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Cover: *Kenilworth Castle Ruins, England: Great Arched Passage leading to the Great Hall (Photographs by Rumiko Handa). (See p. 33)*

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THE CHALLENGE OF PRESERVING PUBLIC MEMORY: COMMEMORATING TOMOCHICHI IN SAVANNAH

The commemoration of Tomochichi, a Native American Indian significant to the history of Georgia, illustrates the impact of changing social and political values on the preservation of monuments, the diverse means with which public memory functions, and the complex implications of commemorating an ethnic minority. Erected in the center of Percival (later Wright) Square in Savannah in 1739, the Tomochichi Monument may well have been the first public monument in America and was unique in the colonial era in honoring a Native American. The disappearance of the monument from the documentary record within a few decades and the ensuing century-long period of neglect of the Indian chief's memory speak to the precarious nature of memorials. The construction of a garden mound on the site of his grave in 1871, and its removal in 1882 to make room for a large monument to leading Savannah industrialist William Washington Gordon, initially provoked no public opposition. The gradual rekindling of interest in Tomochichi's memory and specifically in his burial site, however, led to the erection of a new monument in 1899 and to the erroneous and frequently repeated belief in the twentieth century that the Gordon Monument destroyed the Tomochichi Monument. Further commemorations of Tomochichi in the twentieth century reflected revisionist history trends and redefined his significance, placing him on par with James Oglethorpe as a co-founder of Georgia.

ROBIN B. WILLIAMS

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DOMESTICATING THE "NATIONAL OPTIC" AFTER THE THIRD REICH: PRESERVATION AND MORALE BUILDING IN POSTWAR WEST GERMANY

This article describes three of the most recurrent preservation responses that emerged directly after World War II in West Germany, each providing a physical parallel to the nation's impetus to restore morale and order after the Holocaust. What distinguishes this exercise is its attempt to apply a multidisciplinary methodology to a preservation record that is distorted and irrecoverable, particularly because the inherent motivations of reconstruction involved returning the "national optic" to relative "normalcy" as efficiently as possible. American, German, and British tallies for war damages in Germany after 1945 adopted different platforms, advancing varying estimates in a context of monumental devastation; while statistical or hermeneutical revisions continue into the twenty-first century, all must rely on the 1940s-era sources, unless new facts come to light. Perspectives that relate to postwar German reconstruction and parallel preservation concerns have emerged out of late twentieth-century scholarship in anthropology, leisure/tourism studies, monuments theory, religious history, collective memory, and national identity discourses—arenas of thought that are not necessarily, and not typically, in conversation with each other or with preservation.

Strategies under discussion include replacing destroyed heritage sites with stylistically "sanitized" replicas, cultivating ruins with modern additions, or allowing ruins to remain *in situ*—the least popular option during the immediate postwar period. Each preservation rationale correlates with regional or national morale and identity-building strategies in West Germany after Auschwitz.

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Bernd Foerster: Architect, Educator, and Preservation Activist

Bernd Foerster, FAIA (1923–2010), informed preservation education, thought, and action for more than fifty-six years. He was a pragmatic citizen-architect, who began professing the qualities and values of architecture and the environment in 1954. Growing up in Amsterdam, the Netherlands, in the 1930s, he understood the urban fabric's modern and historic buildings. Bernd lived through the Nazi occupation while working in the underground and came to the United States in 1947 to study architecture. With degrees from the University of Cincinnati and Rensselaer Polytechnic Institute, he taught architects about context and the environment and taught others about architecture and preservation of the total environment. He successfully formed coalitions to save buildings in Troy, New York, while participating in New York State and national programs as the 1966 Preservation Act became law. While dean of the College of Architecture at Kansas State University (1971–1984), Bernd established a model for preservation education programs. He continued to teach at KSU until 1999 and at Goucher College from 1996 to 2009. With stakeholders, faculty, and students, he spearheaded the preservation of small towns and rural places, including redevelopment in Manhattan, Kansas. This biography, drawn from the author's long friendship with Bernd Foerster, is enhanced by unpublished autobiographical notes and insightful memories and documents from former faculty and students.

HUGH C. MILLER
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Bernd Foerster: Architect, Educator, and Preservation Activist

HUGH C. MILLER

Bernd Foerster, FAIA (1923 – 2010), was an architect, educator, and preservation activist who informed preservation education, thought, and action for more than fifty-six years. Growing up in Amsterdam, the Netherlands, in the 1930s, he understood the urban fabric's modern and historic buildings. He lived through the Nazi occupation while working in the underground and came to the United States in 1947 to study architecture.¹ With degrees from the University of Cincinnati and Rensselaer Polytechnic Institute, he taught architects at RPI about context and the environment and taught others about architecture, historic preservation, and the environment. He successfully formed coalitions to save buildings in Troy, New York, while participating in New York State and national programs as the 1966 Preservation Act became law. While dean of the College of Architecture at Kansas State University (1971 – 1984), he established a model for preservation education programs. With stakeholders, faculty, and students, he preserved small towns and rural places and spearheaded redevelopment in downtown Manhattan, Kansas. With the same collaborators

he organized the Kansas Preservation Alliance. He continued to teach at KSU until 1999 and at Goucher College from 1996 until 2009, where he focused on the values of preserving the built and natural environments. Bernd Foerster's contributions have had a significant impact on preservation and the way we think about its value. He was an unusual man (Fig. 1).

THE FORMATIVE YEARS

Bernd Foerster was born December 5, 1923, in the Free City of Danzig,² and when he was five, his father, Joseph Foerster, died. He and his mother, Martha Foerster, moved to Amsterdam, the Netherlands, to live with her brother Erick Brumm. At a very young age, Bernd enjoyed the architecture, the places, and the spaces of the city. In the 1930s, he attended the Open Air School, designed by Johannes Duiker. He remembered that "he and his classmates liked its abundant daylight, fresh air, windows that swiveled to capture or keep out breezes, radiant heat, many plants, and occasional sunny classes on the roof terrace" (Foerster 2002, 1). This modern building was sited inside a block of apartments with facades defining the street. Much later Bernd³ realized the international significance of the school's design and how the new building fit comfortably into the existing urban fabric. He came to understand design in context.

The rich urban fabric of the old and new in the city of Amsterdam was Bernd Foerster's to explore. He enjoyed camping, ice-skating, hiking, and biking from the city to nearby towns. As a teenager, he appreciated how the facades of buildings defined the streets and canals. He understood nature and the countryside's natural beauty.

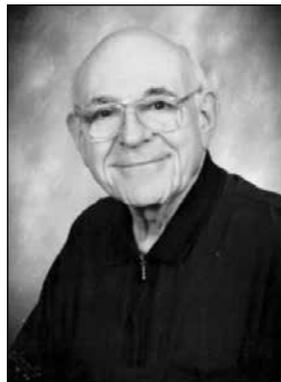


Fig. 1. Bernd Foerster, FAIA, was a natural teacher, who for more than fifty-six years challenged students at four institutions to think and learn. His ideas about buildings inspired people whether in a classroom, a municipal auditorium, or a grange hall (Photograph courtesy Enell Foerster).

Bernd was thrilled to see Hilverson's modern City Hall, designed in 1924 by W. M. Dudok. He traveled in Europe and learned how buildings of all periods formed an environment that co-existed with nature.

Bernd's high school education at the Amsterdam Lyceum was innovative, especially in its underlying philosophy and high academic standards. He studied the classics, science, and language. Idealism was expected and even mentioned in the school song (Foerster 2002).⁴ His primary education's attention to character development and ethics helped shape his character.

In May of 1940, Bernd's fascination with natural beauty, urban design, and architecture imploded with the German occupation of the Netherlands. His boy scout troop was outlawed, and at the age of sixteen, he became an active member of the underground. Bernd collected funds, posted notices, and hid escaped prisoners. This required bold moves and living with the fear of reprisal. He learned where to place his trust and how to get around the city. He witnessed the horrors of terrorism and the injustices of discrimination as friends died or disappeared. He and his family survived the hardships of occupation (Foerster 2002).

The Dutch government in exile encouraged the formation of an underground auxiliary police force to be "called up to ensure an orderly restoration of government after the Nazis were defeated" (Foerster 2002, 4). Bernd became an active member of this organization. After the occupation, in 1945, at the age of twenty-one, he became a policeman and later a sergeant detective in criminal investigation for the Amsterdam Police Force. His supervisor, impressed with his interest in architecture, arranged an interview with the judicial division of the Ministry of Reconstruction and Housing. He accepted a position as an investigator in the fraud unit where his new boss encouraged him to study law. This was a successful but short career.

BECOMING AN ARCHITECT: 1947-1957

While on holiday in the United States in 1947, Bernd Foerster visited the Architecture School at Columbia University. He was pleased that his high school

diploma and curriculum were recognized, and he was accepted into advanced placement and received a scholarship. Bernd resigned his position in the Netherlands in February 1948 and began general studies at Columbia. He focused on architectural courses, a rigorous experience under the tutelage of Dean Leopold Arnaud, who taught architectural history. The scope of this course interested Bernd, but its focus on motifs in Beaux Arts designs was not relevant; he was a modernist. He shared first place in his first design studio project, which got the attention of the dean, who arranged for an engineering scholarship. Bernd found Eugene Raskins's social and psychological aspects of architecture and city planning thought-provoking and became aware of the impact of post-World War II development and federal programs that were transforming American cities, but he never heard a reference made to preservation while at Columbia.⁵

In the summer of 1949 the scholarships ran out, leaving him with an uncertain future. A classmate invited him on a drive to see America, but by the time they reached Colorado Springs they ran out of money. Bernd decided to head east, trying to earn money teaching accordion lessons along the way. When he arrived in Cincinnati, Ohio, he discovered that the University of Cincinnati had an architectural school with a cooperative work-study program and scholarships, which would allow him to pursue his passion for architecture and to be employed full time during alternate terms.

While working in the school's cafeteria, he met his future wife, Enell Dowling, and they were married in 1950 after the end of her second year. This was the beginning of a sixty-year marriage sharing common goals in their personal and professional lives and in community projects. Life in Cincinnati was challenging, with limited funds from internships, part-time jobs, and busy school schedules. Bernd worked as a paid intern in architectural and engineering firms, where he learned office practice. In one of these offices, the principal was an engineer and an honorary member of the American Institute of Architects, an excellent mentor, who told Bernd about the AIA. During his last year as a student at the university, Bernd was hired as an instructor

teaching studio and classes. He remembers that “the faculty was welcoming and involved me in design juries” (Foerster 2002, 9).

Bernd developed his classroom skills, not only teaching subject matter but discussing real life lessons and mentoring his students (Foerster 2002). From his experiences growing up in the Netherlands, he developed integrity and honesty and understood excellence and the value of idealism. He was part policeman but mostly a visionary who inspired and bonded with his students. Bernd discovered teaching as his profession; later, he discovered preservation and advocacy.

TEACHING ARCHITECTURE AND DISCOVERING PRESERVATION

In 1954, with a Bachelor of Science in Architecture degree and teaching experience, Bernd accepted a fulltime position as an instructor in the School of Architecture at Rensselaer Polytechnic Institute (RPI) in Troy, New York, and was able to work on his master’s degree (Foerster 2010).⁶ Here he developed his lifelong mantra, “architecture is beautiful.” He taught a required introductory course to architectural students, which was part architectural history, mostly architectural appreciation. He discussed materials, details, and form, NOT style. Bernd professed “architecture IS history,” and he saw architecture in the context of the built environment (Waite 2012).

He taught a similar course for RPI engineering students with enrollment often exceeding one hundred. He believed these students should understand architecture and its contexts. Bernd’s interest in engineering developed from his scholarship at Columbia and his inspiring practical experience in an engineer’s office in Cincinnati. He also gave courses in modern engineering for the General Electric Company in 1969-1970 (Foerster 2002). This was the beginning of Bernd’s teaching “about architecture.”

Bernd’s passionate discussions of architecture became well known, and in the late 1950s he was approached by the Allied Masonry Council to write a history of masonry. He suggested a visually oriented

book, and *Man and Masonry* was published in 1960, followed by *Pattern and Texture* in 1961. Both books were about the beauty of masonry buildings and were reviewed nationally with special commendation from the American Institute of Architects.

“Design in context “ became the central theme in his architectural courses and studios. He urged students to “consider their designs in relation to the surroundings not as isolated objects” (Foerster 2002, 18). From his life in Amsterdam and his travels in Europe, Bernd understood the full meaning of “design in context” before this was a buzzword.

He had a meteoric rise from instructor to become an assistant professor in 1956. During this period his son Keith was born (1955), and Bernd designed and built a modern house on a hillside overlooking the village of Poestenkill, New York, capturing long views of the mountains. He completed his Master of Architecture degree in 1957 and expanded his scope of teaching and preservation advocacy. He and Enell became active in community organizations. In 1959 their second son, Mark, was born.

Bernd was keenly aware of the physical changes occurring around him, particularly in the Albany – Troy region, with abandoned buildings, demolition of city cores, the construction of a huge state office plaza, and highways and interchanges impacting the urban fabric and the beauty of the countryside. He brought these concerns to the classroom, and his students responded with an understanding of how their designs related to the surroundings. With his students, he was defining architectural design and architectural preservation with real-world projects.

John G. Waite Jr. (Jack Waite),⁷ who entered the RPI architectural program as a freshman in 1960, was one of Bernd’s outstanding students. A native of Troy, he helped focus attention on the city and Rensselaer County preservation projects for Bernd’s studios and classes. However, at RPI there was “no support for preservation among faculty colleagues and sometimes they were downright hostile.” In spite of the fact that Terpin Bannester had been promoting architectural history at RPI (1932-1944), the faculty culture in the 1960s was focused on new buildings as individual design statements by star architects (Foerster 2002).

Bernd also spoke outside the classroom about the beauty of architecture and its legacy and how buildings contributed to the “world as we see it.” He was developing his theme about “people and places.” He became one of the vocal idealists who expressed their concerns locally. Bernd wrote articles about architecture and community planning in the Troy and Albany, New York, and Pittsfield, Massachusetts, newspapers. He made films about his books. His film *What Do You Tear Down Next?* for National Education Television was circulated for more than ten years to universities and preservation audiences. His views were aired on television and radio. Bernd was a citizen-architect using quiet persuasion in preservation advocacy. Often, during public meetings, he suggested preservation and design solutions as alternatives to demolition (Foerster 2002).

In 1962, he was appointed a consultant to Governor Nelson A. Rockefeller’s newly organized New York Council on the Arts, which was expanding and coordinating the preservation efforts of local historical societies and funding selected projects. The council formulated comprehensive policies stressing architectural conservation, recognizing that buildings “were not saved by surveys, but by finding practical adaptive uses” The council also had a threatened-buildings program to respond to local concerns. Bernd was involved in both state and local council programs (Bullock 1966, 143-144).⁸

Bernd received funding from the council in the early 1960s for a book featuring one of the first countywide surveys of historic resources. Jack Waite, his student assistant, brought energy and insight to the project. They learned together about preservation, the process of publication, and politics. Jack Waite used this research for his RPI undergraduate thesis in 1964, impressing Dean George Dudley who changed his views about the possibilities of preservation.

Rensselaer Polytechnic Institute published *Architecture Worth Saving in Rensselaer County, New York* in 1965. The book is not a survey or catalogue of buildings in the county but an attempt to stimulate preservation by “recognizing values for judgment of quality of buildings and their environment” (Foerster

1965, 13). Without apologies, Berndt states that buildings are not saved by scholarly historical research nor by measured drawings, rather “architecture is four dimensional and to be observed and enjoyed the architecture must be experienced and to be experienced it must exist” (Foerster 1965, 13). The text concerns building types and their environmental context from city rowhouses to farmsteads and barns to abandoned country churches. Bernd’s philosophy of context, and the contributions of old and new buildings is expressed in succinct text and persuasive photographs. The book stimulated interest in architectural heritage and preservation in the city of Troy and Rensselaer County, as well as for RPI Dean George Dudley, architectural educators in other institutions, professional organizations, and the preservation press. It was Bernd’s seminal preservation publication, and his ideas were expanded in subsequent work.

Bernd’s successes as a community activist were strategic and collaborative, usually in partnership with his wife, Enell. She was often the entrée to women’s organizations and always part of the implementation of a project. They excelled in coalition building.

Bernd and Enell Foerster’s first preservation effort to receive national acclaim was a Fifth Avenue brownstone row in Troy, New York. From 1963 to 1967, they worked with the Junior League and neighborhood stakeholders to bring to the attention of city officials the potential for preservation. They co-chaired a 1966 conference on Rensselaer County, attracting statewide speakers about preservation, conservation, and planning to the unused Troy Music Hall. This called attention to this special community resource, which was soon rehabilitated. They were instrumental in encouraging the Rensselaer County Council for the Arts to buy an abandoned house and renovate it as an arts center, which became the anchor to reinvigorate Troy’s Washington Park neighborhood. Students from RPI were involved in these collaborative efforts, including restoration of buildings for low-income residents.

Bernd’s work in the 1968 successful effort to save townhouses on Elk Street near the State Capitol in Albany was not only recognized nationally

but discussed by Ada Louise Huxtable. She gives him credit for saving the townhouses slated for demolition by the New York State Bar Association. Recalling his elementary school in Amsterdam, Bernd suggested the new construction be located behind the townhouses, preserving the Elk Street facades. Huxtable quotes Bernd's hearing testimony: "This may not be the best, but they're the best we got.... The significance of Elk Street far exceeds the importance of the separate structures" (Huxtable 1097, 224-228).

BERND FOERSTER AND PRESERVATION POLITICS

In the early 1960s, Bernd discovered the world of preservation politics. He began as a consultant to the New York Council on the Arts (1962-1971) and chaired the Governor's Advisory Committee on Historic Preservation (1968-1971). He also served in the Technical Assistance Program, advising the Albany Historic Site Commission (1967-1971). These bodies were influential in selecting properties to be listed and funded.

Bernd's work in historic preservation and his discussions about the beauty of buildings and the countryside resonated with the growing national concern about the environment and historic preservation. His activities were noted by the National Trust for Historic Presentation, and in 1964, Fred Rath, its president, asked him to teach American Culture in the summer seminars offered regularly at Cooperstown, New York. He taught there until 1971 and was introduced to the growing interest in American material culture in the museum world and its application to historic preservation (Schlereth 1982).

As a consultant to the New York Council on the Arts, Bernd met Helen Duprey Bullock, Director of Information for the National Trust. She was actively working to develop constituents for the proposed new preservation law and saw the council as leading the way in defining preservation at state and local levels. Helen Bullock participated at a meeting organized by the New York Council on the Arts at the Arden House on January 15, 1966, with thirty preservationists,

including Bernd, James Marston Fitch of Columbia, and Barklay G. Jones of Cornell, to discuss the preservation bill introduced in Congress (Fig. 2).

Helen Bullock recognized Bernd's publications, preservation successes, and insights about the council's statewide programs and included him in her work; she became his preservation mentor. After the Historic Preservation Act of 1966 was passed, she arranged for Bernd's participation in the seminal National Trust workshop, "Historic Preservation Tomorrow," held in Williamsburg, Virginia, in 1967. She encouraged his plea that preservation must include not just the iconic "buildings of wealth and power but also ordinary buildings that represent all the people," resulting in vernacular buildings and broad patterns of history being worked into National Register criteria (Foerster 2002, 20).

With the support of the Governor's Office and the National Trust, Bernd and a small league of preservationists expanded the scope of preservation in New York's many small cities and rural regions, using listing in the National Register, Section 106 reviews, and other new tools provided by the Preservation Act to save threatened buildings (Waite 2012). Bernd learned about the procedures and processes of preservation and later incorporated into his work ideas from the downtown revitalization



Fig. 2. Helen Duprey Bullock and Bernd at a preservation meeting sponsored by the New York Council on the Arts at the Arden House, January 15, 1966. To the right of Bernd are John B. Hightower of the New York Council on the Arts, Barclay G. Jones of Cornell University, and Assemblyman S. William Green of New York City (back to camera) (Photograph by Marvin Lazarus, courtesy Roberta Lazarus).

for Corning, New York, and the South Street Seaport project in New York City.⁹ As a trustee of Olana (1968-1971), Bernd became aware of the challenges of governing and operating a large state historic site with National Historic Landmark buildings located in a cultural landscape.

Bernd Foerster was one of the founding members of the Preservation League of New York, but in 1971, he left all these successes to become dean at Kansas State University (KSU). In 1973, he returned

to Rensselaerville for the league's organizational conference, where he gave a talk about forming "alliances with the conservation movement ... (to) become enormously beneficial to both causes." The preservation lessons he had incorporated into his 1965 book *Architecture Worth Saving in Rensselaer County New York*, were inscribed as his "Ten Commandments of the New Preservation." These became Bernd's guiding principles for future preservation activities (Foerster 2012, 20) (Fig. 3).

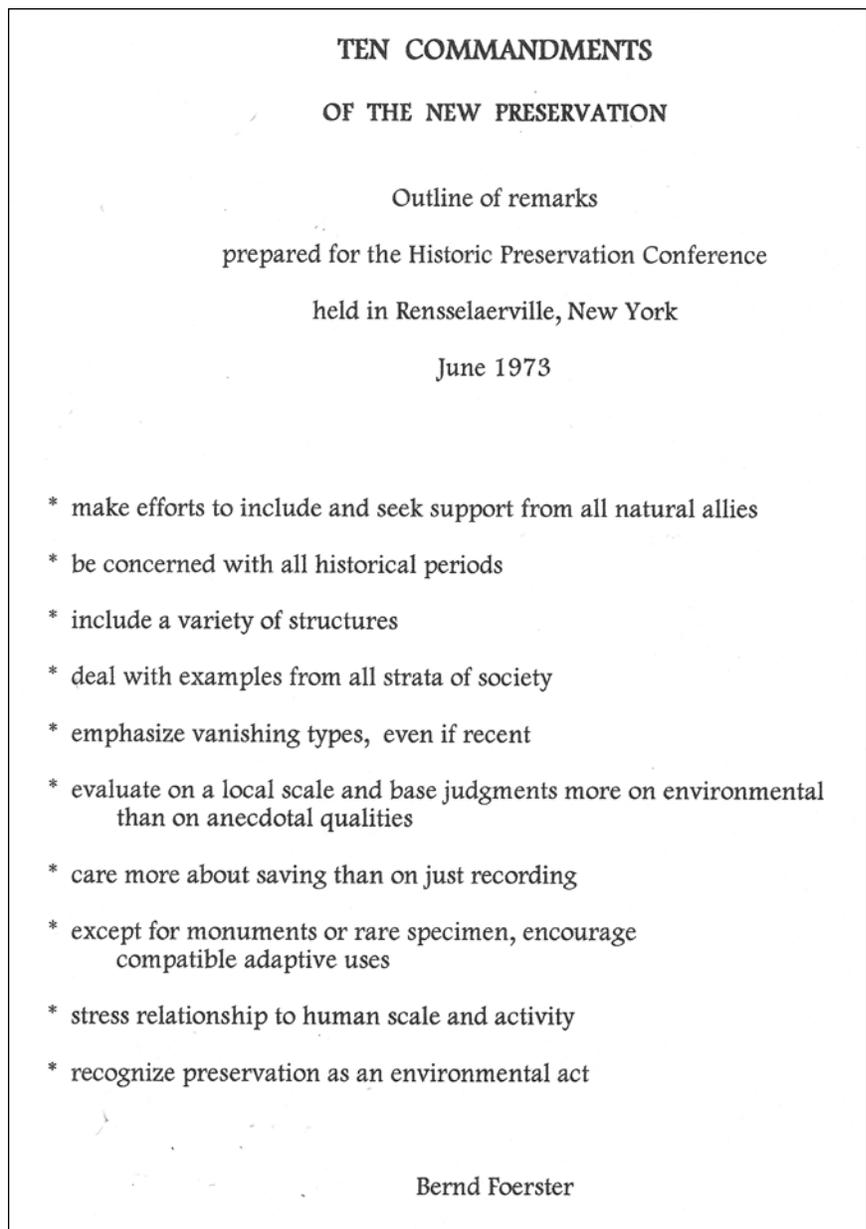


Fig. 3. These Ten Commandments represent Bernd Foerster's comprehensive understanding of buildings and the environment, his success in creating coalitions and saving buildings, and the principles that guided his life (Courtesy Enell Foerster).

BERND FOERSTER AND PRESERVATION EDUCATION

In 1954, Bernd began teaching Appreciation of Architecture at RPI, motivated by his passion for the subject. He had limited experience, knowledge, and perspective on national organizations concerned with preservation education. By 1965, *Buildings Worth Saving in Rensselaer County New York* was published. He expanded his theme of “architecture IS beautiful” to “architecture IS history.” He discussed how architectural expression meets the needs of society. For him, “buildings defined places and both can be saved with continuing or new use” (Foerster 1965, 19). He was now a full professor of architecture and teaching design in context in the studio and “architecture in context of people and places for preservation” in the classroom and in public. In the same period, his older and more academically experienced colleagues had organized preservation education with graduate degrees at Cornell, Columbia, and the University of Virginia.

The development of historic preservation education in the United States is well documented by Charles B. Hosmer Jr., Stephen W. Jacobs, David Woodcock, Michael A. Tomlan, and others. Tomlan provides a detailed overview of the development of early historic preservation courses and graduate programs organized in the late 1960s at the University of Virginia, Cornell University, and Columbia University. Each of these programs was in a school of architecture and organized by two tenured professors. As Tomlan points out, Fredrick D. Nichols and William B. O’Neill at the University of Virginia focused their preservation courses on architectural history. Stephen W. Jacobs and Barkley G. Jones organized the Cornell program around urban conservation and regional planning. James Marston Fitch and Charles E. Peterson at Columbia stressed the philosophy and theoretical aspects of the field, as well as the history of building technology (Tomlan 1994). There was a common thread of experience and leadership in professional organizations linking these men. At least one of each pair of organizers had been active in the American Institute of Architects Historic Resource Committee, the Society for Architectural

Historians programs, with the National Park Service restoration projects, or the Historic American Buildings Survey (HABS) programs (Hosmer 1981).

When Bernd began teaching in 1954, he did not enter the field with a scholarly background, nor had he worked on restoration projects or HABS documentation. He came to preservation through his passion for architecture and firsthand knowledge of built environments. His understanding of design in context began with his childhood experience in historic European cities where old and new architecture created unusual visual and social environments.

As an architect concerned with education, Bernd was aware of the changing attitudes influencing the education of architects. He was particularly concerned with educating architects about preservation. He knew his academic colleagues from Columbia, Cornell, Syracuse, Virginia, and other institutions where preservation was being taught and had strong personal views about their approach. He did not see scholarship in history or documenting and recording buildings as important to saving buildings (Waite 2012). James Marston Fitch was a model whom Bernd appreciated for his “wonderful mixture of scholarship, rebellion and street fighting.” Bernd recognized Fitch’s “marvel as a witness for preservation and had occasion to use him as an expert” (Foerster 2002, 20).¹⁰ Bernd believed in excellent new design solutions in the context of the built environment and that preservation is about finding uses and meeting human needs. He found the education of architects and the education in historic preservation programs inadequate.

Bernd was also a member of the Association of American University Professors and the Association of Collegiate Schools of Architecture and participated in their deliberations. He had concerns about educational programs focusing on star architects who created only signature buildings. He participated in discussions about curriculum content and the length of study required for the “first professional degree.” He was a proponent of interdisciplinary education among the allied professions and was concerned that the historic preservation programs conferred non-professional degrees. He advocated for university tenure and was particularly concerned about the lack of women students and faculty (Foerster 2010).

INTEGRATING PRESERVATION THOUGHT INTO EDUCATION

In 1971, after serving for two years as acting dean at the Architectural School at RPI, Bernd Foerster accepted the appointment as Dean of the College of Architecture and Design at Kansas State University (KSU). He, Enell, and their sons, Keith and Mark, regrettably left their modern house overlooking the village of Poestenkill, New York, and moved to Manhattan, Kansas. For Bernd, KSU was Act II, on a bigger stage. Here, as dean, he could write the scripts and design the sets for his expanded role in architectural and preservation education and as a citizen-architect. Bernd was able to change the way design was being taught in the disciplines and believed the principles of architecture, landscape architecture, interior architecture, planning, and preservation could be taught to all university students .

KSU College of Architecture and Design was a huge institution with a freshman class of more than one thousand. Under his guidance, the college grew 50 percent in enrollment, and faculty positions and space and financial resources doubled (Wagner 2012).¹¹ Bernd integrated the degree programs for architecture, landscape architecture, interior architecture, and planning for undergraduate and professional degrees. He established a new two-year pre-design program (PDP) required of all students before entering a specialty for the last two years of their undergraduate professional degree (Foerster 2002). Most significantly, Bernd initiated interdisciplinary historic preservation courses, believing that historic preservation was best taught through the lens of multiple perspectives (Melnick 2011). There was a core preservation full-time faculty in each discipline, as well as in new historic preservation courses and studios.

Ray B. Weisenburger was teaching architecture and urban design when Bernd Foerster arrived in 1971. Bernd assigned Ray to the regional planning department to teach urban design and preservation planning classes and studios.¹² Robert Z. Melnick came in 1974 to teach landscape architecture and courses in landscape preservation.¹³ Richard

Longstreth was recruited to teach architectural history in 1976,¹⁴ and the following year, Richard D. Wagner came to teach architecture, preservation, and economics.¹⁵

By 1977, all four faculty were teaching historic preservation in an integrated program offering master's degrees in architecture, landscape architecture, planning, and interior architecture. There were also courses and studios open to upper-level undergraduate students; talented and motivated students acquired knowledge of preservation even though they did not pursue graduate studies. Because of faculty expertise, the curriculum addressed not only preservation philosophy and theory but also preservation practice, with surveys, history, documentation, economics, and technology. The program focused on rural preservation, mostly small towns, their buildings and their environment. There was also an in-depth exploration of regional planning and rural and cultural landscape issues. The faculty organized projects to create or expand preservation studio or classroom assignments in small towns or with individual property owners. Ray Weisenberger developed a statewide program to restore brick streets and sidewalks. Richard Longstreth organized a student and faculty project to document Nicodemus, Kansas, for designation as a National Historic Site. Robert Melnick began identifying rural historic districts with character-defining features of farmsteads and shelterbelts as cultural landscapes and developed design guidelines for small towns. Richard Wagner was active with community preservation project design and details and developed imaginative funding sources. He was also Bernd's grant writer.

Even while dean, Bernd taught introductory and preservation courses in the College of Architecture and Design and as a university-wide elective. He was thrilled to lecture on stage to classes of more than two hundred students. (Mertz 2012).¹⁶ These courses, often required, were designed to make students aware that preservation of nature and buildings was a critical part of design solutions. Similar courses were offered as electives outside the college. (Wagner 2012).¹⁷

KSU took its place among American colleges with historic preservation degrees (Keune 1985).¹⁸ KSU was unique; its students received a degree in architecture, landscape architecture, planning or interior design, with specialized knowledge of historic preservation. This was perhaps the first time that a historic preservation program had a dean and four full-time faculty teaching comprehensive design theory, professional practice, and historic preservation principles in the undergraduate and graduate curriculum.

With the preservation faculty and students, Bernd had a critical mass of energy and could be proactive in opposing demolition and defining preservation statewide. He led a coordinated effort to revitalize Main Street, Manhattan, Kansas, and manage its downtown growth. A modern design for a mall in the context of older commercial buildings was built as a result of collaborative support, including citizen organizations, the KSU faculty, and Bernd and Enell Foerster (Wagner 2002). The success of the idea, design, and implementation was credited to Bernd's "clout ... integrity and honesty, occasionally to the point of bluntness" (Hacker n.d.).

Bernd took on some of these issues on his own, working for the preservation of historic buildings on the KSU campus, including the veterinary operatory and the original buildings of the agricultural college (Melnick 2011). He considered one of his major preservation accomplishments saving from demolition the burned-out Nichols Gymnasium, a campus landmark which was rehabilitated for active use.

The KSU preservation faculty and Bernd and Enell Foerster took the lead in organizing the Kansas Preservation Alliance (KPA) (Foerster 2002)¹⁹ The governor signed the charter for KPA in 1979, and Bernd and many of his faculty members served on the board. Bernd's involvement in successful projects and his accomplishments as a preservation educator resulted in his appointment to leadership roles for national and international preservation programs. A comparison of his *Who's Who in America* entries in 1970 and 1998 shows the breadth and depth of his accomplishments and his many well-deserved honors.

As at Cincinnati and RPI, he used the classroom and the dean's office at KSU for teaching life lessons, character building, and mentoring individual students. In 1978, he formalized his philosophy, based on his personal experiences and professional ethics, into the "Foerster Pledge" (Fig. 4). This pledge, with its twenty-five promises, was recited during graduation ceremonies of the College of Architectural Design from 1978 until 1984. When this tradition was suspended by the new dean, Bernd "administered" the pledge to his students in his office after graduation. To read the pledge is to know Bernd Foerster (Spenser 2012).

DEFINING AND PRESERVING THE BUILT ENVIRONMENT

In thirteen years as dean, Bernd focused on excellence in design and on integrating historic preservation into subject specialties. He stepped aside in 1984; he was sixty-one years old. The architectural faculty wanted KSU to become a big "D" design school, and the new administration let the preservation program fade. Bernd Foerster did not!

In 1984, he returned full time to teach courses about architecture and preservation until he retired from KSU in 1996; he continued to teach part time until 1999 (Weisenberger 2012). Bernd taught graduate courses with titles like "People and Places," often filling the 250-seat Foerster Hall at KSU. He spoke with authority and regularly gave forum lectures to knowledgeable audiences about preservation and the challenges of modern society. He formulated "Foerster's Law" about the truisms of historic preservation and wrote about "preservation means love" (Foerster 2011-2012).

In 1996, he found a new challenge teaching preservation to older graduate students in small classes for the Master of Arts in Historic Preservation program at Goucher College (1996-2009).²⁰ His introductory course involved total immersion in architecture, preservation, material culture, and the environment worldwide. With full-time assistance from Enell, he taught ten to fifteen first-year students from diverse backgrounds, whose average age was thirty. For ten days he and Enell were with the students from breakfast until the end of

FOERSTER PLEDGE

We will be humble in our approach to the natural environment, and recognize that there are some areas so important, so fragile or so beautiful that we must leave them alone.

We will sharpen our ecological conscience and strive not to squander resources.

We will pay attention to the long-range effects of our decisions.

We will recognize our work as part of a larger whole.

We will consider the local climate and terrain.

We will strive to contribute to the environment, and try to relate well to what already exists.

We will respect the past, local traditions and regional differences.

We will be appropriately modest, and not make our work monuments to our own ego or that of our clients.

We will be sensitive to the needs of all users of the environments we help to create or preserve, and will enhance rather than overwhelm human activity.

We will fairly represent the interests of our clients, but not compromise our professional judgment or our conscience.

We will serve our clients faithfully, but not at the expense of others.

We will try to avoid conflicts of interest and be open about them when they arise.

We will be loyal to those who employ us as well as to those who work for us.

We will be honorable in our dealings, seek fair compensation for what we do, and give it to those who render us service.

We will acknowledge the achievements of others, and not attempt to enhance our image by diminishing theirs.

We will admit our limitations and do only those things that we can do well; where we lack professional knowledge, ability or skill we will seek the aid of individuals who are qualified.

We will insist on quality in our work, and encourage it in the work of others.

We will continue our learning and keep abreast of developments in our specialties.

We will actively participate in the affairs of our profession and--as much as we are able--contribute to the life and future of our community.

We will have integrity in our relations with others and in facing ourselves, and we will strengthen our personal, intellectual and artistic honesty.

We will be demanding of ourselves, and realistic in our expectations of others.

Whatever we do, we will bring love to our work, and seek perfection even in menial tasks.

We will look in others for qualities that we admire and make every effort to strengthen those qualities in ourselves.

We will seek the courage to be vulnerable, and to care.

We will recognize that before we can be professionals we must be individuals whose character matters more than skill, and whose decency is more important than success.

Fig. 4. The Foerster Pledge was read by all students graduating from the KSU College of Architecture and Design when Bernd was dean. It evolved from his Ten Commandments as a code of ethics reminding students of their responsibilities in their profession (Courtesy Brenda R. Spencer).



Fig. 5. Bernd and Enell at the Kansas Preservation Conference, June 2010. Enell was Bernd's wife for more than sixty years, an active partner in his preservation coalition building and projects. For the fifteen years he taught at Goucher College, they were always seen together (Photograph courtesy Brenda R. Spencer).

lectures after dinner. The classroom was a stage for learning with “changing scenes.” Enell helped with classroom logistics, slide projection, discussions, and class exercises. The students bonded with one another and with Bernd and Enell. In the ensuing years he mentored students returning to summer residency. With the magic of Bernd Foerster, they became family.

Bernd's first love was his wife and his sons. This love of family influenced his passion for preservation and for his students, with whom he shared his family's joys. However, he rarely talked about Mark's death in 1979, nor other disappointments in his life (Foerster 2012). He lived with the positive and the pleasure of grandchildren and great grandchildren. Some Goucher students found in Bernd and Enell's relationship and love of family a yardstick for their own marriages (Fig. 5.)

LEARNING FROM BERND FOERSTER

For more than fifty-six years, Bernd Foerster as an architect, educator, and preservation activist influenced preservation thought and action. For the ten to fifteen new Goucher students each year, Bernd's “immersion in preservation” sometimes was numbing. The 2006 Class made T-shirts saying “I HAVE BEEN BERND! Architecture worth saving means joys worth reliving. Civilization worth preserving.” This class got it! So have thousands of students, civic leaders, and the general public who learned to appreciate architecture, to find buildings worth saving, and to see the world around them. Many were inspired to excellence in design or joined the preservation crusade. Some were moved to “take the veil,” becoming preservation professionals.

More than a few became leaders in architectural design, landscape architecture, urban planning, preservation activities, teaching, and education administration.²¹ Bernd became their lifelong mentor. For all of these people Bernd was the inspiration. To them Bernd would add:

I have known real fear and that makes life precious.

I have learned to be grateful and to appreciate small things.

I care deeply about natural beauty, and about the results of human creativity.

I advocate the preservation of the best of both.

I consider myself an extremely lucky person, and that is because of Enell and the many people who have inspired us and have been kind to us over the years.

Especially, I appreciate the students and faculty colleagues that I have encountered. (Foerster 2002, 21).

To this, Joseph Fama²² would say, "You taught us well, Sir."

Bernd Foerster died on November 8, 2010; he was close to eighty-seven years old. At a memorial service on December 9, 2010, three former students read the Foerster Pledge. "He was a wise man who taught the importance of valuing our surroundings" (Spencer 2012).

HUGH C. MILLER
Goucher College
Baltimore, Maryland

Hugh C. Miller, FAIA, is an architect-planner living in Richmond, Virginia. Since 1959, he has worked on historic preservation planning and conservation projects and in preservation management and education. He was Chief Historical Architect for the National Park Service (1979-1988) and Director of the Virginia Department of Historic Resources (SHPO) from 1989 to 1994. He began teaching in 1970 at the Middle East Technical University, Ankara, Turkey, as a lecturer presenting a course about historic site

management and participating in preservation studio projects. He continued to teach preservation as a visiting lecturer at universities in the United States. He organized and presented training workshops, "Maintenance is Preservation," to trades mechanics and decision makers in the National Parks Service, Parks Canada, and the National Trust, as well as other organizations (1973-1988). Since 1996, he has been teaching in the Master of Arts in Historic Preservation program at Goucher College. In 2007, he received the James Marston Fitch Preservation Education Lifetime Achievement Award.

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ENDNOTES

1. In "My Life Before Goucher," Bernd Foerster describes his early life, 1923-1947, including details of the Nazi occupation of Amsterdam. He had not previously discussed these stories in public.
2. Danzig is a Baltic seaport now known as Gdansk. The Free City of Danzig existed between 1920 and 1939. See www.zum.de/whkmla (accessed 2/7/2012).
3. The author, as a personal friend of Bernd and Enell Foerster, is using their first names, as they preferred.

4. Bernd Foerster's high school principal was recognized in 2000 as one of the hundred most admired citizens of Amsterdam in the twentieth century.
5. Tomlan 2012 noted that James Marston Fitch was teaching general subjects, including architectural appreciation, in the architectural school in that period. However, Bernd Foerster never mentions meeting Fitch at Columbia.
6. Bernd Foerster, in an interview July 31, 2010, noted that at that time architectural schools needed teachers with any experience.
7. John G. Waite Jr., FAIA, grew up and still lives in Troy, New York. He entered RPI in 1960 and graduated in 1964 with a Bachelor of Science in architecture and a Bachelor of Science in building science. He received a Master of Architecture degree with studies in historic preservation from Columbia in 1966. He worked on the staff of Ralph G. Schwarz at the Ford Foundation when it was involved with the Whitehill Study (1968) and the South Street Seaport project in NYC. From 1969 – 1975, he was the senior historical architect for the New York State Historic Trust. At this time, he worked with the New York Council on the Arts and Bernd Foerster on preservation projects. He entered private practice in 1975 and now practices as John G. Waite Associates.
8. Helen Bullock's 1966 essay discusses the New York Council on the Arts policies that Bernd Foerster incorporated into his own work"... the environment is dominated by architecture"; "the aesthetic relationships of buildings are the surrounding architecture"; and "purely archival approach is not an end in itself for (county) surveys" (Bullock 1966, 144).
9. Bernd knew Norman Mintz before the 1974 Market Street project in Corning and Ralph Schwarz, who helped organize commercial revitalization in New York City.
10. Bernd Foerster was the recipient of the James Marston Fitch Lifetime Achievement Award from the National Council for Preservation Education in 2002. He was pleased to get an award named for an individual he admired.
11. The population of KSU grew from 13,800 in 1970 to 19,500 in 1980 and then decreased to near 17,500 in 1985. The increase in enrollment in the Architectural School was partly due to the fact that students from Missouri were allowed to pay in-state tuition to attend Kansas architecture schools.
12. Ray B. Weisenberger taught architecture and planning from 1964-2005 at KSU. While completing a Master of Planning degree from Cornell in 1964, he took preservation courses and worked on projects with Jacobs and Jones. For eight years, he worked for an architectural firm in Chicago on preservation projects. He was a licensed architect and landscape architect when he came to KSU. He became an integral part of the historic preservation program, teaching classes, and studios, and was involved in KSU community outreach programs. He served as associate dean 1993-2005, carrying on the tradition of KSU public service in preservation and worked with the Kansas Preservation Alliance (KPA) for more than fifty years.
13. Robert Z. Melnick was recruited by Bernd in 1974. He received his Master of Landscape Architecture degree from SUNY College of Environmental Science and Forestry in 1975. At KSU, he taught landscape principles, design, preservation, and history of landscape architecture to landscape architecture, planning, architecture, and even to interior design students. Robert Melnick's studios developed preservation guidelines for small towns in Kansas. At the same time, he had a contract with the National Park Service to define cultural landscapes and rural historic districts as resources to be managed (1979-1984). Robert Melnick left KSU in 1982 to join Kenneth I. Helphand teaching landscape preservation at the University of Oregon. He later became chair of the Landscape Architecture Department and served as Dean of the College of Architecture and Allied Arts. When Robert Melnick left KSU, he sold Bernd and Enell Foerster his house. Bernd Foerster liked to say that they lived in one of the oldest stone houses in Manhattan, Kansas.
14. Richard Longstreth came to KSU in 1976. With his degree in architecture and knowledge of his father's practice with Richard Neutra, he applied scholarship from his Ph.D. research in architectural history to his courses and in design and preservation studios. He effectively conveyed architectural historic values to property owners and decisionmakers, describing the aesthetics of vernacular 19th buildings in small towns and defining the evolution of early 20th century modern commercial architecture in Kansas cities. In 1983, he left KSU to teach in the preservation program at George Washington University (GWU) in Washington, DC. He now is Director of Historic Preservation and Professor of American Civilization at GWU.
15. Richard D. Wagner came to KSU from Iowa State University in 1977. An architect with a Ph.D. in economics, he brought his knowledge of architectural practice and the application of materials and detailing to design courses and studios. He presented courses in the basics of economics used in evaluating preservation decisions on the micro scale of a building or the macro scale of rural Kansas. He left KSU in 1985 and organized the Main Street Center for the National Trust in Washington, DC. In 1996, he initiated and is Director of the Master of Arts in Historic Preservation program at Goucher College, Baltimore, Maryland. He is also a partner in the architectural firm of David A. Gleason Associates in Baltimore.
16. David R. Mertz, a former student, remembers, "The faculty tried to avoid auditorium classes"... Bernd Foerster fought the administration to keep his large class. Students from agriculture, home economics, engineering, as well as arts and sciences were excited by his discussions of the 'joy of architecture and buildings worth saving'."
17. Richard D. Wagner recalls that Bernd Foerster had a close relationship with the dean of the Engineering College at KSU, but no formal courses were organized. Engineers often attended Bernd's university-wide elective course.
18. A tabulation of an NCEP list shows that by 1978 there were 20 universities offering undergraduate or graduate degrees in preservation, 11 including KSU were in schools of architecture.
19. The governor signed the charter for KPA in 1979. Bernd and many of the KSU faculty served on the KPA board. Ray Weisenberger was very active and received the 2010 Lifetime Achievement award from KPA.
20. In 1996, Richard D. Wagner, who taught architecture and preservation with Bernd at KSU, established a Master of Arts in Historic Preservation program at Goucher College, Baltimore, Maryland. This is a limited residency, distance-learning program requiring students to be on campus for two weeks each year. Bernd Foerster was the senior faculty member teaching the introductory course in historic preservation (1996-2010).

21. Bernd Foerster is given credit for eight of his preservation faculty and students who became successful education administrators active in preservation.
22. B. Foerster letter to J. Fury, August 23, 2010. Bernd Foerster, when dean at RPI, appointed Joseph Fama as a student volunteer to run the Troy Architectural Program (TAP). In 1990, Bernd congratulated Joe Fama, who was still running this successful program in Troy; "You taught us well, Sir" was Fama's response.
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