San Antonio is a city with a rich and diverse architectural heritage. Born of a confluence of Native American, Spanish colonial, Mexican, German and Southern cultures, it is a quintessential “melting pot” American city in the heart of Texas. This diversity is apparent in the built environment: 18th century Spanish Colonial, 19th century German and Tejano vernacular buildings, Victorian commercial structures, the Regional Modernism of architect O’Neil Ford, and the legacy of the city’s many military bases, just to name a few. Celebrated as the home of the Alamo and the Riverwalk, San Antonio is also set to be the first World Heritage site in Texas as we await the result of the nomination of the Spanish Colonial Missions to the UNESCO World Heritage List for 2015. The city has a strong tradition of historic preservation and heritage tourism that continues today. The SESAH 2015 conference in San Antonio seeks to provide a forum for exploration of the cultural diversity of the architecture of Texas and the Southeastern United States.

Summary Schedule*, October 14 - 17

**Wednesday, October 14**
SESAH Board Meeting

**Thursday, October 15**
Morning: Paper Sessions  
Afternoon: Paper Sessions  
Evening: Keynote Lecture & Reception

**Friday, October 16**
Morning: Paper Sessions  
Mid-day: Awards Luncheon & Membership Meeting  
Afternoon: Paper Sessions

**Saturday, October 17**
Morning: Tour

**Saturday Study Tour: San Antonio Missions National Historical Park**

The bus tour will visit the chain of 18th century Spanish Colonial mission complexes situated along the San Antonio River and the Mission Reach portion of the River Walk. The architectural tour will highlight the history and construction of the missions, recent and ongoing preservation projects and the World Heritage nomination of this unique cultural landscape.

*Note: (A detailed schedule will be posted on the SESAH website.)
From the President

Dear SESAH Friends,

As many of you know, I was not able to attend last year’s SESAH conference in Arkansas due to the fact that I had an emergency appendectomy the day prior to the start of the meeting. While the trip to the emergency room, surgery, and subsequent recovery was somewhat unpleasant, to be honest, the greatest discomfort came from not being to travel to Fayetteville to see my long time SESAH friends, meet new members, and embrace the extraordinary experience that is our annual SESAH conference. Fortunately, I have this fall’s annual conference to look forward too, which will be held in San Antonio October 14-17. At last count the meeting planning team had received over 40 abstracts for papers, which cover a wide range of topics. Other SESAH committees have also been hard at work in the selection process for the 2015 recipients of the organization’s various awards. I encourage you to attend this fall’s meeting and engage in the unique collegial experience that is a SESAH annual conference.

At the Awards & Business lunch, which will occur on Friday, October 16th, you will learn that the organization remains financially sound and that our membership base is steady. The latter fact is both good and, well, while not necessarily bad, one that raises interesting questions. Are we the “right size” for a regional organization? Should we be larger? Do we adequately represent the region? Do we have the appropriate membership mix of academics, graduate students, and professionals? Additional questions concern the current range of programs offered by SESAH. While we have a track record of hosting excellent annual conferences (this fall will be our 33rd annual conference) and we have published Arris (our annual scholarly journal) since 1989, are there other things we could or should be doing to support scholarship in the southeast? I will be working with the SESAH Board to address these and other questions and will bring the results of these conversations to you at the Awards & Business lunch.

This year also marks a transition in leadership. My term as president ends at the conclusion of the annual conference and Virginia Price will assume the role of president. I look forward to another successful year for our organization and I look forward to seeing you in San Antonio in October.

All the best,

Lee

Dr. Lee E. Gray
President, SESAH
Senior Associate Dean
College of Arts + Architecture
UNC Charlotte

Call for Nominations

SES AH presents the annual “Best of the South” Awards at the SESAH Conference. The Call for Nominations is available on our website at http://sesah.org/2015/01/26/call-for-nominations-bots-award-2015/

The Southeast Chapter of the Society of Architectural Historians seeks nominations for the Best of the South: Preserving Southern Architecture Award. This annual award honors a project that preserves or restores an historic building, or complex of buildings, in an outstanding manner and that demonstrates excellence in research, technique, and documentation. Projects in the twelve-state (Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas and Virginia) region of SESAH that were completed in 2013 or 2014 are eligible.

Nominations should consist of no more than two typed pages of description, and be accompanied by hard copy illustrations and any other supporting material. A cover letter should identify the owner of the project, the use of the building(s), and the names of all the major participants of the project. Send three (3) copies to:

Paige Wagoner Claassen
2608 Chesterfield Avenue
Charlotte, NC 28205

Questions: paigewagoner@gmail.com

Deadline: July 1, 2015
All Saint’s Day, 2014 found the members of the Southeast Chapter of the Society of Architectural Historians at the University of Arkansas in Fayetteville, boarding a bus for a surprising day of buildings and art in northwestern Arkansas. The first stop was a tour of the Central Square in Bentonville. Ringed by two-story brick commercial buildings and the Renaissance-revival Benton County Courthouse (1928), Central Square embodies the familiar American county seat typology. Well maintained, the square is distinguished by the Wal-Mart Museum, located in Sam Walton’s original five and dime. Just two blocks north of Central Square, however, a brief stop at the 21c Hotel suggested that all was not typical in Bentonville. The earth-toned, modernist building, punctuated by large green penguin acroterion, boasts outdoor sculpture and a ground floor contemporary art gallery.

North of the 21c hotel, a winding, wooded path led us to the exceptional Crystal Bridges Museum of American Art. Founded by an heir to the Walmart fortune, Crystal Bridges includes both outdoor sculpture and the museum designed by Moshe Safdie. Outdoor pieces, including James Turrell’s Skyspace: The Way of Color, and Luis Alfonzo Jimenez’s Vaquero punctuate an expansive trail system. As we walked the path, we passed a multitude of photo shoots for local high school seniors, engaged couples and other residents, suggesting the centrality of this new, engaging garden in the Bentonville community. Architecture students from the Fay Jones School of Architecture at the University of Arkansas joined us to discuss their participation in the relocation of Frank Lloyd Wright’s Bachman Wilson House (1954). The Usonian, originally constructed on a site in New Jersey, was in the process of being reassembled on the site, and the students have been involved with the reconstruction of the building, as well as the design of an adjacent guest pavilion.

Moving on to the main event, we encountered Safdie’s remarkable, photogenic Crystal Bridges, set into a shallow wooded valley, wrapping around and spanning a dammed stream. The painstakingly detailed cast concrete and wood structure, punctuated by undulating, skylit turtle-shell roofs, and surrounded by its outdoor sculpture collection, becomes the focal point of an almost impossibly refined, unique contemporary landscape, in stark contrast to the familiar revivalism of the Central Square, or the unconsidered big box suburbia seen elsewhere in Bentonville. Opened on November 11, 2011, the museum possesses a recently assembled, famously rich collection, focusing on American artists, and we enjoyed time exploring the sprawling building and visiting the artwork, which included works by some of America’s finest artists, but also recent works that challenge common notions of art, like a room entirely covered in knitting, or a booth manned by a friendly surrogate mother dispensing helpful advice.

Fittingly, the day ended at the Mildred B. Cooper Memorial Chapel (1988), designed by E. Fay Jones. Bent steel and wood arches evoke the Gothic without mimicry, and glazed walls allow the building to merge with its pastoral setting. A variant on Jones’ Thorncrown Chapel (1988), Cooper Chapel illustrates that northwestern Arkansas possessed a distinctive regionalism long before the Walton Family brought a global fortune to the area.
Call for Papers: New Perspectives on Art Nouveau and *Fin-de-Siècle Design*


Peter Clericuzio, The Wolfsonian–Florida International University, clericuz@gmail.com
Jessica M. Dandona, Minneapolis College of Art and Design, jdandona@mcad.edu

Much of our understanding of Art Nouveau rests on several well-known aspects of its history: its simultaneous appearance around 1890 in several renowned centers of Western art, its ties to nationalism, its complicated relationship with technology and the crafts, and its swift and certain death before the First World War. Recent scholarship, however, has begun to probe Art Nouveau from other angles, focusing on its appearance in unexpected places, its association with colonial enterprises, and its mass appeal. We invite papers that extend such new perspectives or provide surprising and alternative avenues of investigation into turn-of-the-century design, exploring its origins, dissemination, influence, and eventual demise. Did other cities or regions, such as Latin America, Eastern Europe, Africa, or the Middle East, nurture their own distinctive strands of Art Nouveau? Should we investigate the global connections between its practitioners more carefully instead of its national strands? What alternative political meanings did Art Nouveau disclose while it lasted? Was progressive design of this era merely the fashionable preserve of a bourgeois, educated class, or did it also carry currency with working-class audiences? Did Art Nouveau's association with the “feminine” reinforce existing conceptions of gender, or did it suggest new ideas about the role of the sexes in *fin-de-siècle* society? What impact did scientific discoveries have on the understanding of Art Nouveau and its relationship with nature? Other new interpretations of *fin-de-siècle* design and its many faces are welcome.

Please send a one-page abstract, a letter explaining your interest in the session, and a brief CV with your email, mailing address and phone number to both session co-chairs.

Deadline for submitting abstracts is 15 August 2015.

Applicants will be notified by 1 October 2015.

Full texts of papers will be due to session chairs by 1 December 2015.

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Don’t Forget Your SESAH Dues!

SESAH dues cover a calendar year membership. If you missed our April reminder, please renew now! Membership information is available at our website: [http://sesah.org/individual-and-group-membership/](http://sesah.org/individual-and-group-membership/)

Or you may send a check to our treasurer:

Gavin Townsend, Ph.D.
SESAH Treasurer
1631 Rock Bluff Rd.
Hixson, TN 37343

If you have any questions regarding your membership, or if you need to update your contact information, please send an email to: gavin-townsend@utc.edu