

where the historiographical representation of certain figures maps onto their overrepresentation in local preservation efforts. This is especially clear when the preservation of historical works are measured against the potential bump they may have on the regional economy through local tourism. Under the realpolitik of this competitive model of preservation, many state representatives will work with local preservation institutions to scramble the resources necessary to save even a minor work of celebrated figures such as Louis Sullivan or Frank Lloyd Wright while at the same time completely abandoning the works of others that fit the aesthetic criteria of Johnson and Hitchcock's model, but are relatively unknown to the general public. Such imbalances tend to exacerbate the racial, ethnic, and class hierarchies that already make certain populations invisible in the field of architecture. This phenomenon reveals the important role that architectural histories, both academic and those proffered through popular documentaries and local tourism boards, play in directing the public gaze toward certain historical figures while sidelining others.

Thus, in the city of Buffalo for example, nearly \$100 million dollars have been collectively spent to preserve the Darwin D. Martin complex that was completed by Frank Lloyd Wright on Jewett Parkway. This building, as famous as it is, was nearly lost to time as private speculation cut up the original site and left its principal structure in the hands of a favorably disposed Italian-American architect who took care of it as a private owner. While this pattern of ownership likely saved the home, it also introduced certain middle-class spatial and material practices that departed from the upper-middle class vision of its original architect (patterns that we would argue are interesting, and thus important to preserve in the present building if it promotes a class consciousness within its visitors). Upon the death of its temporary steward, the building was passed on to the University at Buffalo for use in private events, in part as a result of a faculty member, Jack Quinan, who undertook the writing of revisionist histories recovering the lost significance of Wright's design work in the Buffalo region. Out of his scholarly efforts came the establishment of a foundation to restore the complex and a fundraising campaign to begin restoration work—all efforts that have continued for nearly forty years. The collective 'investment' in this