Henry Hobson Richardson and His Works

Henry Hobson Richardson and His Works - Mariana Griswold Van Rensselaer 2013-02-19 First important study of leading 19th-century architect, the pioneer of Romanesque Revival. Plans, photographs, drawings, and detailed discussions of all of Richardson's major buildings, including Trinity Church in Boston, Harvard Law School, and many others.

Henry Hobson Richardson and the Small Public Library in America - Kenneth A. Breisch 1997 An examination of Richardson's small public libraries that places them in the design, cultural, political, and economic contexts of their times.

Henry Hobson Richardson and His Works - Mrs. Schuyler Van Rensselaer 1969

Henry Hobson Richardson, and His Works - Mariana Griswold Van Rensselaer 1888

H.H. Richardson - Maureen Meister 1999 Viewed this way, Richardson becomes a more challenging figure - an architect who in many ways was shaped by and was consistent with his era, even as he dominated it. In addition to shedding new light on the architect, the book shows how much Richardson scholarship has changed and matured over the course of a century."--BOOK JACKET.

Henry Hobson Richardson and His Works - 1888

H. H. Richardson - Jeffrey Karl Ochsner 1984 This book is the definitive guide to all of H.H. Richardson's work, built and unbuilt, extant and demolished - his municipal offices, educational buildings, department stores, libraries, railroad stations, churches, and private residences. It is heavily illustrated with sketches, plans, and interior and exterior photographs; maps and addresses are supplied for buildings which survive. The paperback edition contains new information on several of Richardson's projects as well as eight supplemental entries for projects uncovered' after the hardcover edition was published. Jeffrey Karl Ochsner practices architecture in Houston.

Henry Hobson Richardson - Margaret Henderson Floyd 1997 Constructed over a century ago, the buildings of Henry Hobson Richardson (1838-1886), America's leading architect at the end of the nineteenth century, brought international acclaim to American architecture. During his twenty-one-year career, Richardson drew inspiration from many wellsprings of medievalism, thus placing his work within the Arts and Crafts tradition. His architecture came to be recognized as quintessentially American, and it inspired and greatly influenced the work of others who followed him, most notably Louis Sullivan and Frank Lloyd Wright. Richardson's powerful, unified structures -- in which vernacular, provincial, and primitive sources fuse with an elemental consciousness of natural environment and regional landscape -- expressed the spirit of his own era yet transcended time, and today still stand as an inimitable bridge between the past and the future. This unparalleled publication pairs the research of a renowned architectural historian and the vision of an exceptional architectural photographer, producing the first full-color critical review of this important architect's work. Margaret Henderson Floyd illuminates new and surprising aspects of Richardson's remarkable story, placing his buildings within the architectural ambience of nineteenth-century England and New England, while Paul Rocheleau has photographed most of the significant extant buildings to create a volume as important visually as it is textually. The stunning photographs of Richardson's work -- over two hundred and all in color -- are supplemented with archival photographs and drawings.

Henry Hobson Richardson & His Office - 1974

Living Architecture - James F. O'Gorman 1997 A gracefully written, detailed portrait of the most prominent American architect of the nineteenth century--the first biography of its subject--features 150 color and black-and-white photographs of his buildings, from Boston's Trinity Church to Chicago's Glessner House. 10,000 first printing.

Henry Hobson Richardson and His Works, Etc - Van Rensselaer Mariana (griswold) 1967

Henry Hobson Richardson and His Works - Mariana G. Van Rensselaer 1980-01-01

Henry Hobson Richardson - Maximilian L. Ferro 1965
Architects of an American Landscape: Hugh Howard 2022-01-25 A dual portrait of America's first great architect, Henry Hobson Richardson, and her finest landscape designer, Frederick Law Olmsted--and their immense impact on America As the nation recovered from a cataclysmic war, two titans of design profoundly influenced how Americans came to interact with the built and natural world around them through their pioneering work in architecture and landscape design. Frederick Law Olmsted is widely revered as America's first and finest parkmaker and environmentalist, the force behind Manhattan's Central Park, Brooklyn's Prospect Park, Biltmore's parkland in Asheville, dozens of parks across the country, and the preservation of Yosemite and Niagara Falls. Yet his close friend and sometime collaborator, Henry Hobson Richardson, has been almost entirely forgotten today, despite his outsized influence on American architecture--from Boston's iconic Trinity Church to Chicago's Marshall Field Wholesale Store to the Shingle Style and the wildly popular "open plan" he conceived for family homes. Individually they created much-beloved buildings and public spaces. Together they married natural landscapes with built structures in train stations and public libraries that helped drive the shift in American life from congested cities to developing suburbs across the country. The small, reserved Olmsted and the passionate, Falstaffian Richardson could not have been more different in character, but their sensibilities were closely aligned. In chronicling their intersecting lives and work in the context of the nation's post-war renewal, Hugh Howard reveals how these two men created original all-American idioms in architecture and landscape that influence how we enjoy our public and private spaces to this day.

Selected Drawings: Henry Hobson Richardson 1974

The Architects: Henry Hobson Richardson: Francis Russell 2018-10-23 Henry Hobson Richardson, the author of the style known today as Richardson Romanesque, was, as were his ambitions, persona, and physique, larger than life. Richardson's designs are unmistakable: From Sever Hall at Harvard to Trinity Church, Boston, his structures bear the inimitable imprint of his signature style. Here, in this short-form book, is his little-told story.

H.H. Richardson: James F. O'Gorman 1987 Studie over leven en werk van de Amerikaanse architect (1838-1886) en zijn invloed op de Amerikaanse bouwkunst

Three American Architects: James F. O'Gorman 1992-09-15 Discusses the individual and collective achievements of three noted American architects

Henry Hobson Richardson: M. Justin McKiernan 1955

An Estimation of Henry Hobson Richardson's Architecture, as Exemplified by His Buildings in New England: George Augustus Savage 1934

Distant Corner: Jeffrey Karl Ochsner 2003 It closes with the sudden collapse of Seattle's economy in the Panic of 1893 and the ensuing depression that halted the city's building boom, saw the closing of a number of architects' offices, and forever ended the dominance of Romanesque Revival in American architecture.

Henry Hobson Richardson: James F. O'Gorman 2011

Henry Hobson Richardson and His Works: Mrs. Schuyler Van Rensselaer 1967

The Architecture of Henry Hobson Richardson: Henry-Russell Hitchcock 1934*

Some Aspects of the Architecture of Henry Hobson Richardson: David Friedman 1965

Henry Hobson Richardson and his office: a centennial of his move to boston 1847: selected drawings: James F. O'Gorman 1974

Henry Hobson Richardson, Architect: Henry Van Brunt

H.H. Richardson, Complete Architectural Works: Jeffrey Karl Ochsner 1982-01-01 This book is the definitive guide to all of H.H.
Richardson's work, built and unbuilt, extant and demolished - his municipal offices, educational buildings, department stores, libraries, railroad stations, churches, and private residences.

H.H. Richardson and His Office-Fogg Art Museum 1975

The Richardsonian Romanesque Style in American Architecture- 1983

American Architects and the Mechanics of Fame-Roxanne Kuter Williamson 2014-03-07 Why does one talented individual win lasting recognition in a particular field, while another equally talented person does not? While there are many possible reasons, one obvious answer is that something more than talent is requisite to produce fame. The “something more” in the field of architecture, asserts Roxanne Williamson, is the association with a “famous” architect at the moment he or she first receives major publicity or designs the building for which he or she will eventually be celebrated. In this study of more than six hundred American architects who have achieved a place in architectural histories, Williamson finds that only a small minority do not fit the “right person–right time” pattern. She traces the apprenticeship connection in case studies of Louis Sullivan, Frank Lloyd Wright, Henry Hobson Richardson, the firm of McKim, Mead & White, Latrobe and his descendants, the Bullfinch and Renwick Lines, the European immigrant masters, and Louis Kahn. Although she acknowledges and discusses the importance of family connections, the right schools, self-promotion, scholarships, design competition awards, and promotion by important journals, Williamson maintains that the apprenticeship connection is the single most important predictor of architectural fame. She offers the intriguing hypothesis that what is transferred in the relationship is not a particular style or approach but rather the courage and self-confidence to be true to one's own vision. Perhaps, she says, this is the case in all the arts. American Architects and the Mechanics of Fame is sure to provoke thought and comment in architecture and other creative fields.

The Chicago School of Architecture-Carl W. Condit 1964 Discusses the materials and structural techniques of this period in relation to the economic and cultural growth of Chicago and analyzes the school's role in the development of modern architecture

Kindergarten Chats and Other Writings-Louis H. Sullivan 2013-04-16 Kindergarten Chats and other writings by Louis H. Sullivan George Wittenborn. Originally published in 1917. Editorial Note: The printing of the unpublished revision of Kindergarten Chats in this volume carries out at last Louis Sullivans wish that his work be issued in book form his Foreword,. written in July 1918, is our authority. That no publisher was found during the six remaining years of Ms life,. and that a good deal of vagueness and misunderstanding arose concerning Sullivans attitude to this work as well as with regard to the existence and condition of a revised manuscript reflects the com monplace that human nature and scholarship are inextricably bound together. Sullivan believed that a building represented an act, and that such an act re vealed the man behind it, the mind and ethics of the architect, more conclusively and unerringly than any statement. In this sense, the fifty-two consecutive essays entitled Kindergarten Chats are an act, requiring no officious introduction or inter pretation. Nevertheless, a few general remarks should be made to suggest the nature and significance of Sullivans editing of 1918, particularly since the first version published serially in 1901 is available only in a few obscure files, and that edited by Claude Bragdon in 1934 is out of print. From June to October 1918, Sullivan worked over the manuscript and produced the text which follows, and which therefore represents its definitive form. The actual manuscript gives the impression that Sullivan revised in the exact meaning of the word, that he gave attention to every sentence and paragraph, that his alterations of word and phrase, his cutting and rewriting, were the product of genuine reconsideration and a desire for greater clarity. The redundant or unprecise adjective was discarded the specific term was substituted for the more general or the vague one repetitive passages were deleted. Throughout this revision and the text here pub lished was prepared directly from the original manuscript it may be said that the secondary has been sacrificed to the primary...

The architecture of Henry Hobson Richardson in North Easton Massachusetts- 1969

H. H. Richardson and His Office-O'Gorman 1979-01-08 Many scholars consider Henry Hobson Richardson (1838-1886) to have been America's preeminent Victorian architect. His Brookline office was in fact one of this country's first large and influential working studios, including Stanford White and Charles F. McKim among the many architects who received their first training under Richardson. This beautifully produced and skillfully organized book documents an exhibition of drawings selected from the collection of Harvard's Houghton Library. The drawings are from Richardson's Brookline office and represent the years of his mature period when he produced almost all of his major designs, to his death. These are supplemented by photographs, many contemporary with the completed projects and showing them as they were. James F. O'Gorman, the leading Richardson historian of his generation, has written an introductory essay, “The Making of a 'Richardson Building,' 1874-1886," which shows how the transformation from casual sketch to completed building took place. O'Gorman brings to life the complex interaction of design talent, social contacts, and enduring working relationships with gifted associates that were necessary to bring Richardson's architectural ideas to fruition. Originally published in 1974 by David Godine and Harvard College Library, O'Gorman's catalogue has come to be accepted as a primary source of insight and information on the design process, Richardson's genius, and the social and historical context of his professional life.

The Arthurian Architecture of H. H. Richardson-Brian Peter Bubenzer 2002
Frank Lloyd Wright for Kids-Kathleen Thorne-Thomsen 2014-07-01 An engaging, kid-friendly exploration of America's leading architect and his work This revised and updated edition of a longstanding classic, Frank Lloyd Wright for Kids, details the life, times, and work of the celebrated architect. Through simple, kid-friendly prose and anecdotes, author Kathleen Thorne-Thomsen describes the influences of Wright's Wisconsin childhood filled with nature, music, and close family ties; his struggles to find work as a young architect; the unique style that led him to the top of his profession; and masterpieces such as the Robie House, Hollyhock House, Fallingwater, the Guggenheim, and many others. Also discussed are Wright's sometimes controversial private and public life and the people and times that influenced him and vice-versa, with new sidebars on topics such as the Chicago and Bauhaus schools of architecture, Friedrich Froebel and his toy blocks that enchanted Wright as a child, and the 1893 Chicago World's Fair. Budding architects will delve into architectural and design concepts while having fun through 21 hands-on projects, such as creating an edible model of Fallingwater, making a miniature Japanese kite, reading an architectural plan, and much more. A time line, glossary, bibliography, and list of houses to visit are also included.

Henry Hobson Richardson, J.J. Glessner House, Chicago-Elaine Harrington 1993 Henry Hobson Richardson designed the Glessner House (1885-87) in Chicago for an industrialist and his family. The house was built in an elite residential neighborhood on the south side of the city near the Loop, and Richardson took advantage of the lot's location on the south-western corner of Prairie Avenue and Eighteenth Street to give the building a special character. He seized this opportunity to provide two impressive facades as well as an inner court yard unseen from either street. Even after a century of change in its urban surroundings the Glessner House, with its two exterior walls of rough cut pink-gray granite, conveys a powerful presence. The Glessner House is significant because it was created toward the end of the life and the career of Richardson who was the most important American architect of the nineteenth century. It is one of the mature works of this well-trained and highly creative architect, and has been called "his best residence in Chicago, probably his best anywhere". In common with other architects of the 1870's and 80's Richardson rethought the floor plan of the American house. However, his plans were especially adept, even revolutionary, in combining functional and aesthetic aspects. In his working fashion Richardson conceived the house as a whole, planned it from the inside out, and carefully placed rooms and their connections in the plan. He unified the facade, exterior massing, and decorative elements, the whole expressing the building's purpose. The recent Hedrich-Blessing colour photographs, primarily by Robert Shimer, display the warm, rich interior surfaces and the reserved granite facades of the house to their fullest advantage. Added to this book is a portfolio of historic black and white photographs that record Richardson's masterwork while the Glessner family was in residence. Elaine M. Holzschuh Harrington has been the Curator of the Glessner House and the Curator of the Frank Lloyd Wright Home and Studio (Opus 23: Frank Lloyd Wright Home and Studio, Oak Park). She has written and lectured extensively about both. Hedrich-Blessing, Chicago's oldest and foremost architectural photography firm, was founded in 1929. From its beginning, the firm has been noted for portraying the most dramatic rendition of a building within the bounds of high architectural accuracy.

Architecture's Odd Couple-Hugh Howard 2018-04 In architectural terms, the twentieth century can be largely summed up with two names- Frank Lloyd Wright and Philip Johnson. Wright (1867-1959) began it with his romantic prairie style; Johnson (1906-2005) brought down the curtain with his spare postmodernist experiments. Between them, they built some of the most admired and discussed buildings in American history. Differing radically in their views on architecture, Wright and Johnson shared a restless creativity, enormous charisma, and an outspokenness that made each man irresistible to the media. Often publicly at odds, they were the twentieth century's flirt and steel; their repeated encounters consistently set off sparks. Yet as acclaimed historian Hugh Howard shows, their rivalry was also a fruitful artistic conversation, one that yielded new directions for both men. It was not despite but rather because of their contentious--and not always admiring--relationship that they were able so powerfully to influence history. In Architecture's Odd Couple, Howard deftly traces the historical threads connecting the two men and offers readers a distinct perspective on the era they so enlivened with their designs. Featuring many of the structures that defined modern space--from Fallingwater to the Guggenheim, from the Glass House to the Seagram Building--this book presents an arresting portrait of modern architecture's odd couple and how they shaped the American landscape by shaping each other.
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