

Robert Stacy Judd Maya Architecture The Creation Of A New Style

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Robert Stacy-Judd (1884–1975) was an English architect and author who designed theaters, hotels, and other commercial buildings in the Mayan Revival architecture Style in Great Britain and the United States. Stacy-Judd's synthesis of the style used Maya architecture, Aztec architecture, and Art Deco precedents as his influences.

Robert Stacy-Judd - Wikipedia

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Robert Stacy-Judd: Maya Architecture, the Creation of a ...

Though the building, designed by the Mexican architect Angel Balchini, was completed in 1928, the fact that Stacy-Judd mentions that the project was initiated by Carrillo Puerto (governor 1923–1924) suggests he was aware that the building was almost exactly contemporary with his Aztec Hotel. 26 Stacy-Judd's strange silence here not only protects his claims as the first to revive the architecture of the ancient Maya, but also elides his own position as an importer of Mayan architecture to ...

CABINET / A Fevered Dream of Maya: Robert Stacy-Judd
Architect Robert Stacy-Judd designed the Aztec Hotel in Monrovia, Calif., in the Mayan Revival style of architecture. As an early proponent of the Mayan Revival style, Stacy-Judd promoted the Aztec Hotel as the first commercial structure to be designed in this distinctive style.

Robert Stacy-Judd (1884-1975): Aztec Hotel, Monrovia ...

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Robert Stacy-Judd : Maya architecture and the creation of ...

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[DOC] Robert Stacy Judd Maya Architecture The Creation Of ...

Robert Stacy-Judd (1884 – 1975) was an American architect and author who designed theaters and other commercial buildings inspired by Maya architecture.His most celebrated building is the Aztec Hotel in Monrovia, California.Stacy-Judd was a friend of the writer T. A. Willard, who published a fanciful account of his travels to Chichen Itza.Possibly inspired by his friend, Stacy-Judd published ...

Robert Stacy-Judd : definition of Robert Stacy-Judd and ...

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Robert Stacy-Judd: Maya Architecture and the Creation of a ...

Robert B. Stacy Judd, born in 1884, was an English architect and Mayan civilization enthusiast. He is notable for designing Mayan Revival architecture building, the Aztec Hotel, built in 1924 on the U.S. Route 66 in Monrovia, Southern California. He was also an explorer and a writer with many writings to his credit.

An Explorer's Encounter with a Mysterious Hermit of LoItun

Robert Stacy-Judd (1884–1975) was an English architect and author who designed theaters, hotels, and other commercial buildings in the Mayan Revival architecture Style in Great Britain and the United States. Stacy-Judd's synthesis of the style used Maya architecture, Aztec architecture, and Art Deco precedents as his influences.

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Likely the most publicized example of Mayan revival was Robert Stacy-Judd 's Aztec Hotel of 1924–1925. Its façade, interiors and furniture incorporated abstract patterns inspired by the Maya script with Art Deco influences, and it was built on the original U.S. Route 66 in Monrovia, California.

Mayan Revival architecture - Wikipedia

The Aztec Hotel, on Foothill Boulevard in Monrovia, opened on September 1, 1925. The building's architect was Robert B. Stacy-Judd. Stacy-Judd was bigger than life. He wrote books, explored the jungles of Mexico and Central America, designed outlandish buildings and married three times.

Robert B. Stacy-Judd's Aztec Hotel | misterdangerous

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Mayan Revival architecture - Infogalactic: the planetary ...

One early example of the genre (1924-25), the Aztec Hotel in Monrovia, California was designed by architect Robert Stacy-Judd was was extremely influenced by John Lloyd Stephens writings, and perhaps even more so by the illustrations by Frederick Catherwood as presented in their book Incidents of Travel in Central America, Chiapas and Yucatan, a work that introduced many to the wondrous ruins of Central America. In it Stacy-Judd explains the choice of the name of the hotel.

Mayan Revival architecture : definition of Mayan Revival ...

The landmark at 710 Adelaide Place draws inspiration from two of the revival styles popular in the 1920s—Pueblo Revival and Mayan Revival. Its architect, Robert Stacy-Judd, strongly favored pre-Columbian forms, believing they were highly adaptable to the region.

Architect Stacy-Judd created a sensation in the 1920s and 1930s when be brought Mayan and Aztec motifs into the architecture of southern California. His life and work are examined here, with numerous examples of his color renderings and photos of many of his buildings. Annotation copyright by Book News, Inc., Portland, OR

This collection is a sampling of some of the works by Robert Benjamin Stacy-Judd, an architect flourishing in Southern California from the 1920s through the 1960s. These samplings include a letter, a newspaper article, an announcement for a lecture series and a book "Kabah : adventures in the jungles of Yucatan." The items reflect Stacy-Judd's endorsement of Maya Art and Architecture as an ideal theme to base an American architecture. Stacy-Judd's non-Mayan works are also referenced in this collection, in the form of photographs, hand-painted postcards, charcoal drawings, pen and ink-sketches and a portfolio book that has a colorful architectural rendering of the La Jolla Beach and Yacht Club (1927). A book, "The Mayan Revival Style, by Marjorie I. Ingle is also included in this collection.

From the time when archaeologists first began to discover the civilization's spectacular ruins, Mexico's Mayan past has been a boundless source of inspiration, ideas, and iconography for the modernist imagination. This study examines the ways artists, architects, filmmakers, photographers, and other producers of visual culture in Mexico, the United States, Europe, and beyond have mined Mayan history and imagery. Beginning his study in the mid-nineteenth century, with the first mechanically reproduced and mass distributed images of the Mayan ruins, and ending with recent works that address this history of representation, Lerner argues that Maya modernism is the product of an ongoing pan-American modernism characterized by a continuing series of reinterpretations, collaborations, and exchanges in which Yucatecans, Mexicans and foreigners, mestizos, Mayas, and others all participate and are free to endorse, misunderstand, reinterpret, or reject each other's ideas.

More than 150 full-color photographs are interwoven with a study of California's rich cultural history to provide a compelling study of religion, faith, and spirituality throughout the Golden State, bringing together both immigrant and native religious influences that have shaped California, from UFO cults and Zen Buddhism to televangelism and neopaganism. 12,500 first printing.

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