only 140 were members of the AIA. Largely associated with the northeast, the AIA spent most of its first twenty years trying to establish fee schedules and regulate competitions. Meanwhile, the Western Association of Architects was founded in 1884, primarily to establish licensing, and became a powerful force in the Midwest, especially Chicago. Much more open to new members, in 1885 it admitted Louise Bethune of Buffalo, the first woman in a professional architectural organization. The WAA merged with the AIA in 1889.

Along with the emergence of these organizations, the other major factor in the postbellum period was the development of educational programs at public and private universities. In chapter three, Woods compares the traditions of artisanal and institutional learning in drawing schools, builder’s guides, mechanic’s institutes, correspondence schools, and formal architecture programs. She contrasts the curricular ideas of William Robert Ware, usually considered the father of American architectural education because of his role in founding the programs at MIT (1868) and Columbia University (1881), with those of N. Clifford Ricker at the University of Illinois. Ware’s model was Beaux-Arts-based, with learning taking place in the design studio, while Ricker’s model was Germanic, with an emphasis on manual training, an approach that also influenced the program at Tuskegee University.

One of the great values of this book is the way Woods draws together the disparate parts of the story. Bits and pieces have been published elsewhere, but she provides a rewarding synthesis that helps one understand the complexity of the evolving profession and who was and who was not allowed access to it. While modern programs that grew out of a Beaux-Arts–influenced curriculum organized around the studio produced facile draftsmen for large architectural offices, the more practical approach allowed women, minorities, and a vast majority of small-town builders to become architects.

Woods explores the settings for architectural practice in chapter four. As Latrobe well knew, there was usually not enough design work in one city to sustain an office, and architects had to devise numerous strategies to survive. Traveling from place to place was one means; working by mail-order or publishing plan books was another. Some architects established regional practices using the railroad, telegraph, and new graphic processes to promote their work. G. P. Randall of Chicago, for example, did the first buildings for Northwestern University as well as countless small churches and public schools throughout the Midwest. Woods also surveys the types of practices in which women and minority architects engaged, noting that the former focused on residential work while the latter often depended on white and black philanthropic organizations for commissions. The main discussion in this chapter, however, is the experience of the atelier. She gives a very detailed accounting of the offices of Richard M. Hunt and H. H. Richardson, concluding that the ideal of the studio preserved over by a charismatic designer was more myth than reality. Even Richardson, whose office in his home came close to this model, ended up having to run it in a more businesslike manner as the workload increased. By the end of the century, large office partnerships and a bureaucracy of specialized workers were necessary for ambitious commercial jobs. Head designers such as Louis Sullivan, Charles McKim, or Stanford White might still have celebrity and prestige, but they could not operate without the many draftsmen, engineers, and office managers affiliated with them.

In chapter five, Woods looks more closely at the interconnected web of staff and identifies exactly who the draftsmen, building contractors, developers, and engineers were. She considers their training, how they came to their practice, and how they interacted with professional architects. She also examines the role of the client. Woods concludes that while “capitalism, urbanization, and industrialization stimulated the development of the American architectural profession,” it also “created opportunities for other experts and specialists” (166). In fact, while the corporate professional in the large office might control commercial and large-scale public work, builders and contractors continued to dominate middle-class housing.

Woods’s final chapter recapitulates her study and considers its implications for the present. She notes that while the ideal of private practice is still yearned for by the young university-trained architect, the reality is that “most jobs in the architectural market today are for employees,” especially employees of “corporations, schools, hospitals, universities or government” (174). Her argument is that while the notion of the hero-architect as sole creative genius may still be part of our mythology, even the few “stars” who emerged in history had to be practical businessmen as well. The majority of architects at any time were more men of business than designers, and our architectural histories ought to reflect this fact. Woods’s complex analysis of the culture of design, building, education, and practice is innovative and important; From Craft to Profession should be read by everyone who has an interest in American architecture.

PAMELA H. SIMPSON
Washington and Lee University

Bruno Giberti
Designing the Centennial: A History of the 1876 International Exhibition in Philadelphia

Designing the Centennial brings together for the first time an array of documents about the 1876 International Exhibition (known as the Centennial) that will make fans of world’s fairs swoon. Pictures, plans, and extended quotations from the commissioners present Philadelphia’s great exhibition in a new light. The Centennial has received far
less critical attention than the Great Exhibition in London of 1851, the Exposition Universelle in Paris of 1889, or the World’s Columbian Exposition in Chicago of 1893, and the engaging combination of so much new research and so many enticing photographs will inspire further inquiry into this fascinating endeavor. But the book is far more than an accumulation of facts about buildings or the things they contain. It considers “ideas about things,” as author Bruno Giberti states (xi). As such, it agreeably confronts the reader with challenging theories about classification, architecture, collecting and display, reception, authenticity, representation, and consumerism.

For architectural historians, the chapter on the competition will be particularly valuable. The design proposals are charming in their range and eccentricity: Edward Collins and Charles M. Autenreith submitted a semi-ellipse based on the Paris Exposition Universelle of 1867, as did Samuel Sloan, who created a chunky classical headhouse fronting an elliptical hall. John McArthur Jr. and Joseph M. Wilson designed a dramatic, cavernous neo-Gothic space with low-springing arches, and J. S. Fairfax weighed in with an eight-spoked radial plan. Francis R. Gatchel and Stephen P. Rush Jr. argued that their five-pointed star set within a pentagon offered a symbolic reference to American nationality. Calvert Vaux and George K. Radford’s outstanding scheme, a system of twenty-one almost freestanding Gothic bays, rightly attracts Giberti’s attention. The commissioners spent $20,000 in prize money, tossed out the specifications, temporarily gave the job for the main building to a team that had been disqualified, and in the end awarded the commission to in-house engineers. It was a typical Victorian competition—an artistic calamity and a colossal waste of time. Wilson and Henry Pettit collaborated, finally, on the gigantic industrial-style main building.

Chapter three focuses on the installation, addressing issues of arrangement and display. In advance of the competition, the commissioners remarked that a carefully planned and enumerated grid would best allow visitors to orient themselves, because it would reflect Philadelphia’s resolutely rectilinear city plan. This grid of knowledge was divided into two main categories, according to types of objects on view and their geographical origins. However, the designers wanted to create a spectacular vision, to entertain as well as educate. Giberti offers a wonderful quotation from Pettit, who recommended that while long vistas would convey the vastness of the exhibition, the installation should also accentuate their intersections with “exhibits of marked interest and attractiveness”; these intersections would serve as “the only reliable way to sustain the interest of visitors who move about as rapidly and incessantly as Americans generally do” (97). It is not easy to find historical documentation of designers speaking directly about installation strategy or the character of national audiences. Oddly, Giberti dismisses Pettit’s remark as unoriginal: “The observation is striking but not particularly unique; it describes the behavior of the nervous and easily distracted urban crowd as later observed by Georg Simmel and Walter Benjamin” (98). One could also argue the contrary: Pettit’s remark, expressing concern for capturing the fleeting attention of quick-moving Americans, is particularly important as primary evidence in the context of 1876, while later comments by Simmel and Benjamin are historiographically irrelevant. Pettit also wrote: “People gravitate to exhibitions, not only to see the objects displayed, but to see each other—to see the crowd and be in it” (43). Indeed, one of the ancillary benefits of Giberti’s book is that this Victorian engineer and installer emerges as a clever pragmatist who understood the difficulties of the exhibition enterprise. Pettit’s role in shaping exhibitions and theories of display deserves further examination.

The fourth chapter, “Ways of Seeing the Exhibition,” is the strongest, especially for Giberti’s close analysis of photographs. Readers (unless they are no fun at all) will thrill to see the squat obelisk made of Austrian wax, the vitrine of false teeth, and three hundred varieties of potatoes heaped in lumpy pyramids. Four hundred and eight painted plaster models of American fish, pinned in lifeless horizontal rows, were supplied by the Smithsonian Institution’s doyens of science, George Braun Goode and Spencer F. Baird. This artificial regiment of fish contrasts with the spectacular natural displays in the Colorado building. Visitors to this western outpost could see a taxidermic tableau of a mountain lion, a bear, a bison, an elk family, a few deer, and a handful of birds—predator and prey all nestled atop one another on an artificial hill. Artur Hazelius, founder of the Scandinavian Ethnographic Museum, mounted another tableau, which pushed the question of realism and representation even further: in his entry, mannequins of a Swedish peasant couple mourn the death of their baby, copied from a painting of the lugubrious subject. As Giberti convincingly explains, looking closely at the Centennial forces us to consider the blurred lines between science, art, and ethnography. And, more central to Giberti’s argument, the fair asks us to rethink the definitions of department stores, bazaars, museums, and world’s fairs. We tend to assume clear boundaries divided these institutions, but in fact the institutions had not yet been reified.

It is in this chapter that Giberti’s observations sharpen, and the Centennial comes alive in a way that it has not in any earlier book. Elsewhere in the publication, however, the writing is cumbersome and the diction unnecessarily obscure. Many concepts could be expressed more simply. The book gains little from vague statements like “as a spectacle, the exhibition was both diffused and concentrated” (149), and “these early world’s fairs formed a classified landscape traversing time and space” (219). The theory sections suffer from a pedantic tone: “Those who know Foucault are familiar with his use of spatial analogies” and “We should be reminded here of Jean Baudrillard’s early interpre-
tion of modernity.” These are minor complaints, however, especially considering the depth of Giberti’s research and the originality of his interpretations. One defect certainly not the author’s fault is that the format of the book is too small for the horizontal illustrations. Even in the appendix of enlarged plates, which must have been an attempt to alleviate the problem, the plans are still too tiny and the print too fine for readers to make good use of them.

Throughout the first several chapters, the author refers for comparison mostly to the Crystal Palace in London of 1851, the Paris exposition of 1867, and the Vienna Weltausstellung of 1873. In chapter six, however, he helpfully compares the Centennial to the Sydenham Crystal Palace, which began in 1854 as an educational and moral institution but by 1876 had become a seedy popular attraction. Like the original Crystal Palace, the Centennial closed after its six months of fame. The leftover decorative arts from the Crystal Palace were moved to the South Kensington Museum (later renamed the Victoria and Albert Museum). Philadelphia city leaders adapted this precedent by taking objects from the fair and installing them in Memorial Hall in the Pennsylvania Museum. In chapter six, we also learn about John Wanamaker’s Grand Depot department store, opened in 1906. This interior commercial space consisted of a series of concentric circles placed within a rectangular industrial building. One might be tempted to label this space a panopticon, but Giberti’s interpretation is more nuanced: the circular plan superficially resembles Jeremy Bentham’s diagram of power, but the department store’s visual system of control is considerably different, with Wanamaker’s employees meandering among the shoppers.

Giberti’s main interest seems to lie in the history and theory of consumption. In order for the theme to remain viable in this context, Giberti insists that it does not matter whether the objects at the Centennial were actually for sale—he maintains that it was in any case a site that celebrated consumer culture. He theorizes that exhibitions worked on a gradient: at one end were institutions that opposed commerce, including certain museums, while at the other were institutions that encouraged consumerism, such as department stores. In his view, the world’s fair, “as an institution in which consumption was both mystified and celebrated, in which things were perceived as both serial commodities and as unique object lessons, would lie somewhere in the middle” (204). Giberti also concludes that consumption was “profoundly social,” and that the Centennial, like other fairs, allowed a “largely middle class audience to view and understand itself as an emerging class of consumers” (153). Scholars interested in reception issues will appreciate his understanding of the complex nature of exhibition audiences. However much the founders tried to organize the material, they could not organize the people; nor could they entirely control the paths of the visitors or the meanings they took home. Readers of this book will form a similarly varied audience: historians of culture, technology, business, and architecture as well as museum theorists will find much to ponder in Giberti’s Designing the Centennial.

CARLA YANNI
Rutgers, The State University of New Jersey

Japan

J. Edward Kidder Jr.
The Lucky Seventh: Early Hōryū-Ji and Its Time
Tokyo: International Christian University
Hachiro Yuasa Memorial Museum, 1999, 450 pp., 248 illus., 20 tables. $45

The Lucky Seventh: Early Hōryū-jī and Its Time is the product of a lifetime of research by J. Edward Kidder on arguably Japan’s, and perhaps East Asia’s, most important early Buddhist monastery. In the book, Hōryū-ji’s sixty buildings, and hundreds of statues and other sacred treasures, serve as the backdrop for a wide-ranging discussion of art, architecture, and imperial, civil, and religious life and practices during Japan’s first millennium of Buddhist history.

The title refers to Hōryū-ji’s position and rank as one of the Seven Great Monasteries of Nanto, or Southern Capital, the name by which the city of Nara was known after 794, when Heian (today Kyoto) replaced it as the capital of Japan. In a court record of 796, Hōryū-ji is designated last in this eminent group, following Tōdai-ji, Kōfuku-ji, Gango-ji (alternately romanized by Kidder as Ganko-ji), Daian-ji, Yakushi-ji, and Saidai-ji. It is also, Kidder points out, the farthest south, located in Ikaruga as opposed to Nara prefecture, and hence has always been more difficult to reach than the other six. To its credit, however, Hōryū-ji’s architecture is the oldest among the seven monasteries. Four buildings at the core of its West Precinct are believed to be the oldest wooden buildings in East Asia, though their specific date continues to be argued by some of the most eminent architectural historians of Japan. Kidder places their construction as beginning in 693, during the reign of Empress Jitō, and completion by the year 711. The date of Hōryū-ji’s core buildings is just one of the countless problems addressed in this expansive study.

The book begins with a map of the site, brief information about other religious and imperial architecture in the vicinity and a few of their treasures, and an introduction to the figure whose biography is integral to the history of the monastery, the short-lived Prince Shotoku (573–622). In the second chapter, Kidder moves to a history of Japan in the sixth and seventh centuries, when it became a nation-state, evidenced by the Seventeen Injunctions (sometimes known as the Seventeen-Article Constitution), said to have been written in 604, and the Taika Reform of 645; the introduction of Buddhism, in perhaps 538 or 552; the life of Prince Shotoku; China’s