



design for Willert Park Courts, which was designated by MoMA as worthy of national recognition, to Robert Traynham Coles' house-studio on Humboldt Parkway, which has recently earned nomination status. The irony of Coles' career is that his deep appreciation for modern architecture--an appreciation that made him one of the first private citizens to sign up to restore the Martin complex, which he followed up with a donation from his personal funds—was not met upon his passing with a robust defense of his own architectural works. After Coles' death, the university was no longer in a position to advance the funds to purchase his house-studio or protect it as an institutional site as they once did with the Martin house. In the end, it took the efforts of a cultural elite, a faculty member at the School of Architecture and Planning, to use their personal funds to purchase the home (by taking out a second mortgage) to save it from the hands of hungry developers.

Where was the advocacy by the state or local preservation institutions to celebrate Coles' architecture? Why did it not match that of Wright's in the postwar period? Perhaps it is yet to come. While a modest effort by Buffalo Mayor Byron Brown