Women In American Architecture 1888-1988

"That Exceptional One"

THE AMERICAN ARCHITECTURAL FOUNDATION

The Everyman Bar

"That Exceptional One: Women in American Architecture, 1888-1988" is organized and circulated by the American Architectural Foundation and the AIA Women in Architecture Committee. The exhibition will premiere on May 15, 1988, at the AIA National Convention and Design Exposition in New York City before traveling nationwide during its three-year tour.

The American Institute of Architects, founded in 1857, is a voluntary not-for-profit membership organization representing more than 54,000 architects and architectural professionals in nearly 300 state societies and local chapters stretching from Maine to Guam.

The mission of the American Architectural Foundation, the publicly oriented arm of the AIA, is to advance the quality of American architecture by stimulating the public's awareness and understanding of architecture and its related arts.

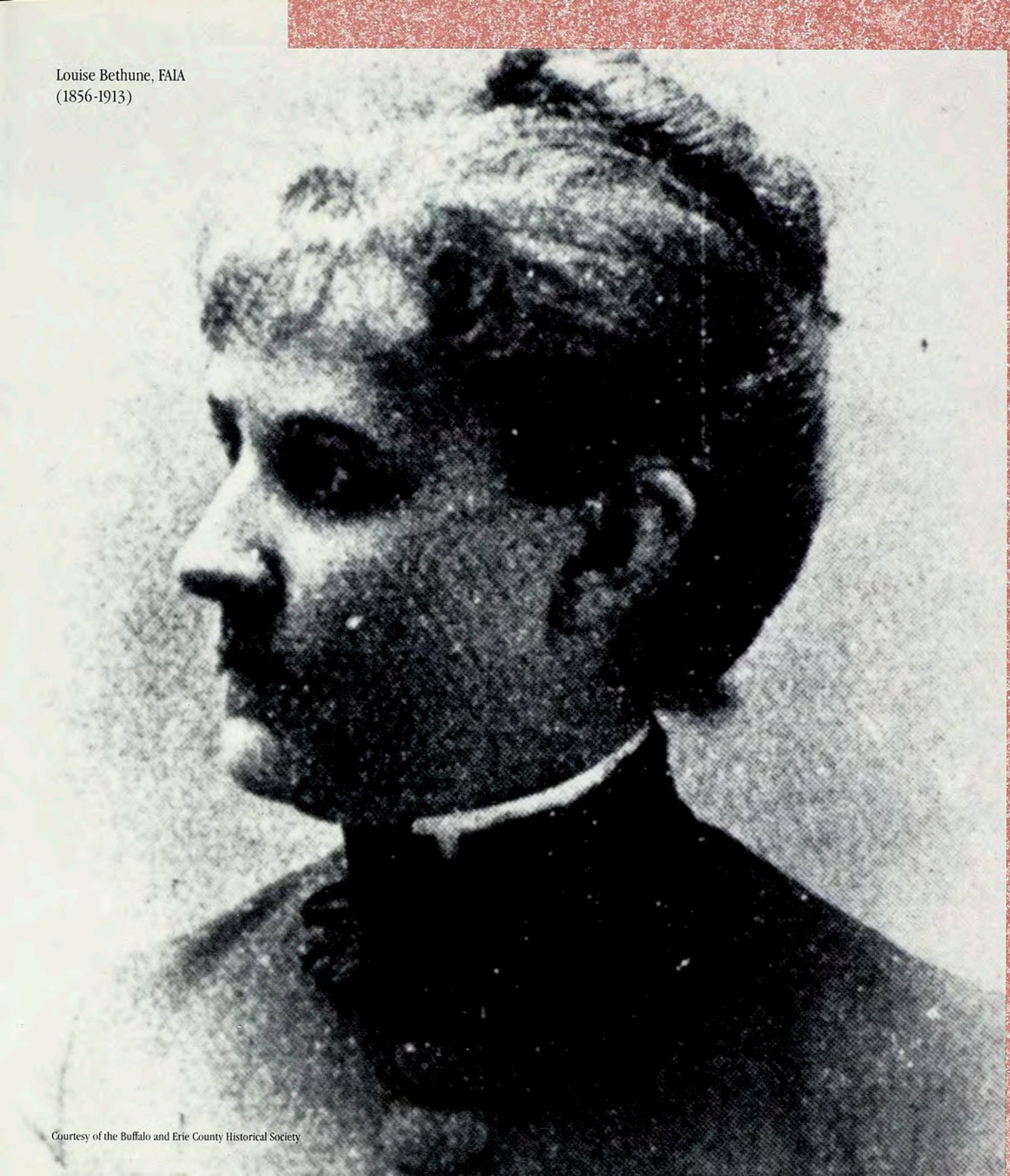
"I cannot, in whole conscience, recommend architecture as a profession for girls. I know some women who have done well at it, but the obstacles are so great that it takes an exceptional girl to make a go of it. If she insisted on becoming an architect, I would try to dissuade her. If then, she was still determined, I would give her my blessing—she could be that exceptional one."

Pietro Belluschi, FAIA,

1972 AIA Gold Medalist,

from the 1955 New York Life Insurance Company brochure,

"Should You Be an Architect?"



Louise Bethune, FAIA
(1856-1913)

Courtesy of the Buffalo and Erie County Historical Society

The exhibition has been supported by a generous grant from the W. Alton Jones Foundation.

Publication of the catalog has been supported by the Faulkner Catalog Fund of The American Architectural Foundation.

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Courtesy of the MIT Museum

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(1868-1953)

Art Museum
MIT student thesis drawing
Circa 1901

A Message from the President of The American Institute of Architects

The American Institute of Architects is privileged to sponsor this major national exhibition on the history of women in architecture. "That Exceptional One: Women in American Architecture, 1888-1988" serves not only as a tribute to the contributions already made by women to the designed environment, but as a visible, tangible expression of the commitment of the AIA to expanding even further the role of women within the architectural profession.

A particularly auspicious time for this exhibition, the year 1988 marks the 100th anniversary of the election of the first woman to membership in the AIA, American architecture's professional society. In 1888 Louise Bethune began the long, and sometimes arduous, process of winning acceptance for women within a traditionally all-male profession. Her accomplishments foreshadowed those of thousands of dedicated women who followed her, and today still serve as an inspiration for those who seek even greater participation by women in architectural practice. Importantly, the number of women members of the Institute has increased over a thousandfold in the past decade alone, reflecting the priority placed by the AIA to breaking down once and for all barriers to equality and full participation within the profession.

The AIA is proud to sponsor this exhibition in the hope that it will be not only educational, but inspirational, accelerating the momentum of change and drawing more and more talented young women to a career in architecture. But "That Exceptional One" is not only a testament to a century of social progress; it is an acknowledgment of a century of architetcural achievement, a celebration of the enrichment of hundreds of cities and towns through the creative talent and professional skill of America's women architects.

Ted P. Pappas, FAIA
President
The American Institute of Architects

A Message from the Chair of the AIA Women in Architecture Committee

"That Exceptional One: Women in American Architecture, 1888-1988" takes its name from a 1955 article for young students written by AIA Gold Medalist Pietro Belluschi, FAIA, who wrote that he could not in "whole conscience recommend architecture as a profession for girls."

This statement has very personal meaning for me. In 1955, I was twelve years old and had decided to become an architect. My parents had the good grace not to mention that the field did not have many women, and even put me in touch with Louise Hall, AIA, for advice on what courses to take.

Having gone to the public library to read more on my chosen profession, I was stunned by Belluschi's pronouncement. The belief that architecture was an unsuitable career for women was reiterated many times by my school principal, guidance counselor, and numerous others. In the end, none of these voices dissuaded me, but I will always recall the frustration and dismay I felt that afternoon in the library.

Presented in its historical context, the title was selected to show the changing composition of the profession. Today, women are no longer "exceptions" to the "rule" of the traditionally male-dominated profession and need not be "exceptional" to be an architect.

In the 23 years since Belluschi penned "Should You Be An Architect?" the profession has changed dramatically. More women are enrolling in schools of architecture, more women are graduating and entering the architectural workforce, and more women are successfully practicing architecture.

Throughout the United States, women contribute to the profession in a variety of ways. They are intern-architects, firm principals and partners, educators, designers, production managers, computer specialists, business managers, and representatives for government agencies and corporate clients.

This exhibition is the culmination of several years of work by the AIA Women in Architecture Committee and is intended as a celebration of the accomplishments of women over the past century.

Ortrude B. White, AIA
Chair
AIA Women in Architecture Committee

Preface

"That Exceptional One: Women in American Architecture 1888-1988" commemorates the 100th anniversary of the election of the first woman, Louise Blanchard Bethune of Buffalo, New York, to membership in The American Institute of Architects. The idea for this exhibition on a century of achievements by women came from the AIA Women in Architecture Committee.

We are grateful to the many institutions and individuals who have generously allowed the American Architectural Foundation access to their repositories and material. We thank the AIA Archives; the AIA Archive of Women in Architecture; The Art Institute of Chicago's Ryerson and Burnham Libraries; The Boston Athenaeum; The Buffalo & Erie County Historical Society; California Polytechnic State University's Special Collections, University Archives; The California State Archives; Harvard University's Frances Loeb Library and The Schlesinger Library, Radcliffe College; The Library of Congress; The MIT Archives; The MIT Museum; The National Archives; The National Park Service; The New York Historical Society; The Skidmore, Owings & Merrill Archives; Smith College's Sophia Smith Library, Archives and Special Collections; The University of California at Berkeley's College of Environmental Design; and, The University of California at Santa Barbara's University Art Museum, Architectural Drawing Collection.

We are indebted to the exhibition advisory committee for their guidance: Carol Ross Barney, AIA, Women in Architecture Committee representative; Margaret Henderson Floyd, Chair of the Department of Fine Arts at Tufts University; Elizabeth Grossman, Assistant Professor of Art and Architectural History at the Rhode Island School of Design; James Stewart Polshek, AIA, Principal, James Stewart Polshek and Partners; Anne Radice, Director, National Museum of Women in the Arts; Carol Sakata, AIA, Women in Architecture Committee representative; Helen Searing, Alice Pratt Brown Professor of Art and Architectural History at Smith College; Richard Guy Wilson, Associate Professor of Architectural History at the University of Virginia; and Tony P. Wrenn of The American Institute of Architects Archives.

Therese Ildefonso, Project Director and Staff Executive, AIA Women in Architecture Committee, and Judith Schultz, Curator of Exhibitions, the American Architectural Foundation, deserve special recognition for their herculean efforts to develop, coordinate, and produce "That Exceptional One: Women in American Architecture, 1888-1988." Special thanks also go to Tony P. Wrenn for his continued interest and support for the exhibition and women in architecture and to Marilyn Montgomery, Director of Development, the American Architectural Foundation, for her expertise. At the outset, Beverly Sanchez and Mary Means helped provide vision for the exhibition. Susan Hecht provided powerful enthusiasm for the project during critical periods of development.

Those who also deserve recognition include Laura Greenberg for animating the exhibition script with her prose; Lisa Hartjens for enlivening the exhibition panels through her research for images; Beth Miles for enriching

the exhibition with her design; Matilda McQuaid for her consummate and tireless research for this exhibition during 1984-1986; and, Vivian Lea Young, Elizabeth May, and Millie Riley for their invaluable services.

We also express our gratitude to those individuals who submitted material to the AIA Archive of Women in Architecture. These materials enabled the AIA Archive to establish a significant collection. We encourage your continued interest and submittal of additional material.

The Faulkner Catalog Fund of the American Architectural Foundation generously provided funding for the publication of this catalog. The National Endowment for the Arts, the College of Fellows Fund of the American Architectural Foundation, The Graham Foundation for Advanced Studies in the Fine Arts, and Mrs. Jefferson Patterson of Washington, D.C., provided support for initial exhibition research.

We are also especially grateful for the generous grant from the W. Alton Jones Foundation.

James Perry Cramer
President
The American Architectural Foundation
May 1988

We also thank the many AIA chapters and members who contributed to the exhibition fabrication:

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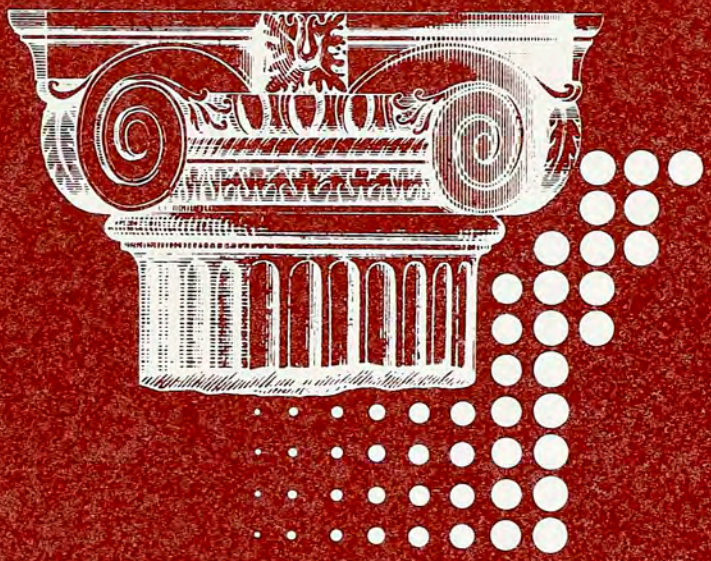
"That Exceptional One: Women in American Architecture 1888-1988"



Introduction

On April 4, 1888, Louise Bethune, a designer of schools, factories, and public buildings in Buffalo, New York, became "that exceptional one," the first woman elected to membership in The American Institute of Architects.

Addressing the Women's Educational and Industrial Union in an 1891 speech on "Women and Architecture," Bethune remarked, "The future of woman in the architectural profession is what she sees herself fit to make it."

She also stated: "Women have entered the architectural profession at a much earlier stage of its existence even before it received legislative recognition. They meet no serious opposition from the profession nor the public. Neither are they warmly welcomed. They minister to no special needs of women and receive no special favors from them. . . ."

The exhibition "That Exceptional One: Women in American Architecture, 1888-1988" attempts to shed light on what, over the course of a 100 years, women saw fit to make of the architectural profession. It portrays a century of women's achievements in the architectural profession and illustrates the impressive quality, diversity, and breadth of their work.

The exhibition documents women on the road to successful careers in architecture: becoming an architect, practicing architecture, and finally, gaining recognition. By doing so, "That Exceptional One" may open new roads and opportunities to future generations of women architects.

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Cambridge School Students,

Cambridge School of Architecture and Landscape Architecture, Cambridge, Massachusetts
Circa 1920

Courtesy of Smith College Archives

Becoming an Architect

As architecture was evolving from a trade to a profession with formal training during the last decades of the 19th century, a woman entering the field could either train with a practicing architect — if one could be found who would hire and train her — or enroll in one of the new schools of architecture that would admit female students. Only recently, in the wake of post-war advances in equal opportunities and, even more recently, a heightened consciousness of women's rights, have women in substantial numbers enrolled in architectural programs as a matter of course.

Two of the early American architecture programs were established at The Massachusetts Institute of Technology in 1865 and at Cornell University in 1871. The curricula was based on the Ecole des Beaux-Arts training methods which consisted of six yearly project competitions. As land grant institutions, both MIT and Cornell were required to admit women.

Not until 1880, however, did the first woman educated in a recognized university architecture program receive her degree from Cornell University. Although Bethune initially contemplated enrolling in Cornell's architecture program, she chose to enter the male-dominated profession through an apprenticeship which lasted five years in the office of Buffalo architect Richard A. Waite.

In 1916, the Cambridge School of Architecture and Landscape Architecture was established by Harvard professor Henry Atherton Frost. The first to offer formal training in architecture and landscape architecture exclusively to women, the Cambridge School graduated more than 400 women with certificates or degrees during the quarter century in which it operated. The Cambridge School continued until 1942, when it sought affiliation with Smith College. As an alternative, the Cambridge School faculty arranged for their present students to be admitted to Harvard's Graduate School of Design, a change of policy coinciding with the wartime shortage of male students.

In architecture, engineering, and other male-dominated occupations, shortages of men during World War II meant that women were actively sought for jobs or programs they would ordinarily have been denied or discouraged from seeking. After the war, in the same patriotic breath, they were urged to relinquish the jobs to returning servicemen. In the same spirit, architectural schools reduced the number of places allotted for women.

The political, social and economic upheavals of the late 1960s and the 1970s — civil rights, Vietnam, Watergate, recession — were deeply felt issues on college and university campuses throughout the United States. Two products of the '60s — increased social awareness and political activism — transformed the training of women as architects just as they altered the

[illegible]

nature of education in other disciplines.

The Women's Movement of the 1970s demanded equal rights for the sexes; unlike earlier women's movements in America, this one had a tremendous impact, leading to the entry of more women than ever before into academic training for all professions, backed by favorable legislation and court decisions on affirmative action. In March of 1974, students at Washington University in St. Louis presented a symposium, "The Role of Women in Architecture," chaired by graduate student Hannah Roth and attended by more than 300 women architecture students from around the nation. In April, a conference on women and design was held at the University of Oregon.

From these and similar events at schools around the country, a clear message emerged: recruit more women faculty, and enroll more women students. According to the 1975 statistics from the National Architectural Accrediting Board (NAAB), women represented 14 percent of all architecture students.

In the wake of the activism and idealism of the 1960s and 1970s, the prevailing winds on campus in the 1980s seem to blow in the direction of career, professionalism, and the marketplace. At the same time, the number of women in all professional programs continues to increase.

Women comprised approximately 30 percent of the students enrolled in architecture schools according to the 1985 NAAB statistics. Some schools still have less than 7 percent enrollment while others have more than 50 percent. In 1985, the Columbia Graduate School of Architecture and Planning enrolled more women than men in its architecture program for the first time in its 103-year history.

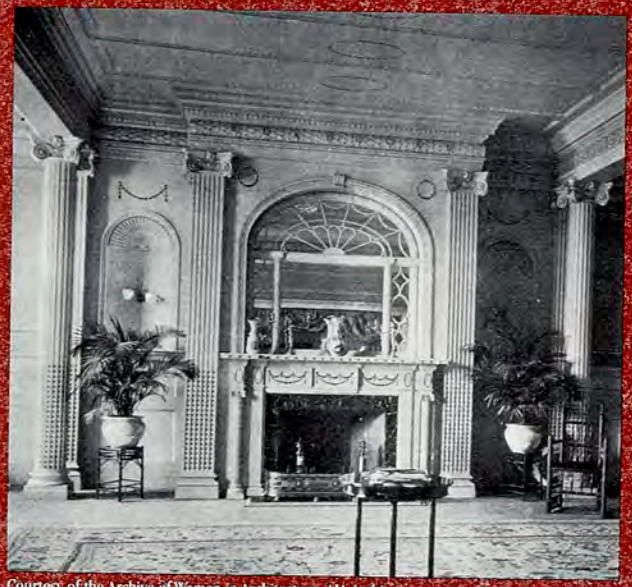
Women received 24 percent of the bachelor of architecture degrees, 30 percent of the masters of architecture degrees, and 36 percent of the doctor of architecture degrees, according to the 1985 National Center for Educational Statistics. These figures reflect a drastic change from the sole woman who graduated with Cornell's class of 1880. As women's prospects for gaining full acceptance in architecture have grown, their interest in defining themselves simply as architects, rather than women architects, has also increased.

Sophia Hayden
(1868-1953)

Woman's Building,
World's Columbian Exposition,
Chicago
1893

Courtesy of the Archive of Women in Architecture, AIA Archives

Woman's Building
Kentucky Room,
World's Columbian Exposition,
Chicago
1893



Courtesy of the Archive of Women in Architecture, AIA Archives

Courtesy of the Buffalo and Erie County Historical Society

Louise Bethune, FAIA
(1856-1913)

Buffalo Baseball Stadium,
Buffalo, New York
Exterior view and grandstand
1898

Courtesy of the Buffalo and Erie County Historical Society

Practicing Architecture and Gaining Recognition

After completing her apprenticeship, Louise Bethune (1856-1913) opened a Buffalo architect office with her husband in 1881. Bethune & Bethune received commissions as diverse as a hotel, a prison, an armory, a baseball grandstand, police stations, public schools, residences, and industrial and commercial buildings. Years later, as a member of Bethune, Bethune and Fuchs, Mrs. Bethune was recognized for taking entire charge of the office work and completing superintendence of one-third of the outside work.

However, Bethune was not the only woman practicing architecture in the late 19th century. Sophia Hayden (1868-1953), the first woman to complete a full four-year program at MIT, won first place in a competition to design the Woman's Building at the 1893 World's Columbian Exposition in Chicago. Hayden supervised part of the building construction. In 1895, Pittsburgh architect Elise Mercur was selected by competition to build the Woman's Building, financed, designed, decorated, and managed by women, at The Cotton States and International Exposition in Atlanta.

During the first decade of this century, women began collaborating in architectural practice. As early as 1909, two MIT graduates, Ida Annah Ryan (c. 1873-1950) and Florence Luscomb (1887-) formed a partnership that lasted until World War I. One year later, Anna Schenck (-1915) and Marcia Mead (1879-1967) teamed up to form a two-woman New York City firm.

The first woman to graduate from the Ecole des Beaux-Arts in Paris, Julia Morgan (1872-1957) was one of the first women to be licensed in California. In 1919, she began work on her largest commission, San Simeon, the now-famous residence of publisher William Randolph Hearst. It is one of more than 800 buildings that Morgan designed during her long career.

In 1922, at a meeting in St. Louis, several chapters of women architecture students from different universities formed the first national women's architecture organization, Alpha Alpha Gamma, later known as the Association of Women in Architecture (AWA).

In 1926, three MIT graduates, Lois Lilley Howe (1864-1964), Eleanor Manning O'Connor (1884-1973), and Mary Almy (1883-1967), established the all-female firm of Howe, Manning, and Almy in Boston. Many of the firm's commissions were residential. Howe and Manning together designed a series of low-income single family houses for Mariemont, Ohio, one of the nation's first planned communities for workers. Almy brought the firm recognition with an award-winning residence for Mrs. Charles Almy.

The decade of the 1930s saw increasing numbers of women entering the profession. Chief designer for California architect George Washington Smith in the early '20s, Lutah

Maria Riggs (1896-1984) opened her own firm in 1931. Known for her sensitivity to the California landscape, Riggs worked in styles ranging from Spanish and Mexican Colonial Revival to avant-garde contemporary. The Vedanta Temple combines a West Coast regional style with Japanese design elements and the surrounding landscape.

Designer of hotels and buildings in the Grand Canyon, Mary Colter (1869-1958), at age 41, became the architect for the Fred Harvey Company. She also supervised the interior decoration and renovation of many Grand Canyon structures. Her work is distinguished by an abiding respect for place, a fully developed regional style, and great care to blend buildings with their environment. Colter studied the remains of ancient Indian watchtowers to create this 1932 Grand Canyon observation tower using a steel framework beneath its walls of native stone.

Surprisingly, women architects were given their first major professional opportunities during the Great Depression. In 1933, the National Park Service, the Library of Congress, and the American Institute of Architects initiated the Historic American Buildings Survey (HABS) to document historically important architecture across the country. The establishment of the HABS program provided work to a steadily growing number of women architects. Through site visits, photographs, and measured drawings, architects recorded America's built environment, documenting the country's architectural heritage. Employed by HABS, architect Henrietta Dozier (1872-1947) measured and documented historic buildings in Florida. Today, up to 50 percent of the architects employed by HABS are women.

Women's contributions to the field of architecture in the 1940s can be characterized by innovation and experimentation. Founded by Walter Gropius and a group of his former students including Sarah Pillsbury Harkness (b. 1914) and Jean Bodman Fletcher (1915-1965), a new type of architecture practice opened in Cambridge, Massachusetts, in 1945. The Architects Collaborative (TAC) was unique not only for its philosophy of a "strong sense of community" and "team efforts" for the firm, but a common aim that architecture should "relate to the environment, culture, and climate."

Eleanor Raymond (b. 1887) attended The Cambridge School of Architecture and Landscape Architecture and, in 1919, established a partnership with the school's founder, Henry Atherton Frost. In 1928, Raymond established her own architectural practice in Boston and chose to concentrate on designing domestic architecture. She explored the possibilities of housing to the fullest, becoming an innovator in the field. Among Raymond's achievements were The Plywood House (1940), the Masonite House (1944), and the Sun House (1948), one of the earliest solar houses.

MIT graduate Elisabeth Coit (1892-1987) gained public recognition with her AIA Langley Fellowship study, published in 1941, on low-cost urban housing. In 1942, Coit received an emergency appointment with the Federal Housing Authority, and began a long career in

Katharine Cotheal Budd, AIA
(1860-1951)

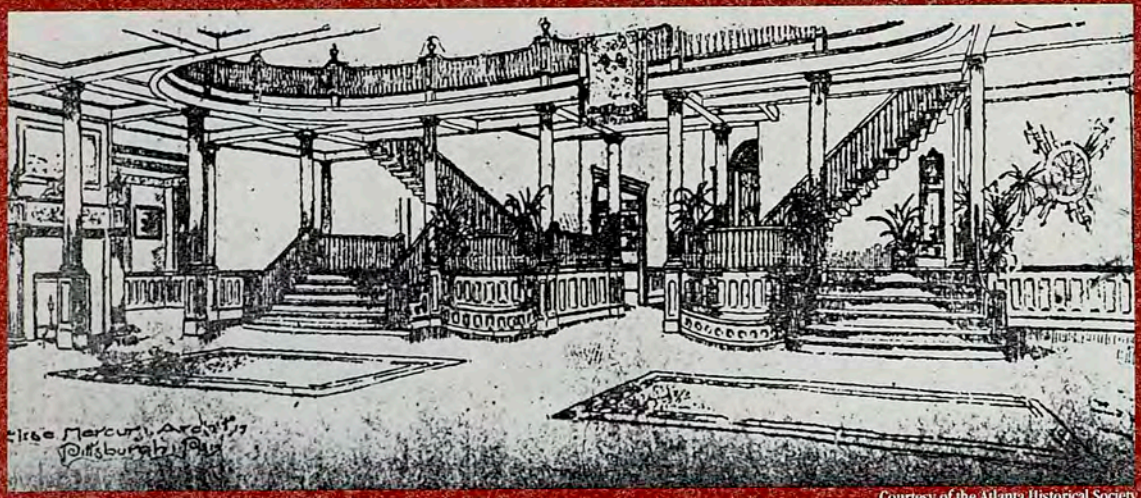
Budd at her Madison Avenue office
Circa 1918

Courtesy of the Victoria Budd Opperman Collection, AIA Archives

Lutah Maria Riggs, FAIA
(1896-1984)

Vedanta Temple,
Montecito, California
1954-56

Courtesy of the University of California, Santa Barbara

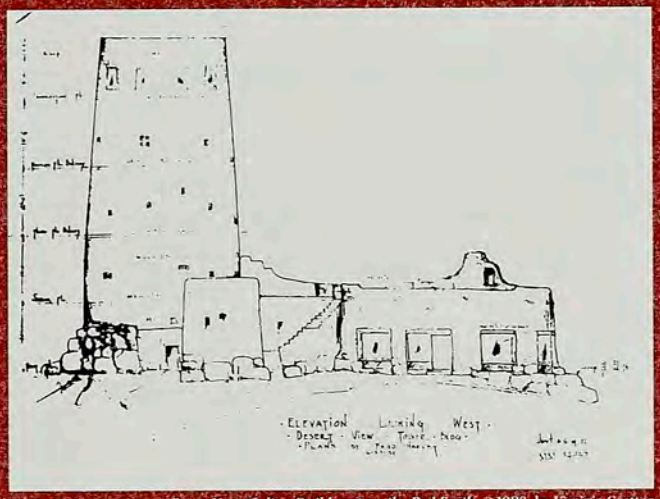


Courtesy of the Atlanta Historical Society

Elise Mercur
(-)

Woman's Building,
The Cotton States and
International Exposition,
Atlanta
Sketch of reception hall
1895

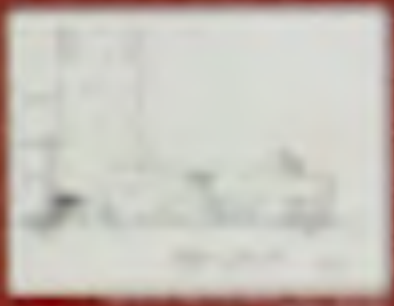
Courtesy of National Park Service Historic Photographic Collection



From *Mary Colter: Builder upon the Red Earth*, © 1980, by Virginia Grattan, published by Northland Press

Mary Elizabeth Jane Colter
(1869-1958)

Watchtower and elevation,
Grand Canyon
1931

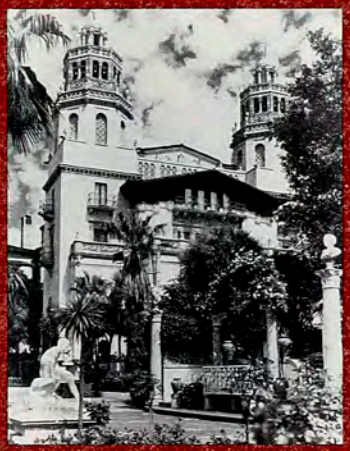


Julia Morgan, AIA
(1872-1957)

San Simeon under construction,
San Luis Obispo County,
California
1919-1942

Courtesy of Special Collections, University Archives, California Polytechnic State University

Exterior of San Simeon



Courtesy of Special Collections, University Archives,
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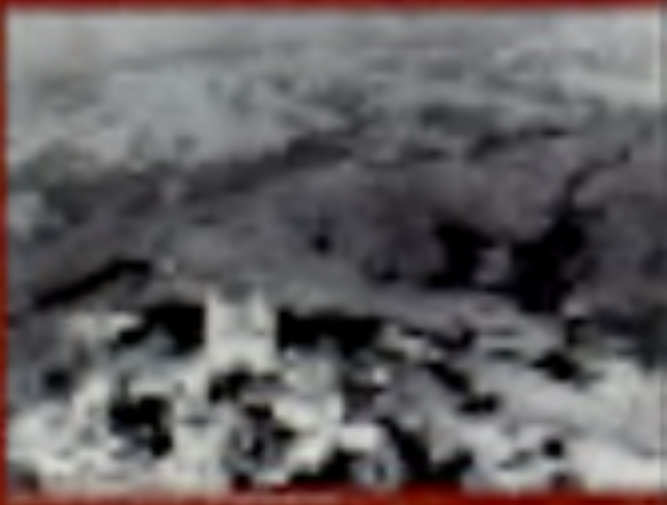
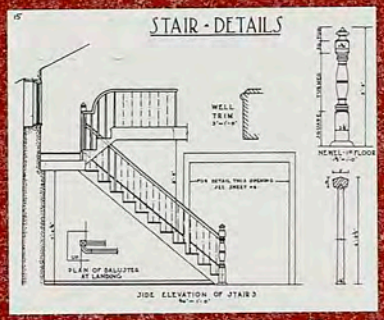




Courtesy of the Library of Congress

Henrietta Dozier, AIA
(1872-1947)

Stair details for the Historic American Buildings Survey,
St. Augustine, Florida
1936

Courtesy of Doris Cole, AIA

Eleanor Raymond, FAIA
(b. 1887)

Sun House, Dover, Massachusetts
1948

public housing. She was named a Fellow of the AIA for her lasting contributions to the field of public housing.

Several published surveys during the 1950s attempt to determine the number of women practicing architecture in the United States. The Association of Women in Architecture and the Allied Arts reported in its 1958 "Women in Architecture Survey" that women accounted for approximately one percent of the total number of architects in the United States. A study published in *Architecture and Engineering News* the following year found that "one out of every 100 architects in this country—1.5 is a woman."

By the 1950s, women were practicing in large architecture firms. Natalie de Blois (b. 1921), a scholarship student at the Columbia School of Architecture, took a job with Skidmore, Owings & Merrill (SOM) soon after graduation in 1944. Her contribution to corporate architecture during this period was enormous, and largely anonymous. Working directly for SOM's Gordon Bunshaft, she was design coordinator for the Lever House in New York (1952) and senior designer for the Connecticut General Life Insurance Building (1957). She was in charge of all aspects of programming, design, and presentation for the Pepsi Cola Building (1959) and the Union Carbide Building (1960), both New York City landmarks.

In 1964, architect Margaret Fritsch (circa 1900) completed the first comprehensive plan and zoning ordinances for Juneau, Alaska. More than 40 years earlier, Fritsch was the first woman graduate of the University of Oregon's School of Architecture, and was the first woman to be registered as an architect in Oregon.

In 1969, Beatrice Dinerman noted in an article appearing in Architectural Forum that women constituted fewer than five percent of all architecture students. Despite low enrollment in architecture schools, women were involved in many aspects of the profession in the 1960s.

The 1970s brought about a heightened awareness of women practicing architecture. Coinciding with the general activism of the early 1970s, women architects formed organizations such as Women in Architecture, Landscape Architecture and Planning (WALAP), and the Alliance of Women in Architecture (AWA). In 1973, Doris Cole's important book, *From Tipi to Skyscraper: A History of Women in Architecture,* was published, documenting women's contributions to architecture. In 1977, the Brooklyn Museum mounted the first major exhibition on "Women in American Architecture" organized by Susana Torre.

By the mid-70s, the numbers of women practicing architecture increased dramatically. The U.S. Department of Labor statistics from the same year indicated that 4.3 percent of the nation's architects were women. By the 1980s, U.S. Department of Labor statistics showed that women constituted 6.7 percent of the nation's architects.

In 1981, Maya Lin, a 21-year old architecture student from Yale University, won first place in the Vietnam Veterans Memorial Design Competition. Lin's funerary architecture proj-

ect was selected from 1,420 entries by a team of recognized jurors, including Pietro Belluschi. Located on the Mall, the monument is one of the most powerful and visited sites in Washington, D.C.

Women's roles in corporate architecture became more visible in 1982 when Chicago architect Diane Legge Lohan became the first woman partner of Skidmore, Owings & Merrill. By 1987, SOM had three women partners.

A 1975 graduate of the Columbia Graduate School of Architecture and Planning, Laurinda Spear (b. 1950) with colleagues Bernardo Fort-Brescia, Andres Duany and Elizabeth Plater-Zyberk, founded the firm "Arquitectonica" in 1977. The firm gained an overnight reputation for creating brightly colored, imaginative buildings. Partners Duany and Plater-Zyberk formed their own firm in 1980. Spear continues to act as principal designer for Arquitectonica which has been credited with changing the face of Miami. Arquitectonica, with its branches in New York City and Chicago, employs 45 architects.

Established in 1986, the Los Angeles partnership of Siegel Sklarek Diamond, AIA Architects, claims to be "one of the largest women-owned architecture firms in the century." Partners Margot Siegel (b. 1932), Norma Sklarek (b. 1928), and Kate Diamond (b. 1954) divide the responsibilities of the firm's operations, project management, and design, respectively. Their commissions include a civic center, a housing project for the elderly, schools, and mixed-use retail complexes in California.

CONCLUSION

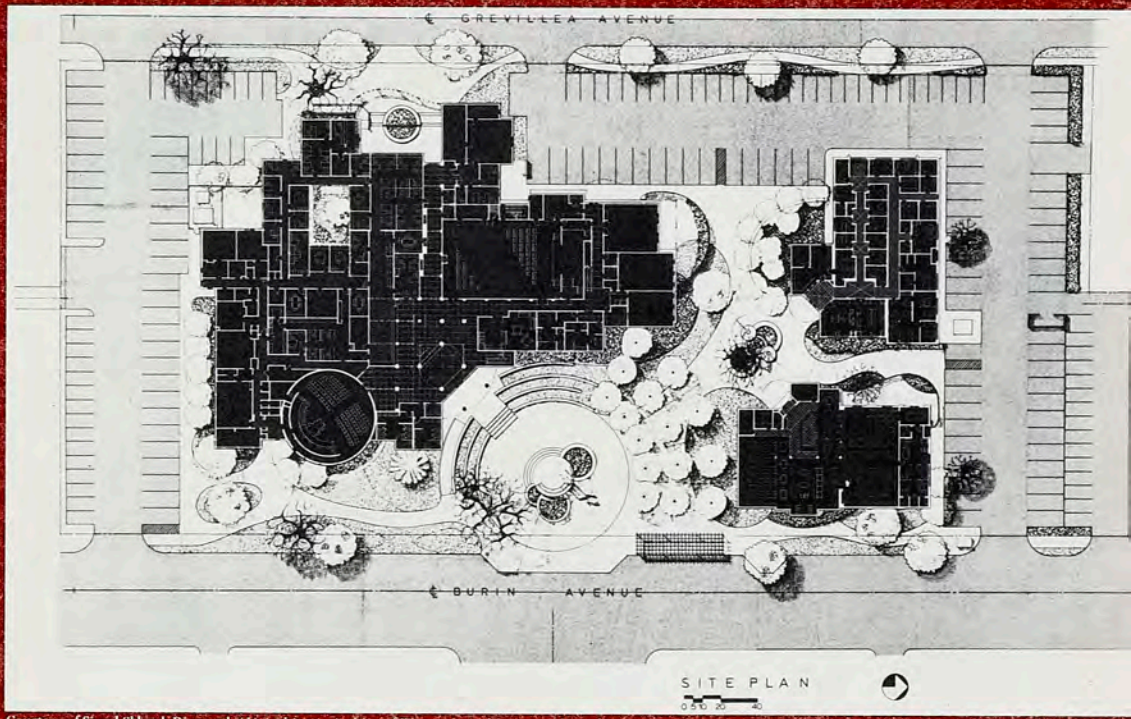
For many years, the subject of women and architecture would not have filled a slim volume in the history of the profession. Over the past 20 years, this situation has changed irrevocably. Events of the early years have created a body of history now on record, and women today are entering architectural programs and professional practice in such numbers that their presence and consequence within architecture will never again be denied. The difference for the future may be the growing voices of women in the profession and the changing perceptions of women as architects.

Therese A. Ildefonso
Project Director and Staff Executive
AIA Women in Architecture Committee

Judith S. Schultz
Curator of Exhibitions
The American Architectural Foundation

Siegel Sklarek Diamond, AIA Architects

Lawndale Civic Center Site Plan
Lawndale, California
1986



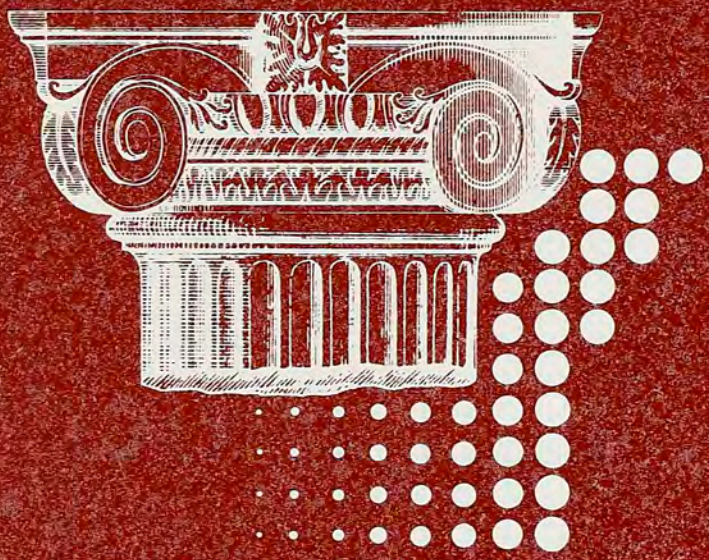
Courtesy of Siegel Sklarek Diamond, AIA Architects, Archive of Women in Architecture, AIA Archives

Laurinda Spear, AIA, (b. 1950)

Arquitectonica, Inc.
The Atlantis,
Miami, Florida
A condominium building
which cost $14 million
to construct
1978

Courtesy of Arquitectonica, Inc.

The AIA Archive of Women in Architecture



The AIA Archives, which includes the AIA Archive of Women in Architecture, documents the Institute's history from its founding in 1857 to the present day. The largest collection of source materials on the profession in America, the Archives also contains data on more than 100,000 architects who have practiced in the United States.

As the Bethune centennial approached, it became clear that the AIA records on women in architecture were less than complete. With the support of the AIA Women in Architecture Committee and funding from the College of Fellows Fund of the American Architectural Foundation, the Institute established the AIA Archive of Women in Architecture. Matilda McQuaid began the collection, first by identifying women members of the AIA since its founding, then by pulling together material on these members from many sources, and lastly by adding data to the archive through active collecting.

Information in the AIA Archive of Women in Architecture varies widely. Some files contain little more than the name and place of practice. Other files contain extensive biographical data, building lists, drawings, photographs of both the architect and her work, published works, articles, and correspondence. The Archive also contains responses from schools of architecture to queries on women alumnae and notes on the location of additional information. A working collection that does not duplicate material on women in the AIA Archives, the Archive has grown from nothing to more than 60 linear feet of material today.

This list includes those files in the collection as of March 1, 1988. The only criterion for inclusion is to be or to have been a woman in the practice of architecture, whether AIA member or not. If you, or someone you know or know about, should be included in the collection or if you wish to use the collection or add material to an existing file, please contact:

Tony P. Wrenn
Archivist
American Institute of Architects
1735 New York Avenue, N.W.
Washington, D.C. 20006
(202) 626-7496

File List for the AIA Archive of Women in Architecture

A

Aalto, Elissa M., Hon. FAIA
Abdy, Rowena Weeks
Abell, Jan, AIA
Adam, Katrin
Addams, Jane
Affirmative Action for the Integration of Women in the Architectural Profession
Agman, Miss
Aiken, Ann M., AIA
Akamie, Linda
Alakiotou, Roula, AIA
Alden, Clara C.
Alex, Iris S., FAIA
Ali, Zainab Faruqui
Alison, Alice Ayer
Allen, Helen H.
Alliance of Women in Architecture
Allott, Kathryn
Alpha Alpha Gamma
Almy, Mary, AIA
American Association of University Women
AIA Archives — Women in Architecture
AIA Policy on Women in Architecture
AIA Women in Architecture Committee
Ametrano, R.E.
Andersen, Kristin R.
Anderson, Dorothy May
Anderson, Pamila J., AIA
Andrews, C. Jill, AIA
Andrews, Lavone Dickensheets, FAIA
Angelini, Theresa Luthman
Anthony, Wilfrid E.
Architects Collaborative, The
Architect's Tea Set, Women's Division
"The Architect's Wife"
Architectural Advertising, Women in
Architectural & Allied Arts Exhibition, Women at the 1925
Architecture: A Place for Women
Architecture Schools, Women in
Arkansas, University of
Arizona State University
Arizona, University of
Bauhaus Architectural School
Beaux-Arts Institute of Design
Boston Architectural Center
California State Polytechnic University
California, University of at Berkeley
California, University of at Los Angeles
Cambridge School of Architecture and Landscape Architecture
Carnegie Institute of Technology
Catholic University
Chicago Institute of Architectural Design
Chicago School of Architecture
Chicago, University of
Columbia University
Cooper Union
Cornell University
Cranbrook Academy
Detroit, University of
Ecole des Beaux Arts
Fontainebleau School
George Washington University
Harvard University Houston, University of
Howard University
Idaho, University of
Illinois Institute of Technology
Illinois, University of at Chicago
Illinois, University of at Urbana-Champaign
Kansas State University
Kansas, University of
Louisiana State Univesity
Lowthrope School of Landscape Architecture for Women
McGill University
Massachusetts Institute of Technology
Miami University
Michigan, University of
Minnesota, University of
Mississippi State University
Montana State University
New Mexico, University of
New York School of Applied Design for Women
New York School of Fine & Applied Arts
New York State College
New York University
North Carolina State University
North Carolina, Universtiy of at Charlotte
Ohio State University
Oklahoma State University
Oregon, University of
Pennsylvania State University
Pennsylvania, University of Archives
Pennsylvania, University of School of Architecture
Pratt Institute
Princeton University
Puerto Rico, University of
Rice Institute
Ryerson Polytechnical Institute
Southern California Institute of Architecture
Southern California, University of
Southern University
Syracuse University
Tennessee, University of at Knoxville
Texas, University of at Austin
Toronto, University of
Tuskegee University
Virginia Polytechnic Institute & State University
Virginia, University of
Washington State University
Washington University at St. Louis
Washington, University of
Western Reserve University
Yale University
Archive of Women in Architecture, New York
Archives and Special Collections on Women in Medicine
Ardery, Ann
Armstrong, Leslie, AIA

Armstrong, Louise
Art Institute of Chicago
Asken, Yvonne Warner, FAIA
Association of Business & Professional Women in Construction
Association of Women in Architecture
Austin Women in Architecture
Ast, Gunduz Dagdelen
Atwood, Diane P., AIA
Aulenti, Gae
Austin Women in Architecture
Austin, Elizabeth M.
Austin-Salvo, Susan, AIA
Austin-Smith, Inette, Hon. FAIA
Ayer, Elizabeth, AIA
Avery Library

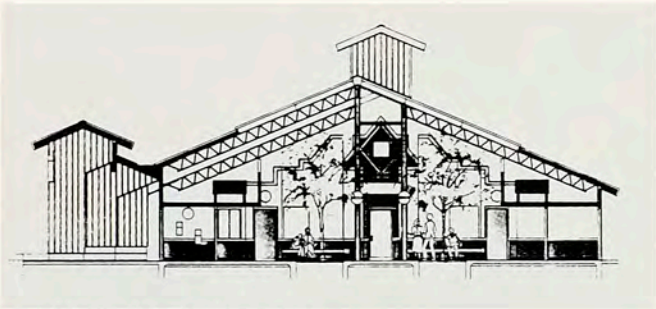
B Babcock, Mabel Keyes
Baldwin File, Women Included
Ballard, Agnes, AIA
Balmori, Diana
Balodis, Lidija, AIA
Barbasch, Adriana, AIA
Barnard, Miss
Barney, Carol Ross, AIA
Barney, Nora Stanton Blatch
Barnwell, Mary
Barr, Vilma
Barton, Jane M., AIA
Bassett, Florence Schust Knoll
Batter, Janice Kay, AIA
Bauer, Catherine Krouse
Beals, Jesse Tarbox
Beeby, Kirsten Peltzer
Beecher, Catharine
Beha, Ann Macy, AIA
Belden, Michelle, AIA
Bell, Dama Lumly
Bellas, Jean, AIA
Belmont, Alva Vanderbilt
Bennett, Melissa, AIA
Bennett, Rachelle R., AIA
Bentel, Maria A., FAIA
Bergeim, Hilde, AIA
Berger, Marsha, AIA
Bergsten, Eileen Marie
Beringer, Nancy, AIA
Berke, Deborah
Berkeley, Ellen Perry
Berkoff, Marlene J., AIA
Berman, Miriam, AIA
Bernheimer, Betty Ray
Best, Nellie
Best, Rosemary, AIA
Bethune, Louise Blanchard, FAIA
Betts, Olive
Bevington, Christine Benglia, AIA
Binder, Rebecca L., AIA
Bingham, Harriette G.
Birkby, Phyllis
Bishop, Florence E., AIA
Blackbird, Franc, AIA
Blair, Cynthia, AIA
Blair, Katherine D.
Bliznakov, Milka T.
Blood, Marion Frances, AIA
Bly, Jimmie
Bobrow/Thomas and Associates
Boeke, Lynn M., AIA
Bombelles, G. Nina, AIA
Bond, Margaret M., AIA
Bonner, Darcy R., AIA
Bonniwell, Norma
Bonstrom, Sue Lani, AIA
Boston Women in Architecture
Boutelle, Sara Holmes
Boyle, Susan Dian
Brady, Mrs. George S.
Braverman, Louise M., AIA
Bremer, Hester
Bren, Joan M., AIA

Courtesy of Victoria Budd Opperman Collection, AIA Archives

Breslin, Lynne C.
Bridgman, Lilian B.
Brigham, Patti
Brockman, Marilyn, AIA
Brodman, Louise A., AIA
Brooks, Jane S.
Brooks, Katherine
Brosio, Magda
Brown, Daphne E., AIA
Brown, Ebba W., AIA
Brown, J. Gale, AIA
Brown, Leslie A., AIA
Brown, Margaret K., AIA
Brown, Marjorie E., AIA
Bruner, Barbara Marilyn
Bryan, Noushin Ehsan, AIA
Budd, Katharine Cotheal, AIA

Katharine Cotheal Budd, AIA
(1860-1951)

YWCA Hostess House, Taylor Field
Montgomery, Alabama
Circa 1918



Courtesy of the Archive of Women in Architecture, AIA Archives

Norma Burns, AIA
(b. 1940)

Chatham County Social Services Building
Pittsboro, North Carolina
1983

Buildings for Women by Women
"Built by Women"
Bullock, Helen, Hon. AIA
Burbank, Gertrude Shuit
Burkhart, Deborah A., AIA
Burnett, Mrs. Cora Timken
Burns, Norma DeCamp, AIA
Burress, Alice Nixon, AIA
Business and Professional Women's Foundation
Butka, Celile
Butler, Winnifred M.
Byerly, Cornelia
Byers, Christine
Byington, Mrs.

C

Caffey, Linda
Campbell, Susan M.
Campus Climate Revisited: Chilly for Women Faculty, Administrators, & Graduate Students
Canavan, Miss
Candela, Rosario, AIA
Capen, Judith M., AIA
Capitman, Barbara Baer
Caplan, Sherry T.
Caples, Sara Elizabeth, AIA
Carlisle, Phyllis Cook
Cartwright, Virginia
Cary, Mrs. W.H.
Cass, Heather Willson, AIA
Chaban, Elizabeth
Chadeayne, Olive, AIA
Chafee, Judith, FAIA
Chambers, Lorraine Stevenson, AIA
Chang, Pao-Chi, AIA
Chao, Teresita, AIA
Chapman, Josephine Wright
Chappell, Mrs. Henry W.
Charles, Ethel M.
Chemers, Deborah Libby
Chevalier, Barbara
Chicago Women in Architecture
Child, Susan
Chimacoff, Barbara
Ching, Priscilla M., AIA
Cho, Diane
Christie, Audrey Koehler, MRAIC
Christie, Margaret Gisborne
Churchill, Susanne M., AIA
Clark, Alice Hartzel
Clark, Kristina H., AIA
Clark, Mary Patterson
Clausen, Meredith L.
Clawson, Jacqueline
Clayberg, Dorothea M.
Clayton, Karen L. Johnson, AIA
Clayton, Pamela, AIA
Clements, Pamela
Clere, Hazel
Close, Elizabeth Scheu, FAIA
Cobb, Jean Washburn, AIA
Coblentz, Dorothy
Coblin, Ethelind, AIA
Cocroft, Nancy J., AIA
Coffin, Marian
Cohen, Carol J.
Coit, Elisabeth, FAIA
Cole, Doris, AIA
Cole, Frieda
Cole, Mary Caroline, FAIA
Coleman, Margaret
Coliver, Susie
Collinson, Lynn
Colon, Zydnia
Colorado Women in Architecture
Colter, Mary E. Jane
Columbian Exposition, Woman's Building
Comfort, Gertrude E.
Connor, Rose, AIA
Conroy, Sarah Booth, Hon. AIA
Conway, Helen
Cooke, Susan M.
Cooley, Helen Jane
Cooper, Jumana J.
Cooper, Margaret Raiford
Cooper, Margaret Robb Shook, AIA
Cotton States & International Exposition Woman's Building
Covington, Garnett K.
Cowles, Genevieve
Cox, Sharon
Craig, Mrs.
Craig, Mary Osborne
Craigo, Mary J.
Cranes, Eva Hayes
Crawford, Mary Ann E., AIA
Creswell, L. Jean, AIA
"Criteria for a Feminist Design Award"
Cross & Cross Architects
Crosswell, Carol Fain, AIA
Cunningham, Mary P.
Custer, Betty Lou, FAIA

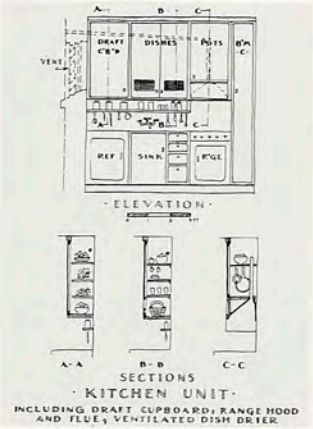
D

Dale, Maud
Daley, June
Dallas Women in Architecture
D'Ascenzo, Nicola
Davern, Jeanne Marguerite, Hon. AIA
Davidson, Beatrice Centner
Davie, Miss
deAvignon, Fay
deBauza, Istra Hernandez, AIA
deBlois, Natalie, FAIA
deJongh, Donna G.C., AIA
deNoriega, Taina Rikala
dePantel, Beatriz del Cueto, AIA
DeVere, Garnetha R.
DeWolfe, Elsie
Deakin, Edna
Dean, Andrea Oppenheimer
Dean, Ruth
Deas, Anne Izard
Debrezini, Elizabeth Joan
Delson, Amy L., AIA
Denmark, Women Architects
Denver Women in Architecture

Deuster, Mary, AIA
Deustua, Olga
Diamond, Katherine, AIA
Dianati-Jahromi, Soheila
Diercks, Janet E., AIA
DiGenonimo, Suzanne, AIA
Divoll, Leslie, AIA
Dixon, Kay
Dixon, Sarah Smith, AIA
Dolson, Martha
Donaphin, Alexa Barnes
Donnelly, Pamela
Dorgan, Kathleen A., AIA
Dornin, Ann
Dougherty, Betsey Olenick, AIA
Downing, Antoinette Forrester, Hon. AIA
Doyle, Deborah
Dozier, Henrietta C., AIA
Dreiling, Helen Combs, AIA
Drennan, Georgia B.
Driskel, Jean, FAIA
Dubrucq, Virginia Rae, AIA
Dunning, Ann M., AIA
Durham, Katherine Lee, AIA
Dwyer, Miss
Dykema, Bibiana Bright, AIA

E Eames, Ray
Eastman, Mary-Jean, AIA
Easton, Cynthia, AIA
Easton, Merle Lynn, AIA
Ebbeson, Gertrude E., AIA
Eckart, Ruth Virginia, AIA
Eckert, Cody A., AIA
Edelman, Judith H., FAIA
Edinger, Dorothy
Edwards-Kammer, Pamela, AIA
Elam, Merrill Lynn, AIA
Eldar, Maria S., AIA
Ellis, Charlotte
Ellis, Elizabeth Moore, AIA
Ellis, Gena
Emmons, Audrey, FAIA
Emmons, Patricia K., AIA
Epps, Suzi, AIA
Erdman, Doris S., AIA
Ericsson, Katherine G., AIA
Ever Ready Label Corporation Mural Decoration Competition (1934)
Exhibitions on Women in Architecture

F Fairbank, Sandra, AIA
Fallon, Kristine K., AIA
Farrand, Beatrix Jones
Feldhamer, Thelma, AIA
Felt, Vera I.
Fenton, Jean Giltner, AIA
Ferebee, Ann
Ficken, Katherine C., AIA
Fielding, Kristina
Fifield, Ethel Frances
Figueria, Leonor
Films-Women in Architecture
Filtzer, Hyman
Findley, Helen E.



Courtesy of the Archive of Women in Architecture, AIA Archives

Finn, Daria
Fiorvich, Martha Ann, AIA
Fitzsimmons, Angela
Flanders, Annette Hoyt
Fleisher, Elizabeth Hirsh, AIA
Fleming, Beula
Fletcher, Jean Bodman, AIA
Flowers, Deborah R., AIA
Fogal, Sheila
Ford, Janet L., AIA
Ford, Lauren
Fox, Carolyn
Fox, Dorothy
Fox, Karen, AIA
Fredette, Diane Kaufman, AIA
Freedley, Anne
Freeman, Ruth Reynolds, AIA
French, Helen D., AIA
Friedman, Elise
Fritsch, Margaret Goodin, AIA
Frommer, Maria, AIA
Frost, Rossie Moodie, AIA
Fry, Sherry

Elisabeth Coit, FAIA
(1892-1987)

Sections for Kitchen Units
"Notes on Design and Construction of the Dwellng Unit for the Lower Income Family"
1940

Fujii, Ellen Parsons, AIA
Fuller, Mrs. Frank

G Gabrielli, Julie E.
Gailor, Charlotte
Gajeske, Cheryl C., AIA
Gallagher, Joan, AIA
Galland, Ellen Rockwell, AIA
Gannon, Mary Nevan
Garrett, Mrs. George A.
Garrett, Rhoda
Gaskins, Marjorie Anne, AIA
Gayer, Diane Elliott, AIA
Geddes, Margaret Burnham, AIA
Geddis, Barbara L., AIA
Geise, Carolyn D., AIA
Gensburg, Sara E.F., AIA
George, Vida
Gerberding, Holly, AIA
Gerth, Ruth L.
Gidoni, Elsa, AIA
Gigos, Virginia
Gillespie, Helen Chittenden, AIA
"Girls Shun Architecture"
Glasser, Beth L., AIA
Glitsch, Val, AIA
Goldberg, Regi
Goldfarb, Joanne Jacob, AIA
Goldstein, Barbara
Golter, Barbara
Gooch, Ann Bintliff, AIA
Goodin, Margaret
Goodman, Janet L., AIA
Goody, Joan Edelman, AIA
Gorawara-Bhat, Rita
Gorin, Rosalind E.
Gottlieb, Cassandra W., AIA
Gottwald, Sylvia
Gould Associates
Gould, Amy L., AIA

Grace, Mary Louise, AIA
Grafton, Lennox
Graham, Mrs. Mabel A.
Graham, Sarah R.
Gray, Ellen
Greely, Rose
Greene, Mrs. Ernest
Greenleaf, Miss
Greenwald, Susan, AIA
Grey, Eileen
Griffin, Marion Mahony
Grisso, Anna D.
Gropius, Ise Franck, Hon AIA
Grossman, Elizabeth G.
Gutman, Marta

H

Habrylewicz, Carol
Hacker, Julie
Hadid, Zaha
Hafner, Genevieve Helen, AIA
Hagerty, Ann F., AIA
Hahn, H.
Hahn, M.
Haith, Lynda A., AIA
Halderman, Anne Bruce
Halderman, Marina, AIA
Hale, Janet P.
Hale, Mary Ann
Hall, Jane C., AIA
Hall, Jean
Hall, Leola
Hall, Louise, AIA
Hall, Sonya Hastings, AIA
Halpin, Anna M., FAIA
Halpin, JoBeth
Halsband, Frances, AIA
Hamlin, Genevieve
Handler, Sheryl S.
Hanks, Nancy, Hon. AIA
Hann, Marlys, AIA
Hansen, Fani Danadjieva, AIA
Hanson, Mrs. Ejnar
Harding, Elizabeth Lalor
Hare, Jeannette
Harik, Jihad
Harkness, Sarah Pillsbury, FAIA
Harney, Henrietta
Harrell, Rhonda Shephard, AIA
Harrison, Dorothy Gray, AIA
Hartwell, Leola G.
Hashmy, Khatija A.
Hastings, L. Jane, FAIA
Hauman, Miss
Haussmann, Trix
Havey, Ruth
Hayden, Dolores
Hayden, Sophia G.
Hays, Lisa, AIA
Hazelburst, Mary F.
Hearst, Nan, AIA
Heaston, Mary Annette (Ann), AIA
Hebrard, Jean C.
Heindel, Helen M., AIA
Helfand, Margaret, AIA
Helmsley, Leona
Henault, Odile
Hencken, Mrs. William H.
Hendrie, Carolyn C., AIA
Hermanuz, Ghislaine
Hersh, Anne, AIA
Herzig, Julia
Hess, Kathleen
Heyne, Pamela, AIA
Hill, Marjorie
Hill, Mrs. Robert C.
Hillock, Miss
Himmel, Deborah I.
Hinchman, Margarette S.
Hinckley, Dorinda H.
Hinton-Lee, W. Chris

Courtesy of the Archive of Women in Architecture, AIA Archives

Lydia Straus-Edwards, AIA
(b. 1940)

Hammonasset State Park Pavilion
Interior
Madison, Connecticut
1984

Hitchcock, Charlotte R., AIA
Hodgdon, Rosaria F.
Hodges, Lucille M., AIA
Hoffman, Malvina
Hogg, Ima
Holbrook, Patricia Ann, AIA
Hollis, Audrey
Holloway, Marion
Holman, Emily Elizabeth
Holt, Edith V.
Homsey, Victorine duPont, FAIA
Honey, Michelle, AIA
Hood, Bobbie Sue, AIA
Hoog, Marjorie, AIA
Hook, Mary Rockwell
Hooper, Janet Estelle, AIA
Hopkins, S. Dutch
Horne, Miss
Horstman, Laura A., AIA
Horton, Marjorie Norris
Hosmer, Clare C., AIA
Hotel Irvin for Women — Competition
The House That Jill Built
Houston, Ivey
Howard, Lucia
Howe, Lois Lilley, FAIA
Howe, Manning & Almy
Howell, Sandra C.
Hoyt, Fanny
Hunt, Ellen Pulner, AIA
Hunt, Sheila A., AIA
Hutcheson, Mrs. Martha Brookes
Huxtable, Ada Louise, Hon. AIA
Hyde, Mrs. A. Musgrave
Hynes, Therese Weinheimer

I

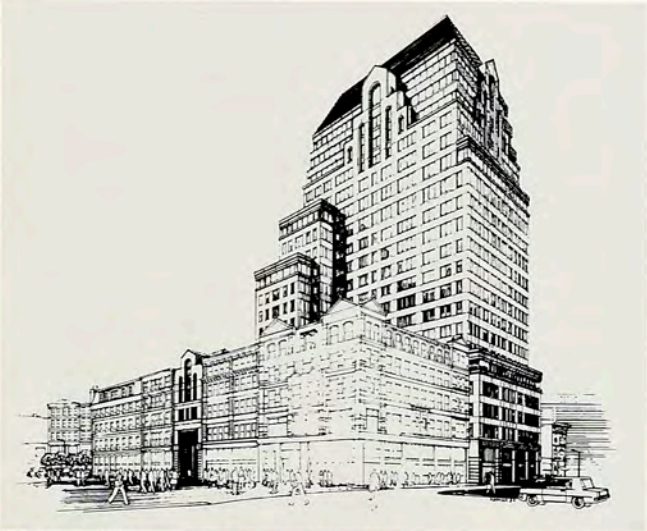
Imas, Lelia E., AIA
Imrie, Mary
Ingraham, Christine
Ingraham, Elizabeth Wright, AIA
Ireys, Alice
Irvin, Helen Stuart
Irvine, Kathleen Connor
Irwin, Harriet

J

Jackson, Alice G.
Jackson, Betty Ruth, AIA
Jacobsen, Jane M.
Janis, Kay Vierk
Jansone, Vera E., AIA
Jay, Mary Rutherford
Jeffers, Carrie
Jemne, Elsa Laubach

Jewett, Grace
Jewett, Maude Sherwood
Johanson, Patricia
Johnson, Athiel C.
Johnson, Karen Scott, AIA
Johnson, Karla S., AIA
Johnson, Laura M.
Johnson, Ruth
Johnston, Frances Benjamin, Hon. AIA
Jones, Betty Jo, AIA
Jones, Helen Swift
Jones, J. Delaine, AIA
Justo, Miss

K Kade, Linda V., AIA
Kahn, Olga
Kapila, Malti Rani, AIA
Kardan, Guiti
Katsikakis, Despina
Kausel, Cecilia Lewis
Kay, Isabelle Herpin
Keane, Jan, AIA
Kellogg, Mrs. F.L.
Kellogg, Fay
Kemp, M.L.
Kemp-Rotan, Renee
Kennedy, Marie
Kenney, Anne R.
Kerbis, Gertrude Lempp, FAIA
Kerwell, Madhu
Kim, Susie
Kimball, Theodora
King, Dorothee Stelzer
Kingsbury, Allison Mason
Kingsley, Karen
Kinne, Elizabeth Pennock, AIA
Kinnucan, Virgina
Kinoshita, Ray
Kirkwood, Grace Hight
Kiser, Kirsten
Kjaer, Bodil



Photograph by Goody, Clancy & Associates, Inc., Architects. Courtesy of the Archive of Women in Architecture, AIA Archives

Knee, Mary Frances
Knight, Alyce J., AIA
Knight, Catherine M., AIA
Knight, Geraldine
Koenigsberg, Lisa
Konti, Isidore
Kova, Brone A., AIA
Kozak, Mary C., AIA
Kramer, Etel Thea, AIA
Kraus, Lizbeth P., AIA
Kress, Jerrily H.R., AIA
Kruger, W.C. & Associates
Kwok, Annette

L Ladd, Anna Coleman
Lamar, Lillie B.
Lamb, Mrs. Martha J.
Lambert, Phyllis
Lamoree, Karen M.
Lampert, Christine Marie, AIA
Landmark Sites of Women's History

Joan Goody, AIA
(b. 1935)

Bedford Kingston Realty Trust
Boston, Massachusetts
1986

Langdon, Tannys
Langhorst, Lois Wilson Worley, AIA
Langtree, Maude H.
Lari, Sussan, AIA
Larson, Susan
Lawrence, Megan
Layne, Kay E., AIA
League, Ellamae Ellis, FAIA
Leavitt, Jacqueline
LeCuyer, Annette
Lederman, Fannie
Lee, Elizabith Bobbitt, FAIA
Lee, Melissa
Leenhouts, Lillian Scott, FAIA
Leers, Andrea P., AIA
LeGendre, Laurette, AIA
Legge Lohan, Diane, AIA
Lehman Smith, Debra, AIA
Leitch, Martha Stewart
Leivi, Mima
Leland, Louise, AIA
Lemaire, Eleanor
Lencek, Lena
Leonard, Edith
Lepp, Maxine Brone, AIA
Lerner, Jill
Leroy, Mrs. Edward A.
Levin, Linda S., AIA
Leviseur, Elsa, AIA
Levy, Florence N.
Levy, Toby S., AIA
Lewin, Susan Grant
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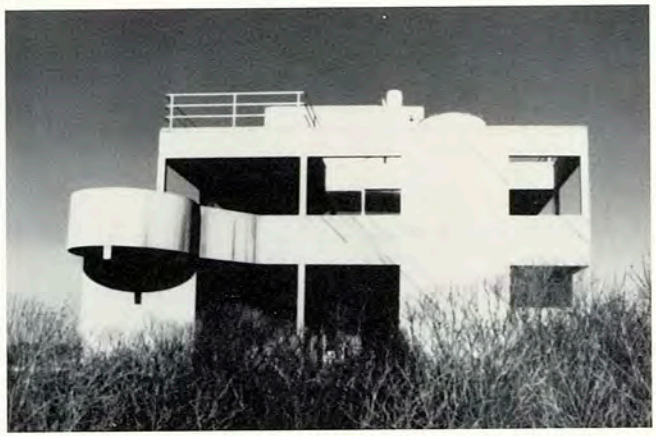

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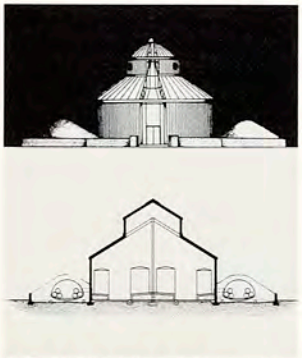

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