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Bertram Grosvenor Goodhue Architect Ma

Luis E. Carranza



Bertram Grosvenor Goodhue Architect Ma:

Bertram Grosvenor Goodhue. Architect and Master of Many Arts Bertram Grosvenor Goodhue,1976 **Bertram Grosvenor Goodhue** Charles Harris Whitaker,1925 Bertram Goodhue Romy Wyllie,2007 Goodhue's residential portfolio also provides a unique glimpse of life in the early twentieth century the era of the great industrialists and their grand estates **BOOK JACKET** Bertram Grosvenor Goodhue, Architect and Master of Many Acts Charles Harris Whitaker,1925 **Built Upon the Rock**,2007 **The Grove Encyclopedia of American Art** Joan M. Marter,2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries *Bertram Grosvenor Goodhue* Charles Harris Whitaker,Hartley Burr Alexander,1976-01-01 Arts and Crafts Architecture Maureen Meister,2014-11-04 This book offers the first full scale examination of the architecture associated with the Arts and Crafts movement that spread throughout New England at the turn of the twentieth century Although interest in the Arts and Crafts movement has grown since the 1970s the literature on New England has focused on craft production Meister traces the history of the movement from its origins in mid nineteenth century England to its arrival in the United States and describes how Boston architects including H H Richardson embraced its tenets in the 1870s and 1880s She then turns to the next generation of designers examining buildings by twelve of the region's most prominent architects eleven men and a woman who assumed leadership roles in the Society of Arts and Crafts founded in Boston in 1897 Among them are Ralph Adams Cram Lois Lilley Howe Charles Maginnis and H Langford Warren They promoted designs based on historical precedent and the region's heritage while encouraging well executed ornament Meister also discusses revered cultural personalities who influenced the architects notably Ralph Waldo Emerson and art historian Charles Eliot Norton as well as contemporaries who shared their concerns such as Louis Brandeis Conservative though the architects were in the styles they favored they also were forward looking blending Arts and Crafts values with Progressive Era idealism Open to new materials and building types they made lasting contributions with many of their designs now landmarks honored in cities and towns across New England The Brochure Series of Architectural Illustration,1897 *Dream Cities* Wade Graham,2016-05-15 The ideas that became the blueprints for the world we live in Architecture as Revolution Luis E. Carranza,2010-06-15 The period following the Mexican Revolution was characterized by unprecedented artistic experimentation Seeking to express the revolution's heterogeneous social and political aims which were in a continuous state of redefinition architects artists writers and intellectuals created distinctive sometimes idiosyncratic theories and works Luis E Carranza examines the interdependence of modern architecture in Mexico and the pressing sociopolitical and ideological issues of this period as well as the interchanges between post revolutionary architects and the literary philosophical and artistic avant gardes Organizing his book around chronological case studies that show how architectural theory and production reflected various understandings of the revolution's significance Carranza focuses on architecture and its relationship to the philosophical and

pedagogic requirements of the muralist movement the development of the avant garde in Mexico and its notions of the Mexican city the use of pre Hispanic architectural forms to address indigenous peoples the development of a socially oriented architectural functionalism and the monumentalization of the revolution itself In addition the book also covers important architects and artists who have been marginally discussed within architectural and art historiography Richly illustrated Architecture as Revolution is one of the first books in English to present a social and cultural history of early twentieth century Mexican architecture

A Harmony of the Arts Frederick C. Luebke, 1993-01-01 Since its completion in 1932 the Nebraska State Capitol has been widely recognized as an architectural masterpiece one that justifiably inspires pride in the citizens of the state and admiration in people everywhere Rising four hundred feet from a massive two story base domed with gold glazed tile and topped with a bronze statue of a pioneer sower of grain it can be seen for miles on the plains This most striking of statehouses designed by Bertram Grosvenor Goodhue in 1920 and under construction for a decade successfully embodies the union of art architecture and humanism A Harmony of the Arts The Nebraska State Capitol surveys in words and pictures the architectural achievement and the artists responsible for it Frederick C Luebke introduces the book with a history of the capitals and capitols of Nebraska H Keith Sawyers writes about Goodhue s architectural vision which was carried out by other artists after his death David Murphy examines the contribution of Hartley Burr Alexander the philosopher and anthropologist who developed the symbolical details of Goodhue s vision and invested the building s many inscriptions with poetic elegance Dale L Gibbs considers Lee Lawrie s sculpture remarkably congruent with the general design Joan Woodside and Betsy Gabb discuss the decorative art of the mosaicist Hildreth Meiere Norman Geske and Jon Nelson examine the capitol murals painted by eight artists over four decades And Robert C Ripley allows the reader to see the building in its setting as landscaped by Ernst Herminghaus Lavishly illustrated and handsomely produced A Harmony of the Arts presents the first survey in many years of Nebraska s magnificent capitol and offers new ways of looking at it

The Los Angeles Central Library Kenneth A. Breisch, 2016-12-21 In the most comprehensive investigation of the Los Angeles Public Library s early history and architectural genesis ever undertaken Kenneth Breisch chronicles the institution s first six decades from its founding as a private library association in 1872 through the completion of the iconic Central Library building in 1933 During this time the library evolved from an elite organization ensconced in two rooms in downtown LA into one of the largest public library systems in the United States with architect Bertram Grosvenor Goodhue s building a beloved LA landmark as its centerpiece Goodhue developed a new style fully integrating the building s sculptural and epigraphic program with its architectural forms to express a complex iconography Working closely with sculptor Lee Oskar Lawrie and philosopher Hartley Burr Alexander he created a great civic monument that combined with the library s murals embodies an overarching theme the light of learning A building should read like a book from its title entrance to its alley colophon wrote Alexander a narrative approach to design that serves as a key to understanding Goodhue s architectural gem

Breisch draws on a wealth of primary source material to tell the story of one of the most important American buildings of the twentieth century and illuminates the formation of an indispensable modern public institution the American public library

Directory of British Architects, 1834-1914 Antonia Brodie, British Architectural Library, Royal Institute of British Architects, 2001-12-20 A comprehensive biographical directory of some 11 000 British architects who worked between 1834 and 1914

The Story of Architecture Witold Rybczynski, 2022-11-29 An inviting exploration of architecture across cultures and centuries by one of the field's eminent authors In this sweeping history from the Stone Age to the present day Witold Rybczynski shows how architectural ideals have been affected by technological economic and social changes and by changes in taste The host of examples ranges from places of worship such as Hagia Sophia and Brunelleschi's Duomo to living spaces such as the Katsura Imperial Villa and the Alhambra national icons such as the Lincoln Memorial and the Sydney Opera House and skyscrapers such as the Seagram Building and Beijing's CCTV headquarters Rybczynski's narrative emphasizes the ways that buildings across time and space are united by the human desire for order meaning and beauty This is the story of architecture's physical manifestation of the universal aspiration to celebrate honor and commemorate and an exploration of the ways that each building is a unique product of patrons architects and builders Firm in opinion even handed and rooted in scholarship this book will delight anyone interested in understanding the buildings they use visit and pass by each day

Early Civilization and the American Modern Eva Miller, 2024-08-05 In the late nineteenth and early twentieth century a particular story about the United States role in the long history of world civilization was constructed in public spaces through public art and popular histories This narrative posited that civilization and its benefits science law writing art and architecture began in Egypt and Mesopotamia before passing ever further westward towards a triumphant culmination on the American continent Early Civilization and the American Modern explores how this teleological story answered anxieties about the United States unique role in the long march of progress Eva Miller focuses on important figures who collaborated on the creation of a visual progressive narrative in key institutions world's fairs and popular media Orientalist and public intellectual James Henry Breasted astronomer George Ellery Hale architect Bertram Grosvenor Goodhue and decorative artists Lee Lawrie and Hildreth Meire At a time when new information about the ancient Middle East was emerging through archaeological excavation ancient Egypt and Mesopotamia appeared simultaneously old and new This same period was crucial to the development of public space and civic life across the United States as a shared sense of historical consciousness was actively pursued by politicians philanthropists intellectuals architects and artists

Catalog of the Avery Memorial Architectural Library of Columbia University: Furr - Handd Avery Library, 1968

On the Boards James F. O'Gorman, 1989 This collection of both famous and little known nineteenth century Boston architectural drawings offers a unique picture of the ideas behind the building of one of America's greatest cities

Master Builders National Trust for Historic Preservation, 1985-10-01 The Architect Builds Visible History Vincent Scully Which architect designed the

pedestal for the Statue of Liberty Who put a Chippendale pediment atop a skyscraper and quickly created a landmark of contemporary architecture Who was the only American architect to receive the Congressional Medal of Honor for bravery during the Civil War Which architect designed a castle in California for William Randolph Hearst Master Builders answers these and scores of other questions about more than 100 architects and builders who have left indelible marks on American architecture This unique guide puts faces with America's most well known and loved buildings from the U S Capitol and Washington Monument through the first skyscrapers and landmarks of the Post Modern movement Why should you want to know more about these architects asks Roger K Lewis in his introduction The reason is simple You are undeniably connected to the built environment that you inhabit use see and respond to You affect building design and building design affects you Can you pair these master builders with their works Frank Lloyd Wright U S Capitol Skidmore Owings and Merrill Central Park Adler and Sullivan University of Virginia Ludwig Mies van der Rohe Glass House William Thornton Home Insurance Building Orson Squire Fowler Fallingwater H H Richardson CBS Building Frederick Law Olmsted San Simeon James Renwick Seagram Building Robert Mills Trinity Church Boston I M Pei Salk Institute Julia Morgan Sears Tower Eero Saarinen Smithsonian Castle Cass Gilbert John E Kennedy Library McKim Mead and White U S Supreme Court Louis I Kahn Chicago Stock Exchange Thomas Jefferson Octagonal Houses Philip Johnson Pennsylvania Station William Le Baron Jenney Washington Monument

Archaism, Modernism, and the Art of Paulanship Susan Rather, 2014-11-06 Archaism an international artistic phenomenon from early in the twentieth century through the 1930s receives its first sustained analysis in this book The distinctive formal and technical conventions of archaic art especially Greek art particularly affected sculptors some frankly modernist others staunchly conservative and a few who like American Paul Manship negotiated the distance between tradition and modernity Susan Rather considers the theory practice and criticism of early twentieth century sculpture in order to reveal the changing meaning and significance of the archaic in the modern world To this end and against the background of Manship's career she explores such topics as the archaeological resources for archaism the classification of the non Western art of India as archaic the interest of sculptors in modern dance Isadora Duncan and Ruth St Denis and the changing critical perception of archaism Rather rejects the prevailing conception of archaism as a sterile and superficial academic style to argue its initial importance as a modernist mode of expression The early practitioners of archaism including Aristide Maillol Andr Derain and Constantin Brancusi renounced the rhetorical excess overrefined naturalism and indirect techniques of late nineteenth century sculpture in favor of nonnarrative stylized and directly carved works for which archaic Greek art offered an important example Their position found implicit support in the contemporaneous theoretical writings of Emmanuel Levy Wilhelm Worringer and Adolf von Hildebrand The perceived relationship between archaic art and tradition ultimately compromised the modernist authority of archaism and made possible its absorption by academic and reactionary forces during the 1910s By the 1920s Paul Manship was identified with

archaism which had become an important element in the aesthetic of public sculpture of both democratic and totalitarian societies. Sculptors often employed archaizing stylizations as ends in themselves and with the intent of evoking the foundations of a classical art diminished in potency by its ubiquity and obsolescence. Such stylistic archaism was not an empty formal exercise but an urgent affirmation of traditional values under siege. Concurrently archaism entered the mainstream of fashionable modernity as an ingredient in the popular and commercial style known as Art Deco. Both developments fueled the condemnation of archaism and of Manship its most visible exemplar by the avant garde. Rather than exploration of the critical debate over archaism finally illuminates the uncertain relationship to modernism on the part of many critics and highlights the problematic positions of sculpture in the modernist discourse.

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