair, Masters Program in the History of Decorative Arts, The Smithsonian Associates, Ripley Center 3077, MRC 701, 1100 Jefferson Drive, SW, Washington DC 20560.

The **International Committee for Architectural Photogrammetry** will hold its CIPA 2001 symposium in Potsdam, Germany from September 18-21, 2001. The committee invites scholars, photographers, architects, materials conservators and preservationists to submit papers on the conference topic: the application of traditional and modern methods of surveying and documenting historic buildings. All papers will be presented in English, and the proceedings will be published. The deadline for abstracts of no more than 400 words is February, 2001. The homepage of the symposium is: <http://www.fpk.tu-berlin.de/cipa2001>. For information contact Prof. Dr. Joerg Albertz, Technical University Berlin, EB 9, Strasse des 17. Juni 135, D - 10623, Berlin, Germany. Tel. 49-30-314-23331, e-mail: [cipa2001@fpk.tu-berlin.de](mailto:cipa2001@fpk.tu-berlin.de).

The Spring 2001 Conference of the **New England American Studies Association** will be held at the University of New Hampshire, Manchester on April 27-29, 2001. The topic will be: **Making Spaces: Travels, Tourism, Geographies, and the Construction of Place in the Americas**. We invite proposals for individual papers and panels that consider the multiple ways that spaces in the Americas have been constructed, described, visited, represented, or imagined. To be held in the restored grounds of the historic Amoskeag Millyard, the conference will examine how American spaces, both real and imagined, have been constructed and contested through time. Papers may address the entire range of topographies including (but by no means limited to) such topics as commemorative space; immigrant communities; ethnic spaces; military compounds; expatriate communities; tourist sites; eco-tourism; American spaces abroad; mapping and zoning; distinctions between public and private space; cultural and educational

exchange programs; utopias and condemned space; virtual space; hangouts; and gendered space. Panels may address any time frame or location.

As always, interdisciplinary approaches are encouraged. We also welcome proposals from educators, activists, and artists that will enrich the conference by looking to alternative formats or that take specific advantage of the location. Manchester, a city undergoing rapid economic and physical transformation, is served by several major airlines and is easily accessible from all parts of the country.

NEASA is happy to announce that the **Mary Kelley Prize** will be awarded at the conference to the best paper by a graduate student, independent scholar, or non-tenure track faculty member. Please indicate in your proposal your eligibility for the award.

Proposals of not more than 250 words and a one-page c.v. for each presenter should be postmarked by January 10, 2001. Please note that electronic submissions should not include attachments. Proposals should be sent to: Adam Sweeting, NEASA Program Committee Chair, Boston University, College of General Studies, 871 Commonwealth Avenue, Boston, MA 02215. Requests for information should be directed to [sweeting@bu.edu](mailto:sweeting@bu.edu).

**The Temple Hoyne Buell Center for the Study of American Architecture** invites submissions for its Biennial Dissertation Colloquium, scheduled for Saturday, May 12, 2001, at Columbia University. Eight to ten students from universities worldwide will be selected to present a 20-minute paper based on their dissertation research in areas related to the history, theory, and criticism of American architecture, urbanism, and landscape. "American" means any part or aspect of the American continents. Comparative and cross-disciplinary approaches are encouraged. Applicants must be enrolled in an accredited doctoral program and have completed course work and at least one year of dissertation research. Submit a complete draft of the proposed paper, including photocopies of illustrations, together with a cover sheet noting name, institutional affiliation, mailing address, phone, and email, a 150-word abstract indicating the paper's relationship to your dissertation topic; and a statement from your principal advisor certifying that you have advanced to the required stage of study. Speakers will receive an honorarium and travel stipend. Send submissions to Joan Ockman, Director, Temple Hoyne Buell Center for the Study of American Architecture, 400 Avery Hall, Columbia University, New York, NY 10027.

Additional information:

<http://www.arch.columbia.edu/Buell>.

*Submission deadline: February 9, 2001.*

## ELECTRONIC NEWS

The **Architecture Research Institute** announces the launch of [Architect.org](http://www.architect.org), an online web portal. The purpose of the web site is to provide research resources and information to the architectural and urban design community and to publish the research of the ARI. The portal provides over 350 categorized links, a global competition listing, and an extensive interdisciplinary bibliography of over 1000 entries. News is updated on a daily and weekly basis and is fed by several international news distribution agencies. Set your browser to <http://www.architect.org>.

## CLASSIFIEDS

The **Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER)**, a division of the National Park Service, seeks applications from qualified individuals for summer employment documenting historic sites and structures of architectural and technological significance. Duties involve on-site field work and preparation of historical reports and measured and interpretive drawings for the HABS/HAER Collection at the Prints and Photographs Division of the Library of Congress. Projects last twelve weeks, beginning in May/June. Salaries range from entry level positions at \$4,500 to more senior positions at approximately \$8,500 for the summer, depending on job responsibility, locality of the project, and level of experience.

*Applications Due: February 15, 2001*

For more information or to download application forms: <http://www.cr.nps.gov/habshaer/joco/summerjobs.htm>.

or contact

Summer Program Administrator HABS/HAER:  
National Park Service  
1849 C Street NW, NC300  
Washington, DC 20240  
Tel: (202) 343-9626/9618  
e-mail: [robyn\\_brooks@nps.gov](mailto:robyn_brooks@nps.gov)

*Continued on page 16*

**Classifieds** *Continued from page 14*

**Architectural Historian UNIVERSITY OF VIRGINIA - School of Architecture.** Rank open. Tenure or tenure track. Salary competitive. Begin Sept. 1, 2001. Teach undergraduate and graduate courses. Specialization in American architecture, 1600-1850 conceived broadly in relation to field and region of research and teaching expertise and historiographical/methodological approach. Ph.D. required. Send resume, statement, copies of publications and three letters of recommendation to: Richard Guy Wilson, Chair, Department of Architectural History, School of Architecture, P.O. Box 400122, University of Virginia, Charlottesville, VA 22904-4122. Review of applications will begin January 20, 2001; however, position will remain open until filled. Women and minorities are encouraged to apply. The University of Virginia is an Equal Opportunity/Affirmative Action Employer.

Betty Leake  
University of Virginia School of Architecture  
Dept of Architectural History  
Tel: (804) 924-1428  
Fax: (804) 924-4034

*RARE*  
*ARCHITECTURAL*  
*BOOKS*

*Catalogues*  
*Issued*

Charles B. Wood III Inc.  
Antiquarian Booksellers  
P.O. Box 2365  
Cambridge, Mass. 02238  
Phone: 617-868-1711  
Fax: 617-868-2960  
Email: cbw@world.std.com

**Society of Architectural Historians**  
1365 North Astor Street  
Chicago, IL 60610-2144

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

December 2000

Vol. XLIV No. 6



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.

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; email: mahe-witt@bellatlantic.net. Material on disk or email is preferable: all formats acceptable.

Editor: Mark Alan Hewitt, AIA,

**SAH Officers**

President: Christopher Mead, 505-277-2767  
1st V.P.: Diane Favro, 310-825-5374  
2nd V.P.: Therese O'Malley, 202-842-6480  
Secretary: Robert Craig, 404-894-3395  
Treasurer: John C. Blew, 312-807-4317

Executive Director: Pauline Saliga, 312-573-1365

SAH email: info@sah.org and  
membership@sah.org.  
SAH Website <http://www.sah.org>

Copyright © 2000, The Society of Architectural Historians. All rights reserved.