

City and at Taliesin, Neutra arrived in Los Angeles and moved in with the Schindlers at Kings Road. Together they formed a typically "modern" (and Neutra) sounding partnership, AGIC (Architectural Group for Industry and Commerce) and entered several competitions.

Each was to retain individual clients. One day, Neutra, working out of Schindler's house and drafting room, turned up with a commission from Dr. Philip Lovell, the Schindler beach house client, for a house in Los Angeles. Then their joint League of Nations competition entry (which had substantial Schindler characteristics) was exhibited in Europe along with Le Corbusier's and Hannes Meyer's entries, with only Neutra's name attached. The break became complete.

Neutra's behavior, while questionable, has some mitigating circumstances. Schindler's Lovell beach house had come in 30 percent over budget and Schindler's relaxed artistic air proved difficult for clients. Neutra was serious and business-like.

One item that emerges from McCoy's detailed study of Los Angeles "modern" architecture in the 1920s is the close link it had with radical-liberal politics and that the clients for avant-garde architecture were limited. An architect had to be protective of his clients. Both Schindler and Neutra sensed the possibility of a new architecture in the U.S.—their letters reveal it—and each in his own way gave a new architectural expression.

Esther McCoy's book is a welcome addition to the history of early modern architecture in this country; although she has a slight bias toward Schindler, it is one of the most thoroughly detailed studies of an aspect of the '20s. *Richard Guy Wilson, Chairman, Architectural History Division, School of Architecture, University of Virginia*

Olmsted South: Old South Critic/New South Planner. Edited by Dana F. White and Victor A. Kramer. (Greenwood Press, 51 Riverside Ave., Westport, Conn. 06880, \$27.50.)

This book is a fine collection of essays on the attitudes and activities of that indefatigable traveler and remarkable designer, Frederick Law Olmsted. What makes the volume so unusual amidst the many recent Olmsted related works is its focus on the South—the antebellum South explored and interpreted for anxious Northerners by Olmsted, the pragmatic Yankee, and the reconstructed South shaped by his plans and landscape designs.

Edited by Dana White of Emory University and Victor Kramer of Georgia State University, the essays encompass a wide range of perspectives—historical,

literary, sociological, artistic—all of which merge so rarely in the work of a single person such as Olmsted. We learn, for example, of his religious background as it related to his views on slavery, a wasteful and inefficient system to him. We are introduced to the idea of travel literature, then often inaccurate, as a force in shaping perceptions of wide audiences. We see also the special characteristics of 19th century communication, relying as it did on verbal reports, and then woodcut illustrations, engravings and, finally, photography.

The South as a locale held particular significance for Olmsted. As his landscape architecture practice evolved and flourished, he welcomed opportunities to plan for cities such as Atlanta the sort of parks, parkways and residential areas that he had so successfully produced in Boston, Buffalo and other Northern cities. This work is carefully documented in several essays, including one on Atlanta's Inman Park, known as Joel Hurt's "deserted village," built between 1885 and 1911. Rick Beard answers questions about why Inman Park failed to achieve its goals, why good design alone was not enough, how other market forces shaped the plan, and what the project reveals about the social and economic structure of Atlanta at the time.

In a most provocative piece, Frederick Gutheim, Hon. AIA, reflects on Olmsted's

ultimate failure at Biltmore, one of his last and grandest commissions. Biltmore, the Vanderbilt mansion and property in Asheville, N.C., offered Olmsted a vast landscape to interpret and manipulate. Yet, Gutheim concludes, despite the successful forestry project, an opportunity to realize the uniqueness of the region through design was missed.

Good criticism and close analysis mark this book, which is the output of a symposium. As a volume it would benefit from numbered chapters for ease of reference. Way at the end are data on the varied contributors, whose backgrounds are in history, folklore and folklife, landscape architecture and English and American preservation studies. Their combined effort has produced a first-rate example of interdisciplinary work and can serve as a useful model for others. *Jane Canter Loeffler, Washington, D.C.*

Proceedings: Earth Sheltered Building Design Innovation. Edited by L.L. Boyer. (Architectural Extension, 115 Architecture Building, Oklahoma State University, Stillwater, Okla. 74078.)

In April 1980, a technical conference on earth sheltered buildings design was held in Oklahoma City. The proceedings contain 23 papers, half of which are authored by architects, a third by engineers and the remainder by contractors and researchers. *continued on page 92*



Old Washington, D.C., in Early Photographs, 1846-1932. Robert Reed. (Dover, \$7.95.) Once, cows grazed within sight of the Capitol in Washington, D.C. (A photograph made in about 1890 by John Hiller, above.) This book reveals that in the last half of the 19th century Washington was not a great city, either esthetically or architecturally. The photographs and the captions give an insight into a past we need to remember, as we give thanks to the Commission of Fine Arts for its work in making the city more beautiful by far than it was when it was a muddy Southern town.