

EDWARD DURELL STONE | ARCHITECT

ORIGINS AND EARLY LIFE

Stone was born in Fayetteville, a small college town in the mountainous northwest corner of Arkansas. The Stones were among Fayetteville's earliest settlers. Stone's grandfather Stephen K. Stone (1819–1909) was a successful merchant and one of the town's wealthiest citizens. Stephen Stone's residence, a local landmark known as the Walker-Stone House, is listed on the National Register of Historic Places. Stephen and his wife, Amanda (1825–1912) raised five sons and two daughters. Their son Benjamin Hicks Stone (1852–1942) graduated from Emory & Henry College, in Virginia, in 1873 and returned to Fayetteville to run his father's business. In 1885, Benjamin married Ruth S. Johnson (1862–1919), an English instructor at the University of Arkansas Preparatory School. Benjamin and Ruth had four children, the youngest of whom, Edward Durell Stone, was born March 9, 1902. Young Stone exhibited an artistic aptitude, which his mother nurtured by encouraging him to study drawing and woodworking. In 1916, one of his birdhouses won first prize in a competition whose judges included an architect and the president of the University of Arkansas.¹ Stone was a childhood friend of J. William Fulbright (1905–1995), the future United States Senator. The two men remained friends throughout their lives.

In 1920, Stone entered the University of Arkansas, where his academic performance was poor—drawing was the only course in which he excelled. Elizabeth Galbraith (1871–1944), head of the university's art department, recognized Stone's talent and encouraged him. She also urged his older brother, James Hicks Stone (1886–1928), to take an interest in the boy. Hicks Stone, a practicing architect in Boston, had earned a master's degree in architecture from Harvard University in 1915. He invited Stone to Boston for the summer of 1921. The brothers spent the summer visiting the architectural landmarks of Boston. When Stone returned to Fayetteville they stopped in New York City and Washington, D.C. The central courtyard of Washington's Pan-American Union building made a lasting impression on young Stone.² Many years later he said of the experience, "I decided that if architecture can be like this, then this is what I would really like to do. By the time I got back to Fayetteville . . . the die was cast."³

ARCHITECTURAL EDUCATION AND TRAINING

Stone moved to Boston in 1922. He became an office boy in the architectural firm of Strickland, Blodgett & Law, and started attending night classes at the Boston Architectural Club (now Boston Architectural College). While studying at the BAC, Stone met the distinguished architect Henry R. Shepley (1887–1962). Shepley was a partner in Coolidge, Shepley, Bulfinch and Abbott, H. H. Richardson's successor firm. He hired Stone as a draftsman and became a valued mentor who would assist him throughout his career. In 1925, Stone won a scholarship to Harvard University's School of Architecture, where he entered as a special student. He studied under Professor Jean-Jacques Haffner (1885–1961), a graduate of the École des Beaux-Arts and winner of the Prix de Rome for architecture. Stone excelled in design classes, completing two years of coursework in a single year. In 1926, he transferred to MIT, where Professor Jacques Carlu (1890–1976), another Prix de Rome winner, was "beginning to experiment with modern design."⁴

In 1927, Stone won the annual competition for the Rotch Travelling Fellowship (now known as the Rotch Travelling Scholarship), a coveted prize open to architectural students in Massachusetts.⁵ The Rotch Fellowship afforded him the opportunity to travel throughout Europe and North Africa on a two-year stipend. Stone maintained a record of his travels, filling sketchbooks with exquisite drawings and

watercolors in the manner of a Beaux-Arts student. He also visited buildings by some of the leading modernist architects of the day, works that would later be shown at the influential 1932 Museum of Modern Art exhibit *The International Style: Architecture Since 1922*, curated by Henry-Russell Hitchcock and Philip Johnson. Stone's early practice would be strongly influenced by the International Style.

EARLY WORK

Stone returned to the United States in the autumn of 1929, arriving in New York City on October 25, the day after the stock market crash on "Black Thursday." His original plan had been to return to Boston and the office of Coolidge, Shepley, Bulfinch and Abbott, but he had the prospect of a better position. In Stockholm, Stone had met Leonard Schultze (1877–1951), a partner in the New York firm of Schultze & Weaver, architects of the new Waldorf-Astoria Hotel. The two became friends, and Schultze had offered Stone a job. When Stone learned that Schultze & Weaver would pay him 40 percent more than Coolidge, Shepley, Bulfinch and Abbott, he opted to stay in New York. He remained with Schultze & Weaver for approximately one year, designing the main lobby, grand ballroom, and private dining rooms of the Waldorf-Astoria.

Stone would reside in New York for the rest of his life. In December 1930, he married Sarah Orlean Vandiver (1905–1988), an American tourist he had met and courted in Venice. The couple had two sons, Edward Durell Stone, Jr. (1932–2009), and Robert Vandiver Stone. From Schultze & Weaver, Stone went to the offices of Wallace K. Harrison, a partner in the firm of Corbett, Harrison & MacMurray, which, along with the firms of Hood, Godley & Fouilhoux and Reinhardt & Hoffmeister, formed the team of architects that had been assembled for work on Rockefeller Center in July 1930. Stone became the principal designer for the center's two theaters, the 3,700-seat Roxy Theater (later known as the Center Theater) and the 6,000-seat Radio City Music Hall. He worked in conjunction with two important interior designers, Eugene Schoen (1880–1957), at the Roxy, and Donald Deskey (1894–1989) at the Music Hall.

INDEPENDENT PRACTICE

Stone's association with Deskey led to his first independent commission in 1933, for Richard Mandel, whose family owned the Mandel Brothers department store. The Mandel House, built in Mt. Kisco, New York, was a startling, volumetric design with elements suggestive of the European modernists Erich Mendelsohn and Le Corbusier as well as the American industrial designer Norman Bel Geddes.⁶ Stone's design was favorably reviewed in *Architectural Forum*, and photographs of the house were published in *Fortune*.⁷ The acclaim generated from the Mandel House led to several prominent commissions, notably a residential compound for Henry and Clare Luce's Mepkin Plantation at Moncks Corner, South Carolina.⁸ Stone opened an office at Rockefeller Center and launched his architectural practice.

In 1936 Stone was selected as the associate architect for the Museum of Modern Art's new building on West Fifty-third Street. He would collaborate with Philip L. Goodwin (1885–1958), chairman of the museum's Committee on Architecture and Industrial Arts, and the only architect on the museum's board of trustees. Stone became the design architect, while the more conservative Goodwin produced the working drawings. The museum opened in 1939 to popular acclaim. *Newsweek* described it as "the first large museum in America to be built according to the streamlined, ultra-modern 'international' style of modern architecture."⁹ *Architectural Forum* called the museum "a thoroughly distinguished addition to the best modern architecture has produced."¹⁰ A more balanced view was written by architectural historian Talbot F. Hamlin (1889–1956) who observed, "Whatever questions one may have about

certain details, in general effect the building is both vivid and dignified; rich enough in simple form composition to have a value quite apart from its style, yet inventive and distinctively contemporary enough to please all except the most doctrinaire of functionalist critics.”¹¹

Stone continued to employ a modernist vocabulary for the remainder of the 1930s, though he grew disenchanted with the cold austerity of the International Style. While the 1938 George P. Marshall House in Washington, D.C., was a somewhat awkward hybrid of new and traditional styles,¹² the “House of Ideas,” a 1940 model home sponsored by *Collier’s* magazine and built at the Rockefeller Home Center, was described as “an excellent example of a treatment which meets all of the common objections to the contemporary approach in residential design.”¹³

A cross-country drive to San Francisco in the summer of 1940 gave Stone an opportunity to reformulate his approach to design. Visiting Frank Lloyd Wright’s buildings in Wisconsin and Arizona encouraged Stone to seek new forms that expressed a warmer architecture with American, not European, roots. Similarly, his exposure to the San Francisco Bay regional style reinforced his interest in the sophisticated use of natural materials. This drive also made Stone aware of the deplorable state of America’s manmade environment. “As I drove across the country I was appalled by the devastation we have accomplished in so short a time,” he wrote. “I scarcely encountered a place where land was used wisely and where what has been built is beautiful . . .”¹⁴ In his later public speeches, Stone would urge listeners to “do away with neon signs, billboards, overhead utility wires, roadside honky-tonks and used car lots.”¹⁵

WARTIME SERVICE

The onset of World War II interrupted Stone’s exploration of this new approach to architecture. He enlisted in the United States Army Air Forces in August 1942, and was stationed in Washington, D.C. Stone entered as a captain and was promoted to the rank of major in November 1943. At his instigation, the Army Air Forces established a Planning and Design Section in July 1944.¹⁶ Stone was appointed chief of the new section, which created the master plans for airfields in Alabama, California, Florida, Louisiana, Mississippi, and Texas. Stone’s section also was responsible for the design of the \$10-million Continental Air Command headquarters at Andrews Air Field in Maryland (now Andrews AFB) and the \$30 million Fairfield-Suisun Army Air Base in California (now Travis AFB).¹⁷ Upon his discharge from the army in November 1945, Stone was commended for his “high degree of profession skill and planning ability.”¹⁸

POSTWAR PRACTICE

In his postwar house designs, Stone continued to explore vernacular architectural forms, incorporating Wrightian motifs and rustic materiality with experiments in modular construction techniques. The 1947 David Stech House, in Armonk, New York, was designed as an owner-built structure, and plans for the house were marketed through *Ladies’ Home Journal*. The William Thurnauer House in Englewood, New Jersey (1949), featured the horizontal board walls and French doors typical of Wright’s “Usonian” houses. In both of these residences, Stone replaced hallways with open multipurpose playrooms. The Thurnauer playroom, which one writer described as an “indoor patio,” had durable slate floors, a shallow pool, and a full-length skylight.¹⁹ The use of courtyards and atria in place of corridors would reach its maturity in Stone’s later public buildings.

Stone’s commissions during the late 1940s were principally single-family homes, but there were notable exceptions. In 1946, he was commissioned to design the 300-room El Panama Hotel in Panama City, Panama, which was completed in 1951, after a lengthy and difficult construction period.

The playful modernity of the building and its environmentally sensitive design generated critical interest, and the hotel was the subject of a cover story in *Architectural Forum*, while *Life* magazine called it “the most original tropical hotel in the Western Hemisphere.”²⁰ Stone then returned to his hometown of Fayetteville in 1948 to design a new Fine Arts Center for the University of Arkansas. The center incorporated art works by Stone’s friends Alexander Calder and Gwen Lux. Articles about the Fine Arts Center were printed in American and European publications. In 1950 Stone became the associate architect for two major hospitals, the 600-bed University of Arkansas Medical Center in Little Rock, and the 850-bed Hospital del Seguro Social del Empleado in Lima, Peru. Hospital designs that emphasized humane patient environments became a specialty of the Stone office.

ARCHITECT AS EDUCATOR

In 1937, Stone joined the faculty of New York University’s School of Architecture and Applied Arts. The school closed within a few years, but Stone discovered that he possessed an aptitude for teaching. His abilities as a designer and his engaging and supportive manner made Stone a popular instructor. In the late 1940s and early 1950s, he served as chief design critic and associate professor of architecture at the Yale University School of Architecture. Teaching gave him the opportunity to recruit many skilled young staff members for his firm, creating a synergistic office environment that fostered design inquiry and experimentation.

His success as a practitioner of modern architecture and his prominence as an educator enabled Stone to form bonds with other academics of the era such as Walter Gropius (chairman of the Department of Architecture at Harvard University’s Graduate School of Design), Pietro Belluschi (dean of MIT’s School of Architecture and Planning), George Howe (chairman of Yale University’s School of Architecture), and William Wilson Wurster (cofounder of the University of California at Berkeley College of Environmental Design).

Stone would continue to be involved as a visiting critic at other universities, including Cornell, Princeton, and Stanford, until the demands of his architectural practice no longer permitted him to do so. He also actively supported the establishment of an architectural program at the University of Arkansas, which was headed by his close friend John G. Williams (1915-2008). Stone served as a frequent visiting critic and was an early advocate for the school’s accreditation. His role as an educator was recognized in 1955, when the New York Chapter of the American Institute of Architects awarded him the Medal of Honor, praising Stone as a “distinguished designer of buildings and inspiring teacher.”²¹

NEW DIRECTIONS

Stone and his wife separated in 1952 and were divorced soon after. In 1954 Stone married Maria Elena Torch, with whom he would have two children, Benjamin Hicks Stone III and Maria Francesca Stone. Stone’s second marriage coincided with a shift in his architectural practice, exemplified by his 1954 design for the United States Embassy in New Delhi, India. Tasked with designing a modern structure that would respect the architectural traditions of its host country, Stone created a dignified, environmentally responsive building. *Architectural Forum* described the embassy as a building that seemed “to hang motionless in time and space, above strife, with an easy formality” and praised its “richness of texture, with the emphasis on masonry, perforated screens and tiles.”²² The embassy was built largely by hand and did not open until 1959. It received international acclaim, including a First Honor award from the A.I.A. Frank Lloyd Wright praised the building, calling it the only embassy to do credit to the United States.²³

The success of Stone's embassy design led to a series of important commissions, all of which received extensive and favorable press coverage. The Stanford University Medical Center in Palo Alto, California (1955), was a "garden hospital" composed of seven buildings linked by courtyards and colonnades. *Life* magazine praised the center's "restful beauty."²⁴ The facade of the Stuart Pharmaceutical plant in Pasadena, California (1956), was a 400-foot-long white concrete grille suspended above a black-walled reflecting pool. The building was entered through a two-story atrium with a coffered ceiling pierced by skylights. *Time* magazine called the Stuart building a "Palace for Pills," and it won a First Honor award from the A.I.A.²⁵ For the United States Pavilion at the 1958 Universal and International Exposition in Brussels, Belgium (1956), Stone designed a translucent drum sheltered by a cable-supported roof that resembled a bicycle wheel. At the time, the pavilion's 350-foot-diameter rotunda was one of the largest column-free spaces in the world. The pavilion won an A.I.A. Award of Merit.

These designs fused the formalism of Stone's early Beaux-Arts training with a romantic historicism, abandoning strict modernist tenets. The historicizing of Stone's work was influenced, in part, by Maria Stone's Italian origins. "Maria's fine Italian hand began to show in my attire and my work," wrote Stone. "Both began to move toward elegance."²⁶ The couple's frequent travels to Italy during this period also reawakened his interest in the classical and Italianate monuments he had dutifully recorded in his Rotch Fellowship sketchbooks. "This obsession with monuments of the past may seem sentimental and pedantic," he observed, "but I believe the inspiration for a building should be in the accumulation of history. Although none of my buildings copy classical examples, they have a formality and, I hope, a dignity that one associates with historic monuments . . . I try to find an architecture that is hopefully timeless, free of the mannerisms of the moment. Architecture should follow a grander and more ageless pattern and it can and should be approached simply."²⁷

RECOGNITION AND GROWTH

The popular appeal of Stone's buildings made him a celebrity. He was the subject of a cover story in *Time* magazine (1958) and a profile in *The New Yorker* (1959).²⁸

He became the first architect to be interviewed on Edward R. Murrow's *See It Now* and appeared on other popular television programs.²⁹ In 1958, *Architectural Forum* speculated that, after Frank Lloyd Wright, Stone was probably the best-known architect in America.³⁰ In 1962, the year Stone published his memoir, *The Evolution of an Architect*, the Associated Press called him "the most frequently quoted architect since the death of Frank Lloyd Wright."³¹

Stone's popularity brought prominent commissions such as the National Geographic Society Headquarters in Washington, D.C. (1960), the Pakistan Institute of Nuclear Science and Technology, in Nilore (1961), the State University of New York at Albany (1961), and the General Motors Building in New York City (1964). By the mid-1960s his firm was among the largest architectural practices in the country, with offices on both coasts and more than two hundred employees, including fifty registered architects.³² No longer an intimate design atelier, Stone's firm assumed a stratified corporate structure. Designs became uneven and formulaic, but the office remained prominent and successful. *Business Week* called Stone the "Man with a Billion on the Drawing Board," but *The New Yorker* observed that "Mr. Stone's pierced screens, delicate arches, and skylit interior courts, complete with jungle greenery and babbling pools, have lost much of their freshness for us through repetition."³³

UNIVERSAL NOT CONTROVERSIAL

Stone wrote that "a great building should be universal, not controversial," yet his later work provoked a considerable amount of antagonism.³⁴ *The Encyclopedia of American Architecture* noted that "Edward Durell Stone is a controversial architect about whose work architects and other people seem to have widely divergent views."³⁵

New York's Gallery of Modern Art, a private museum commissioned by the millionaire Huntington Hartford, opened in 1964. Its site, a traffic island in Columbus Circle, necessitated a vertical building. The museum's tightly organized plan was praised, but the reaction to its ornate marble-clad exterior, inspired by the buildings of Venice and Paris, was decidedly mixed. "Stone has wrought a miracle," wrote Emily Genauer of the *New York Herald Tribune*, "designing a building that is not only a light, elegant, stunning shape, but casts a new grace on once thoroughly unlovely Columbus Circle."³⁶ In the *New York Times*, Ada Louise Huxtable lauded the museum's interior planning as "the building's conspicuous success, an achievement to command considerable admiration." But Huxtable was less enthusiastic about its exterior, which she famously compared to "a die-cut Venetian palazzo on lollypops."³⁷ Architectural critic Wolf Von Eckardt called the museum "a big hunk of marble kitsch" and compared it to an "awkwardly shaped and clumsily ornate mausoleum".³⁸

During the first decade of the twenty-first century, the vacant and deteriorating Gallery of Modern Art became a cause célèbre among preservationists when New York City's Landmarks Preservation Commission refused to consider its eligibility for landmark status. Architect Robert A. M. Stern was one of many who argued that Stone's building was worthy of landmark designation. "The Gallery of Modern Art is one of [Stone's] masterworks," wrote Stern, who described the museum as a world-class building, "one that is unique, full of ideas about site and image, about history and about the freedom that comes with modernity."³⁹ But the Commission would not alter its position. Lacking the protection of landmark status, the building underwent major alterations and reopened in 2008 as the Museum of Arts and Design.

Stone's most prestigious commission, the John F. Kennedy Center for the Performing Arts, in Washington, D.C., was also one of his most critically scorned works. The architect's involvement with the center began in 1959, when he was asked to design a proposed National Cultural Center for Washington. His initial scheme was a fanciful curvilinear structure with three auditoriums arrayed around a domed rotunda. Asked to submit a more modest proposal in 1962, Stone placed the three auditoriums side by side in a simple rectangular structure. Flag-draped galleries led visitors to a 600-foot-long grand foyer overlooking the Potomac. This second design was accepted, and the center opened in 1971, after a protracted construction period. *Life* magazine called the Kennedy Center a "sumptuous spectacle" and "an outsized monument to the arts."⁴⁰ *U.S. News & World Report* noted the building's "opulence and majestic proportions" and observed, "Some critics have complained that the Center's bulk is 'forbidding.' Others call its appearance 'cold.' But many architectural authorities have praised its 'purity' of design."⁴¹

Architectural critics were quick to condemn the Kennedy Center, though some later modified their positions. Ada Louise Huxtable, of the *New York Times*, described the center as "a cross between a concrete candy box and a marble sarcophagus in which the art of architecture lies buried."⁴² Though she never changed her opinion of the center's architecture, Huxtable subsequently said she was "happy to see that its theater facilities are excellent" and that "as a performing arts house it has great potential."⁴³ Wolf Von Eckardt, of the *Washington Post*, initially condemned the building's "inert, rather clumsy mass," which he compared to a "Brobdingnagian shoebox."⁴⁴ He later wrote, "What needs to be said . . . is that the critics, including this one, obviously carried their nonenthusiasm for Edward Durrell [sic] Stone's design too far."⁴⁵

Undeterred by the critics, the public flocked to the Kennedy Center, making it one of the most popular sites in Washington. By 1974, three million people were visiting the center annually, while an additional two million people attended performances there.⁴⁶ In one of his last published interviews

Stone said, “I . . . take pride in the John F. Kennedy Center in Washington, D.C., because—despite the intense criticism it has received over the years—it really works and has become the cultural focus for the city of Washington. It gives me great joy to see the throngs of people truly enjoying the facilities provided.”⁴⁷

FINAL YEARS

Stone’s second marriage ended in divorce in 1966. In 1972, he married his executive assistant, Violet Campbell La Stella (1931–2010). The couple would have a daughter, Fiona Campbell Stone. Stone continued to garner major architectural commissions, but his late buildings—including the Standard Oil building in Chicago, Illinois (completed 1973); the First Bank Tower in Toronto, Ontario (completed 1975); and the Florida State Capitol in Tallahassee (completed 1978)—were generally dismissed by the architectural press. Declining health forced Stone to retire from active practice in 1974. He died at Roosevelt Hospital in New York City on August 6, 1978, and was interred at Evergreen Cemetery in his hometown of Fayetteville, Arkansas.

Stone’s firm, Edward Durell Stone & Associates, underwent a major restructuring following his retirement. It continued to exist in various forms until 1993. Edward Durell Stone, Inc., the West Coast branch of his firm, was reorganized in 1979 and closed in 1984.

ASSESSMENTS

The negative press Stone received late in life continued after his death. Typical is a piece by George Segrest, then a professor at the Georgia Institute of Technology School of Architecture, published in 1980. “The significance of [Stone’s] work is as discontinuous and erratic as the vagaries of popular taste,” wrote Segrest. “The magnitude of intention in such buildings as the Kennedy Center in Washington, D.C., the General Motors Building in New York and the Florida State Capitol turn the object to portentous kitsch. Like other artifacts of mass-culture . . . they attempt to signify status by the manipulation of styles. At best, they are objects of unconsidered or uneducated enjoyment; at worst, they are pompous and dull. They are merely buildings of effect . . . The architect, overly consumed with occupying the podium of good taste, became the conveyor of banality.”⁴⁸

Writer Tom Wolfe took a different view. In his 1981 book *From Bauhaus to Our House*, Wolfe described Stone as the apostate of the Eurocentric modernists who dominated American architecture by the mid-twentieth century. “The moment the New Delhi embassy was unveiled, Stone was dropped like an embezzler by le monde of fashionable architecture, which is to say, the university-based world of the European compounds . . . The fate of the apostate, classically, is that curse known as anathema. Within the world of architecture, among those in a position to build or dismantle reputations, every building Stone did thereafter was buried in anathematism . . . One will note that Stone’s business did not collapse following his apostasy, merely his prestige. The [embassy] did wonders for his practice in a commercial sense. After all, the International Style was well hated even by those who commissioned it . . . But in terms of his reputation within the fraternity, Stone was poison. He was beyond serious consideration.”⁴⁹

The architect Robert A. M. Stern described Stone as “a significant and prolific American architect” who actively challenged the prevailing modernism of his times. In “provocative” buildings such as the New Delhi embassy, the United States Pavilion at Brussels, and the Gallery of Modern Art, “Stone pushed the envelope very far toward what would become Post-Modernism.”⁵⁰ Perhaps the most thoughtful assessment of Stone was provided by architect and educator Pietro Belluschi (1899–1994) who said, “He belongs to a small group of free spirits who regard architecture as a creative art rather than following one or another of the schools of architecture . . . He regards architecture as really an art to be interpreted in his own terms.”⁵¹

LEGACY

Stone is survived by four of his five children. His eldest son, the late Edward Durell Stone, Jr., was the founder and chairman of EDSA, a planning, landscape architecture, and urban design firm based in Fort Lauderdale, Florida. Stone's youngest son, Hicks Stone, is a practicing architect whose firm, Stone Architecture, LLC, is based in New York City. His book *Edward Durell Stone: A Son's Untold Story of a Legendary Architect*, will be published by Rizzoli International Publications in the autumn of 2011.

Written by Robert L. Skolmen and Hicks Stone.

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- 1 "The Winners Awarded," *Fayetteville (Arkansas) Democrat*, 3 April 1916, 1.
 - 2 Designed by Albert Kelsey and Paul Cret, and completed in 1910, the building is now known as the Organization of American States building.
 - 3 "More Than Modern," *Time*, (31 March 1958): 61.
 - 4 Edward Durell Stone, *The Evolution of an Architect* (New York: Horizon Press, 1962), 23.
 - 5 Other Rotch winners include the architects Henry Bacon, Harold van Buren Magonigle, Ralph Thomas Walker, Wallace Harrison, Louis Skidmore, and Gordon Bunshaft.
 - 6 Similarities between the Mandel House and House Number 3 by Bel Geddes were noted in Richard Guy Wilson's essay "Architecture in the Machine Age." Richard Guy Wilson, Dianne H. Pilgrim, and Dickran Tashjian, *The Machine Age in America 1918–1941* (New York: Harry N. Abrams, 1986), 174.
 - 7 "House of Richard H. Mandel," *Architectural Forum* (August 1935): 78–88; "The House That Works: I," *Fortune* (October 1935): 59–65, 94.
 - 8 "Mepkin Plantation," *Architectural Forum* (June 1937): 515–22.
 - 9 "The Glass-Temple Museum: Modern Art Display Takes Over Own Building in New York," *Newsweek* (22 May 1939): 32.
 - 10 "The Museum of Modern Art, New York City," *Architectural Forum* (August 1939): 116.
 - 11 Talbot F. Hamlin, "Modern Display for Works of Art," *Pencil Points* (September 1939): 615.
 - 12 "House for George P. Marshall," *Architectural Forum* (July 1941): 20–21.
 - 13 "Terrace House, Rockefeller Center, New York City," *Architectural Forum* (August 1940): 109.
 - 14 Stone, *The Evolution of an Architect*, 92.
 - 15 Edward Durell Stone, "The Name of the Game is Beauty," speech presented at the California Building Congress Meeting, September 1967.
 - 16 M. J. Goodman (Col.), Commendation of Officer for Outstanding Service, 17 August, 1945, Edward Durell Stone Papers Collection, first accession, box 2, folder 17, University of Arkansas Libraries, Special Collections.
 - 17 "Edward D. Stone—Background," 1947, Edward Durell Stone Papers Collection, first accession, box 2, folder 16, University of Arkansas Libraries, Special Collections.
 - 18 Robert Kauch (Brig. Gen.), Commendation: Major Edward D. Stone, 27 August 1945, Edward Durell Stone Papers Collection, first accession, box 2, folder 17, University of Arkansas Libraries, Special Collections.
 - 19 Katherine Morrow Ford, "Indoor Patio," *Los Angeles Times*, 6 May 1956, M30.
 - 20 "Beehive in the Tropics," *Life* (7 January 1952): 51.
 - 21 "Honors," *Journal of the A.I.A.* (May 1955): 203.
 - 22 "US Embassy for New Delhi," *Architectural Forum* (June 1955): 115.
 - 23 Stone, *The Evolution of an Architect*, 139.
 - 24 "New \$21 Million Medical School," *Life* (2 November 1959): 86.
 - 25 "Palace for Pills," *Time* (20 January 1958): 70.
 - 26 Stone, *The Evolution of an Architect*, 142.
 - 27 Paul Heyer, *Architects on Architecture: New Directions in America* (New York: Walker and Company, 1966), 178, 180.
 - 28 "More Than Modern," *Time* (31 March 1958): pp. 56–64; Winthrop Sargeant, "From Sassafras Branches," *The New Yorker* (3 January 1959): 32–48.
 - 29 Edward and Maria Stone were interviewed on See It Now by guest host Garry Moore on 14 February 1958. Stone was introduced on "The Ed Sullivan Show" on 2 February 1958, and was a guest on What's My Line? on 10 August 1958.
 - 30 "Limelight and Filigree," *Architectural Forum* (April 1958): 77.
 - 31 "Glass Buildings Throw Stone," *News Call Bulletin* (San Francisco), 25 July 1962, 19.

- 32 Stone's firm appeared in *Architectural Forum's* annual survey of the "100 Largest Architectural Firms in the U.S." for two consecutive years. See *Architectural Forum* (April 1963): 112; and *Architectural Forum* (April 1964): 15. These surveys were discontinued after 1964.
- 33 "Man with a Billion on the Drawing Board," *Business Week* (8 October 1966): 124–31; "Edward Durell Stone" (book review), *The New Yorker* (6 January 1968): 92.
- 34 Stone, *The Evolution of an Architect*, 158.
- 35 William Dudley Hunt, Jr., *Encyclopedia of American Architecture* (New York: McGraw-Hill, 1980), 506.
- 36 Emily Genauer, "Hartford Gallery Vs. Its Art," *New York Herald Tribune*, 17 March 1964, 28.
- 37 Ada Louise Huxtable, "Architecture: Huntington Hartford's Palatial Midtown Museum," *New York Times*, 25 February 1964, 33.
- 38 Wolf Von Eckardt, *A Place to Live: The Crisis of the Cities* (New York: Dell, 1969), 215.
- 39 Robert A. M. Stern, prepared statement read at the panel discussion "The Future of 2 Columbus Circle," held 12 February 2003.
- 40 "Fireworks and Champagne," *Life* (11 June 1971): 27.
- 41 "Close-Up of Kennedy Center," *U.S. News and World Report* (13 September 1971): 48.
- 42 Ada Louise Huxtable, "Architecture: A Look At the Kennedy Center," *New York Times*, 7 September 1971, 46.
- 43 Louis Calta, "Kennedy Center Use Gets Mixed Review At Critics Meeting," *New York Times*, 8 February 1972, 23.
- 44 Wolf Von Eckardt, "Kennedy Center: The Monument That Isn't," *Washington Post*, 26 December 1970, B1, B2.
- 45 Wolf Von Eckardt, "If Only It Looked As Good As It Works," *Washington Post*, 8 September 1973, F1.
- 46 Barbara Gamarekian, "Kennedy Center Busy, Despite Early Fear of Failure," *New York Times*, 26 December 1974, L39.
- 47 "Buildings of the Future—As a Noted Architect Sees Them: Interview with Edward Durell Stone," *U.S. News & World Report* (15 August 1977): 56.
- 48 Robert Segrest, "Stone, Edward Durell," *Contemporary Architects* (New York: St. Martin's Press, 1980), 779–80.
- 49 Tom Wolfe, *From Bauhaus to Our House* (New York: Farrar Straus Giroux, 1981), 86–89.
- 50 Stern, "The Future of 2 Columbus Circle."
- 51 Pietro Belluschi, unpublished interview with *Time* magazine (28 February 1958).