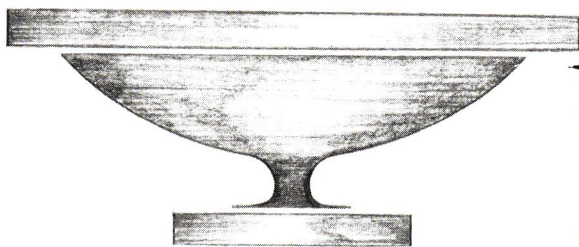


GEORGE W. MAHER



The
**PRAIRIE
SCHOOL**
Review

Volume I, Number 1

First Quarter 1964

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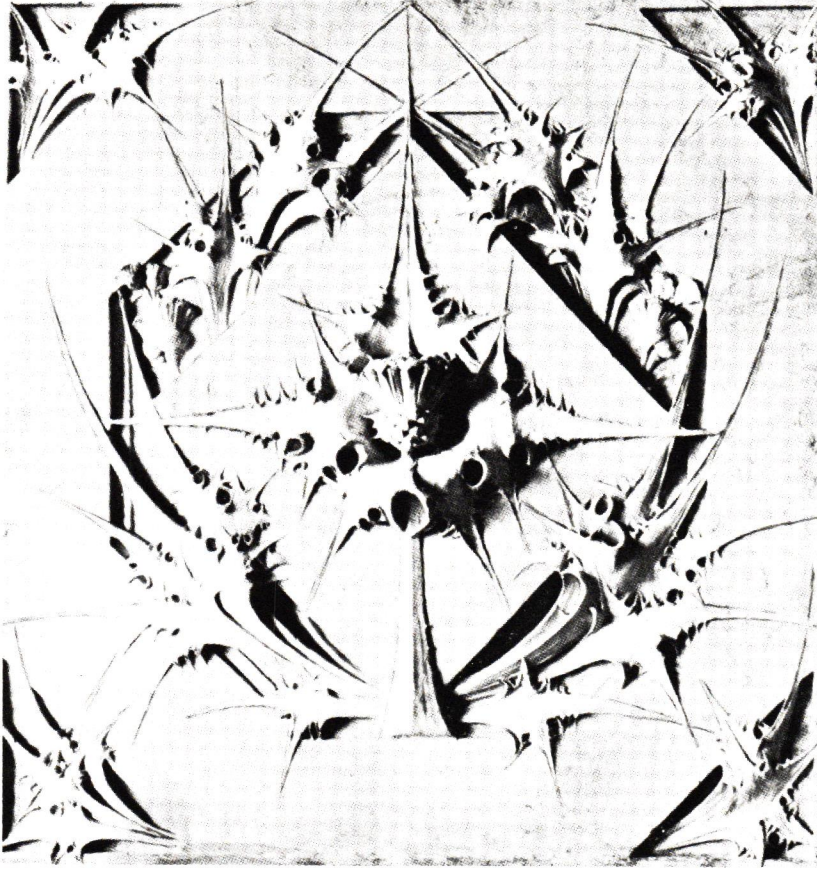


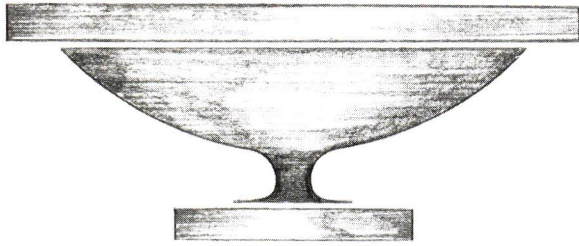
Photo courtesy Western Architect Magazine

ABOVE: This is a detail of the "thistle motif" ornament used by George W. Maher in the James A. Patten House, Evanston, Illinois. This house was one on which Maher was able to exercise "total design" for he designed the furniture, drapery and fixtures using the thistle throughout. Maher was only one of the Prairie Architects to use the single motif concept of design, but he used it to a somewhat greater extent than any other architect of the period.

COVER: The beautifully executed leading of a Magerstadt house window is shown here to demonstrate Maher's occasional great success in using a "motif" design approach. In this case the poppy is used to enhance his most well known commission, the E. J. Magerstadt house, now a Chicago "Landmark" building known and admired throughout the world.

HABS photo by Cervin Robinson, 1963

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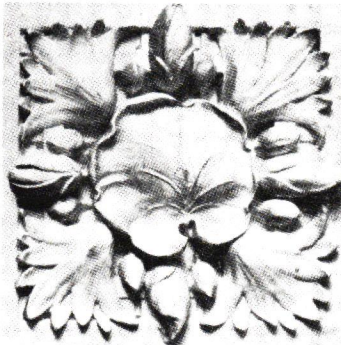
The **PRAIRIE SCHOOL** *Review*

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CONTENTS

- 4 From the Editors
- 5 George W. Maher - Architect of the Prairie School
by J. William Rudd
- 11 Measured Drawings
- 12 Originality in American Architecture
by G. W. Maher
- 16 HABS in Chicago
- An Invitation
- 17 Book Reviews
- Sullivan - *A Testament in Stone*, Maurice English
Reviewed by Paul Sprague
- Gannett and Wright - *The House Beautiful*
Reviewed by L. H. Hobson
- 18 Frank Lloyd Wright's Drawings Preserved
- 19 The Work of G. W. Maher
A partial list of executed buildings



CEILING ORNAMENT IN PUBLIC LOBBY, AMERICAN LOTUS CONVENTIONALIZED—WINONA
SAVINGS BANK AND WINONA NATIONAL BANK, WINONA, MINN.
George W. Maher, Architect.

From the EDITORS

It is with a great deal of personal satisfaction that the editors of THE PRAIRIE SCHOOL REVIEW release this first issue. Plans formed many months past now are a reality. This issue is being distributed free of charge to our ever-growing list of persons interested in the "Prairie School" of Architecture. We hope that a substantial number of our readers will enjoy this copy Number 1, Volume I enough to become subscribers.

We prefer to call our Review a monograph rather than a magazine or journal primarily because we intend to confine our work and study to the rather narrow field known as "Prairie School (or sometimes The Second Chicago School) of Architecture". We do this not because we feel that other architecture is of less import, but because this field represents the first truly "American" architecture. There have been many books, theses, lectures and other items done in this field, but so far as we know, there is no clearing point or agency to coordinate the efforts of all interested persons and more important, to make the material available. We hope to fill this need.

The Journal of the Society of Architecture Historians has long been the recognized authoritative periodical in the field of American Architectural History. It will remain so. We will supplement their work rather than supplant them. The REVIEW will devote itself to a field which has occasionally been included in the Journal but nevertheless somewhat neglected.

The PRAIRIE SCHOOL REVIEW is an experiment. Its success or failure will be decided in the next twelve months. Principle subjects for the three remaining issues of 1964 have been chosen and suitable manuscripts will be welcomed. We expect to increase the size of the monograph and its stature as a learned publication with each subsequent issue. The reader will, of course, be the final judge of our efforts.

An important feature of the REVIEW, one which we hope will become popular, will be the measured drawing. Not since the demise of the White Pine Monograph Series has any periodical devoted regular space to measured drawings. Nothing is so successful as an accurate measured drawing in recording architecture, be it the smallest carved detail or a multi-storied facade. In addition to the buildings themselves, we expect to publish measured drawings of the furniture which was so often designed by the Prairie Architects. In most cases the published drawings will be supplemented by photographs.

We invite and encourage letters to the editor. Representative letters will be printed when space permits. If you have a specific question of general interest we will welcome the opportunity to publish the question and the answer if one can be found.

George W. Maher

Architect of the Prairie School
by J. William Rudd

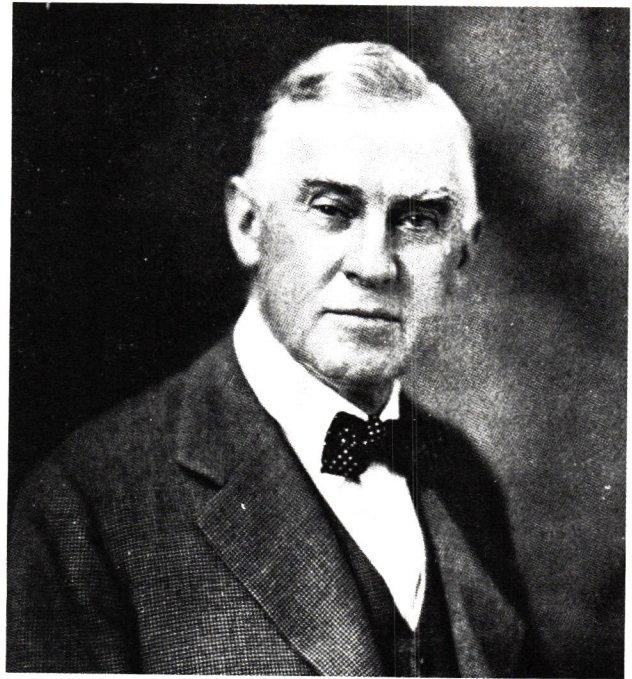


Photo courtesy Western Architect Magazine

Mr. J. William Rudd, a native of Nebraska and Illinois, received his Bachelor of Architecture in 1958 from the University of Nebraska. After being employed in architectural offices in Michigan and Nebraska, he obtained his architect's license by examination in Nebraska. Shortly thereafter he entered Northwestern University to do graduate work in the History of Architecture. At present he is an instructor in the Department of Architecture and Allied Arts at Texas Technological College in Lubbock, Texas.

George Washington Maher was born Christmas Day, 1864, in the small West Virginia town of Mill Creek where his father had been a recruiting officer during the Civil War. Finding it impossible to obtain satisfactory employment following the war, the elder Maher moved his family to the small southeastern Indiana town of New Albany in the late 1860's. However, the hope of economic security failed to be realized and after a period of six to eight years (during which time the majority of Maher's formal education took place) the family relocated in Chicago. This change, made in the hopes of experiencing some of the prosperity available in that city following the great fire in 1871, unfortunately did not meet with any greater success than had the previous moves. Consequently, it was under these circumstances that Maher, at the age of thirteen, began his study of architecture as an apprentice to the architectural office of Bauer and Hill.

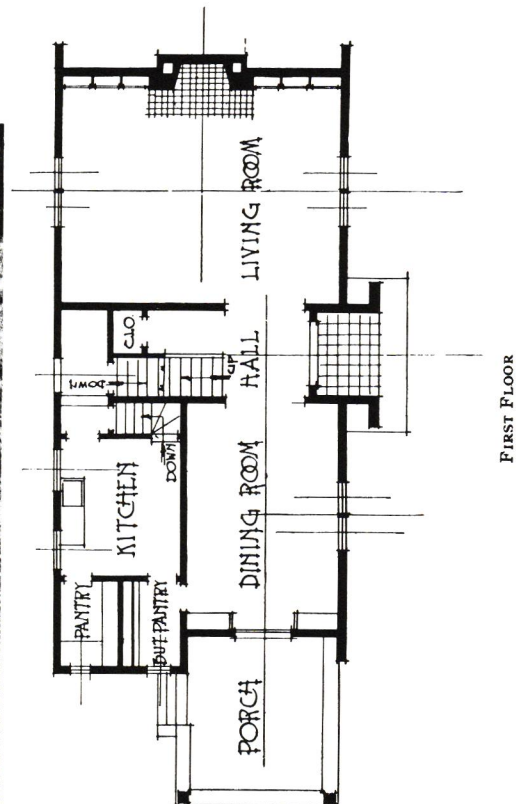
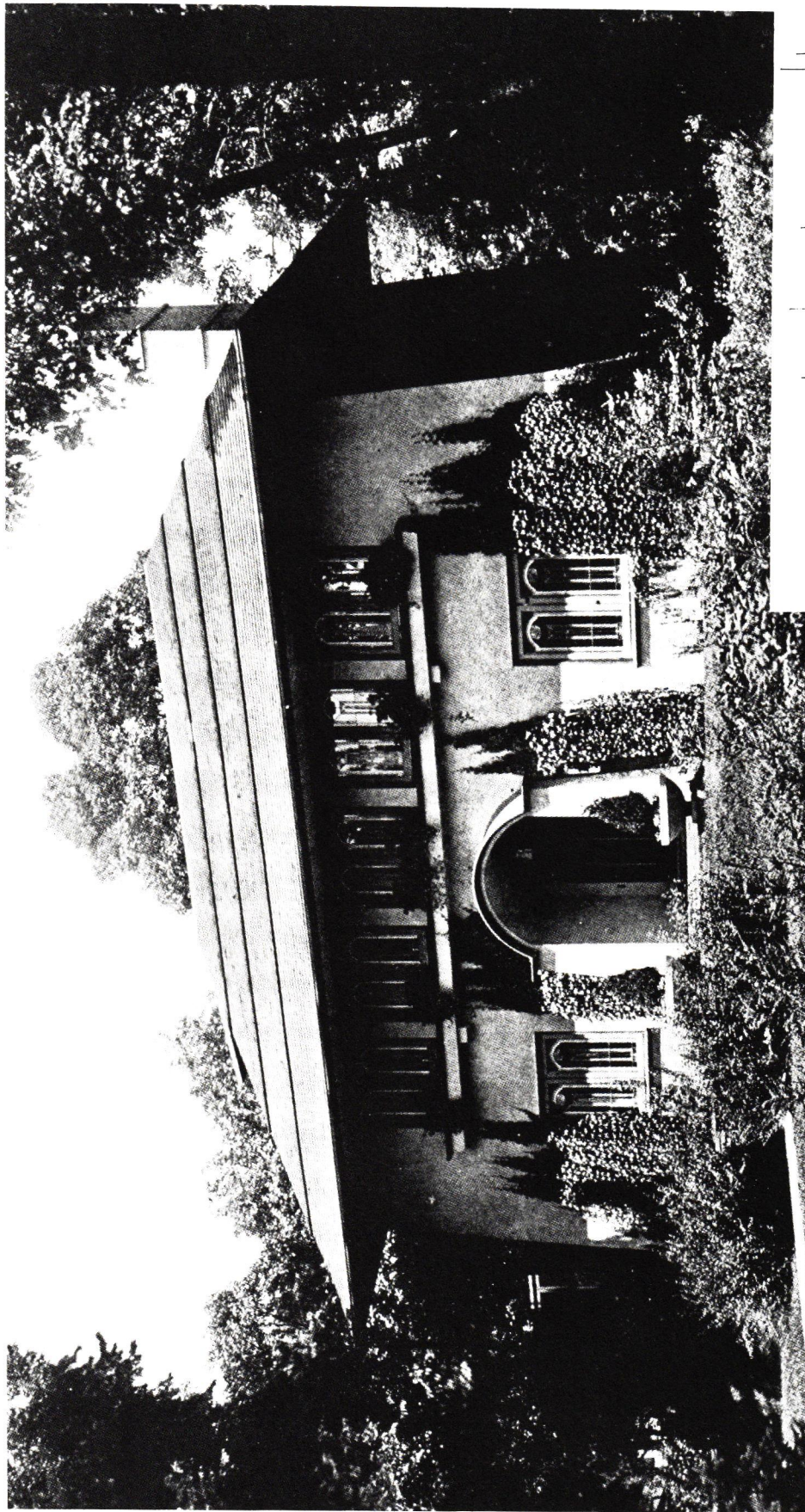
The completion of a short apprenticeship in the office saw Maher move to the office of J. L. Silsbee. Silsbee's office was one of the largest and most productive in Chicago following the fire, and in this office Maher obtained the greater part of his architectural training as well as undergoing many of the influences which were to effect the expression seen in his early work. It was also during this time

that he first stated his own ideas of architecture in a paper read before the Chicago Architectural Sketch Club on September 12, 1887. The title of the paper, "Originality in American Architecture",* set the theme for his ideas and placed him in sympathy with such other Chicago architects as Sullivan and Root in the condemnation of traditional styles and the search for a new and indigenuous expression.

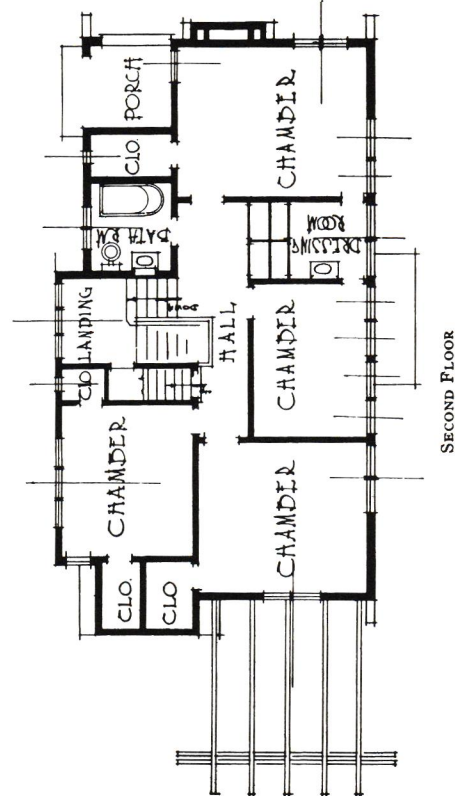
In 1888 Maher left Silsbee's office to open his own practice, and in 1889 joined in a short-lived partnership with a Mr. Charles Corwin. The length of the partnership is not definitely known, but is thought to have terminated early in 1893.

The vagueness of events during this period of his life may have been the result of an incident which was the tragic prelude to his later life. During the year 1892 or early in 1893, Maher was struck with a severe nervous disorder. In an attempt to regain his health and complete his architectural education he spent some months in Europe traveling and sketching many of the monuments which had influenced architecture in America. The completion of this trip brought him back to Chicago

*This paper was originally published in the October 1887 issue of the *Inland Architect*. Excerpts are reproduced elsewhere in this issue of **THE PRAIRIE SCHOOL REVIEW**.



FIRST FLOOR



SECOND FLOOR

RESIDENCE OF MR. HENRY W.
SCHULTZ, KENILWORTH, IL-
LINOIS. GEORGE W. MAHER,
ARCHITECT, CHICAGO :: ::

and a practice which was to continue uninterrupted until the early 1920's.

The year 1893 also offered other significant occurrences in Maher's life. In addition to the European trip, he made the acquaintance of J. L. Cochran. Mr. Cochran was in the process of developing the northern suburb of Edgewater and retained the young Chicago architect to design a large number of homes for the development.

The prospects offered by this venture gave Maher the security he felt necessary to build a small home for his parents in the suburb of Wilmette as well as starting one for himself in the suburb of Kenilworth. With the home in Kenilworth completed, Maher and Elizabeth Brooks were married on October 24 after an engagement of some five years. The exterior of the small home on Warwick Avenue which they occupied did not differ so greatly from the other homes of that period, but the freedom and openness with which the various living areas of the main floor were developed was in sharp contrast to the "jig-saw puzzle" juxtaposition of individual cubicles so prevalent in the majority of houses built at that time. The home still stands today and was occupied by Maher's widow until her death in 1963 at the age of 96. Her niece, Miss Violet Wyld, lived there for many years with Mrs. Maher.

Maher held a strong interest in community planning, (as evidenced in the Edgewater venture and as was to be seen in his later life) and, as such, Kenilworth became a logical choice for his new home. The community had been handsomely developed by Joseph Sears with farsighted potential in both commercial and residential properties and in full awareness of the positive atmosphere generated in the rapidly expanding north shore area of Chicago. By 1894 the family, including a son Philip Brooks born in October of that year, had become an active and vibrant part of the life and activities of the small suburban community and were to remain so for over a quarter of a century.

Maher's career, which early saw expression strongly influenced by Silsbee and the eastern architect, Bruce Price, reached an early unity of individual achievement in 1895 with the design of the Charles V. L. Peters residence in Edgewater. The simple rectangle, two stories in height with an open plan and capped by a hip roof with three tall chimneys was unique in its time for the clarity and articulation which it presented to the observer. And, while its simplicity and order certainly paid respect to the classicism so evident in many designs

of the 1890's, the home was devoid of any classical stylistic reminiscences.

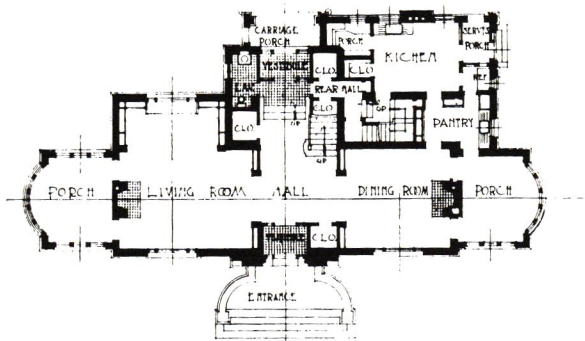
The late years of the century and the early years of the 1900's saw a great deal of work handled by Maher's downtown Chicago office. The majority of the work was residential which, in addition to many small residences, included the homes for John Farson in Oak Park, James Patten in Evanston and Harry Rubens in Glencoe. All three men were leading figures in the dynamically advancing commercial world of Chicago and consequently sought homes which expressed their positions. These three homes were quite large and developed out of a theory of design about which Maher was to later write under the reference "motif-rhythm theory". While the use of a theme behind the formal development of a design was not new, Maher's Platonic generalization of it into a formula for architecture

Photo courtesy Western Architect Magazine

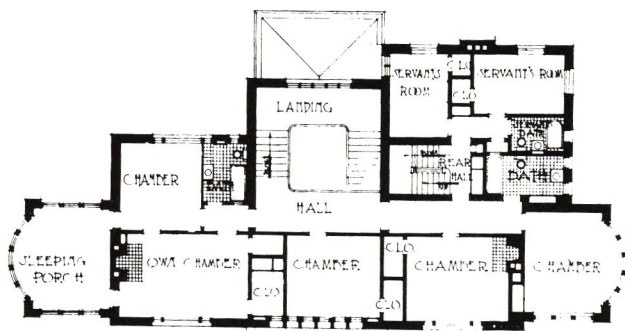


View of the front, Residence of James A. Patten, Evanston, Illinois

was somewhat unique with him. His development of the "motif-rhythm theory" was achieved by choosing a plant indigenous to the area and/or a specific geometric shape as the unifying motif within which the various elements of the composition were to subordinately relate. The theoretical possibilities of such an approach may not be without merit. However, their employment as compositional criteria in Maher's work resulted at times in some rather distressing expressions such as the Ruben's residence, wherein the application of the theory appears to force compositional decisions in opposition to the unity of expression. There also appears in the larger projects less of the order and sim-



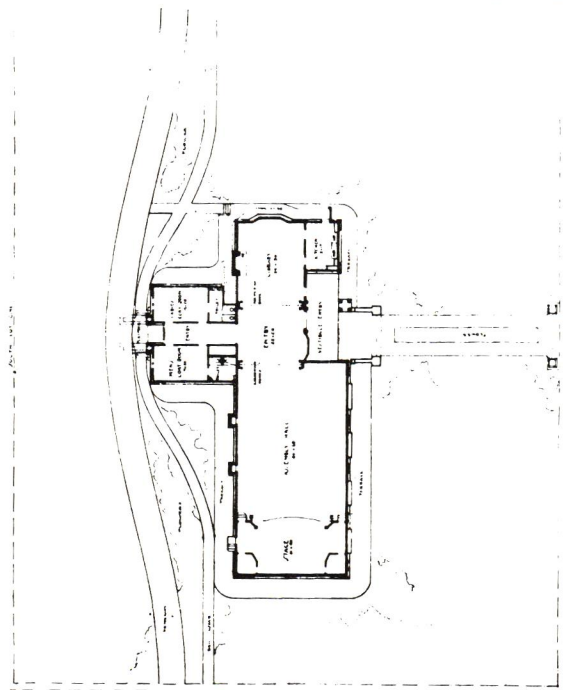
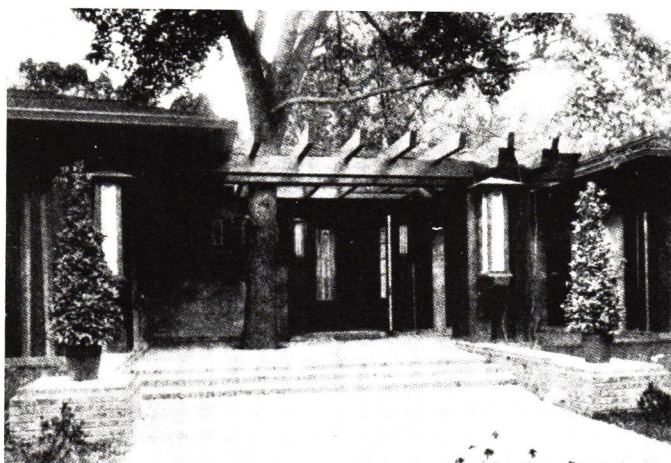
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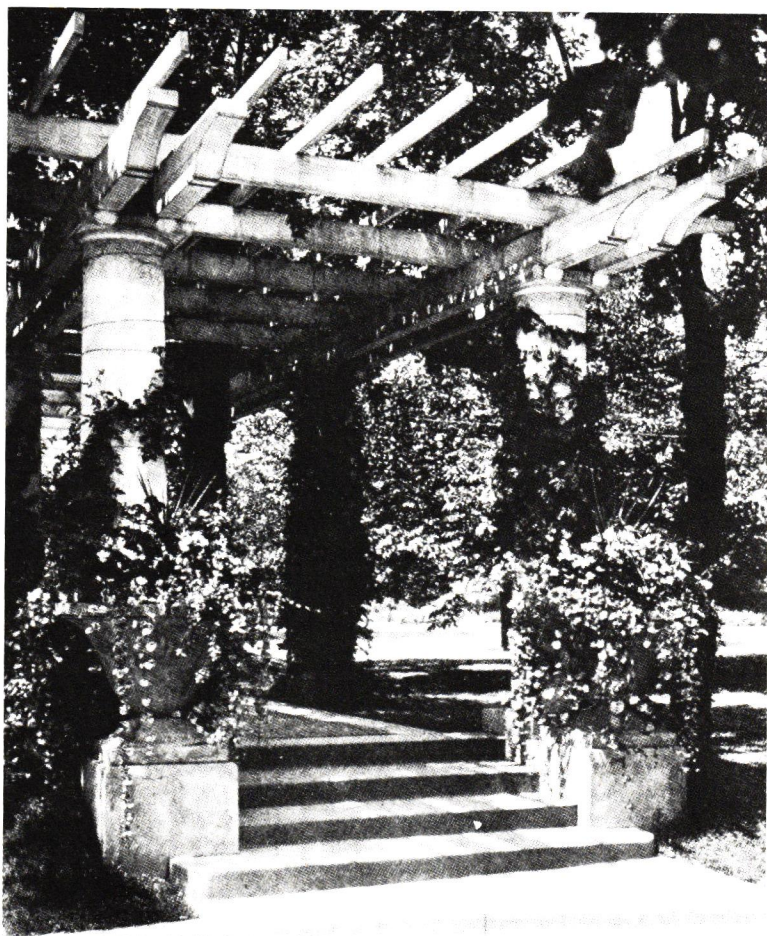
SECOND FLOOR



DETAIL OF ENTRANCE. RESIDENCE OF MR. J. HALL TAYLOR, OAK PARK, ILL. GEORGE W. MAHER, ARCHITECT, CHICAGO.



KENILWORTH ASSEMBLY HALL.
KENILWORTH, ILL. :: :: :: ::



PERGOLA. RESIDENCE OF THE LATE JOHN FARSON, OAK PARK, ILL. GEORGE W. MAHER, ARCHITECT, CHICAGO. :: :: :: ::

plicity apparent in the Peters design in spite of his basic appreciation for achieving such a goal.

Paralleling the concern for a unified design concept was an interest in expressing the sound and substantial nature of indigenous design. Maher's early work found such expression in large boulder walls which quite possibly developed out of Silsbee's influence, while later the use of such devices as massively cut granite (as in the Patten residence) and the strong horizontal accent offered by a continuous porch roof sought to affect this reference.

As the pressure of work continued, there was little time for travel. In addition to trips directly related to commissions, he took only a brief trip to Europe in 1898 and a short trip to the Louisiana Purchase Exposition in St. Louis in 1904. However, they are significant because of their possible influence with respect to the close affinity Maher's work assumed in relation to the Austrian Sezession movement active during these years. The documentation of such a relationship is tenuous, but it is known that Maher was impressed by the European Arts and Crafts exhibit at St. Louis and the development of his own aesthetic expression would appear to support this influence.

From this period in his development came a second house which was the equal of the Peters house. The W. H. Lake house was completed in 1904 in the north Chicago area of Buena Park. Like the Peters house it was a smaller home with fewer functional problems to be solved, and like the Peters house it found a unity in the simplicity of its formal development. Unlike the Peters house it found a successful relationship based on an asymmetrical solution in both functional and formal juxtaposition of the various elements of the composition. Also, this unity was achieved with the same openness and freedom of living areas which had first been seen in his own home some ten years earlier.

By this time Maher's career was rapidly developing. Not only had he achieved recognition through the publication of his work, but such recognition brought him increased commissions, financial success and the opportunity to bring his ideas before the public. The increase in commissions saw an increase in the variety of structures he was asked to execute. The financial success allowed the purchase of a summer home and fruit farm near Douglas, Michigan. And, the opportunity to present his ideas to a larger audience resulted in the publication of a number of articles in the major architectural periodicals of the day in which he

sought to explain his "motif-rhythm theory". However, the recognition was not limited to American publication of his work, but also included recognition in some of the contemporary European publications.

The years 1908-1910 saw Maher reach the apogee in his curve of success. His earlier work for two of the giants of Chicago commerce resulted in two of the largest commissions he had received up to that time. James Patten as head of the board of trustees of Northwestern University in Evanston donated the money for a new gymnasium and Jonathan Swift of meat packing prominence donated the bulk of the money for a new science building. Maher received both commissions and completed them during these two years. Of the two designs the huge arch and simple severity of both facade and decoration which was to be seen in the gymnasium was undoubtedly the most successful public design Maher developed. The use of the "motif-rhythm theory" in this design found support in the form chosen and the structural system employed. Consequently a unity between conception and expression was achieved which was unequaled in most of Maher's designs.

The residential equivalent of the gymnasium was the south Chicago home for E. J. Magerstadt. This residence was also built during these same two years. As had been true in the residential successes of the Peters and Lake houses, the Magerstadt house was a small and simple functional problem, and as had also been true in the two

9

HABS photo by Cervin Robinson, 1963



E. J. Magerstadt Residence, Chicago, Illinois

earlier houses the basic simplicity of the parti was the key to its success. The poppy, as the indigenous form for the decorative motif, was employed with the same restraint and meticulous care as were the deep brown Roman brick and limestone accents at the entrance and porch. In addition, the solution to the problem of the narrow city lot, found in placing the main entrance to the side, showed a sympathy for this restriction rarely exploited by the architects of the day. (An obvious exception being Frank Lloyd Wright's Heller house.)

The first decade of the new century brought to a close the most successful period of Maher's individual development. A great deal of work was handled by his office in the second decade but the growth of his own aesthetic expression had found its fulfillment in the Patten Gymnasium and the Magerstadt house, even though the momentum of his development would bring occasional examples consciously developed from these successes.

While the bulk of Maher's commissions in the first decade of the century were the result of acquaintance with the commercial giants of Chicago, the most important patron of the second decade was the J. R. Watkins Medical Co. of Winona,

Minnesota. Not only did Maher do extensive work for the company, but he also did some residential work for officials of the firm and through this association received the commission for the Winona Savings Bank building. This building, which was completed about 1915, was the last of Maher's large commercial commissions exclusive of community planning projects. Its simplicity and severity were much in line with the Northwestern University work of some five years before, while its formal development showed a strong sympathy for the previously mentioned Sezessionist movement of the Austrians.

With the completion of the Winona Bank project Maher's work, as well as most architectural work, was curtailed by the First World War. Following the war he was joined in practice by his son. The freedom which this association brought allowed Maher a more active participation in the field of community planning and a more active association with the American Institute of Architects. Having been a member since 1901 he was elected to Fellowship in 1916 and served as President of the Illinois chapter in 1918.

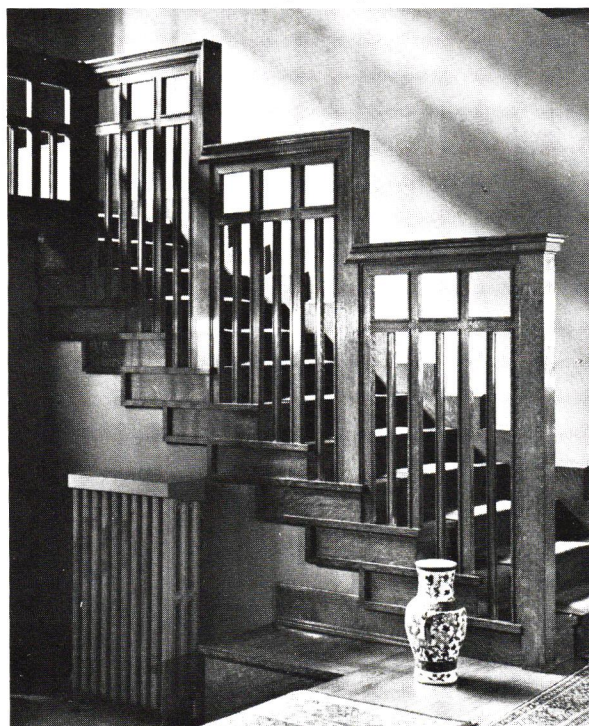
The community planning projects included work at Glencoe, Kenilworth and Hinsdale with all three projects concerned with the downtown and railroad areas of the communities.

An extension of this work came in his appointment as Chairman of the Municipal Art and Town Planning Commission of the Illinois Chapter of the AIA. In this capacity he joined Mrs. Lillian Hedberg and Larado Taft in the successful venture of permanently restoring Charles Atwood's Fine Arts Building from the World's Columbian Exposition of 1893.

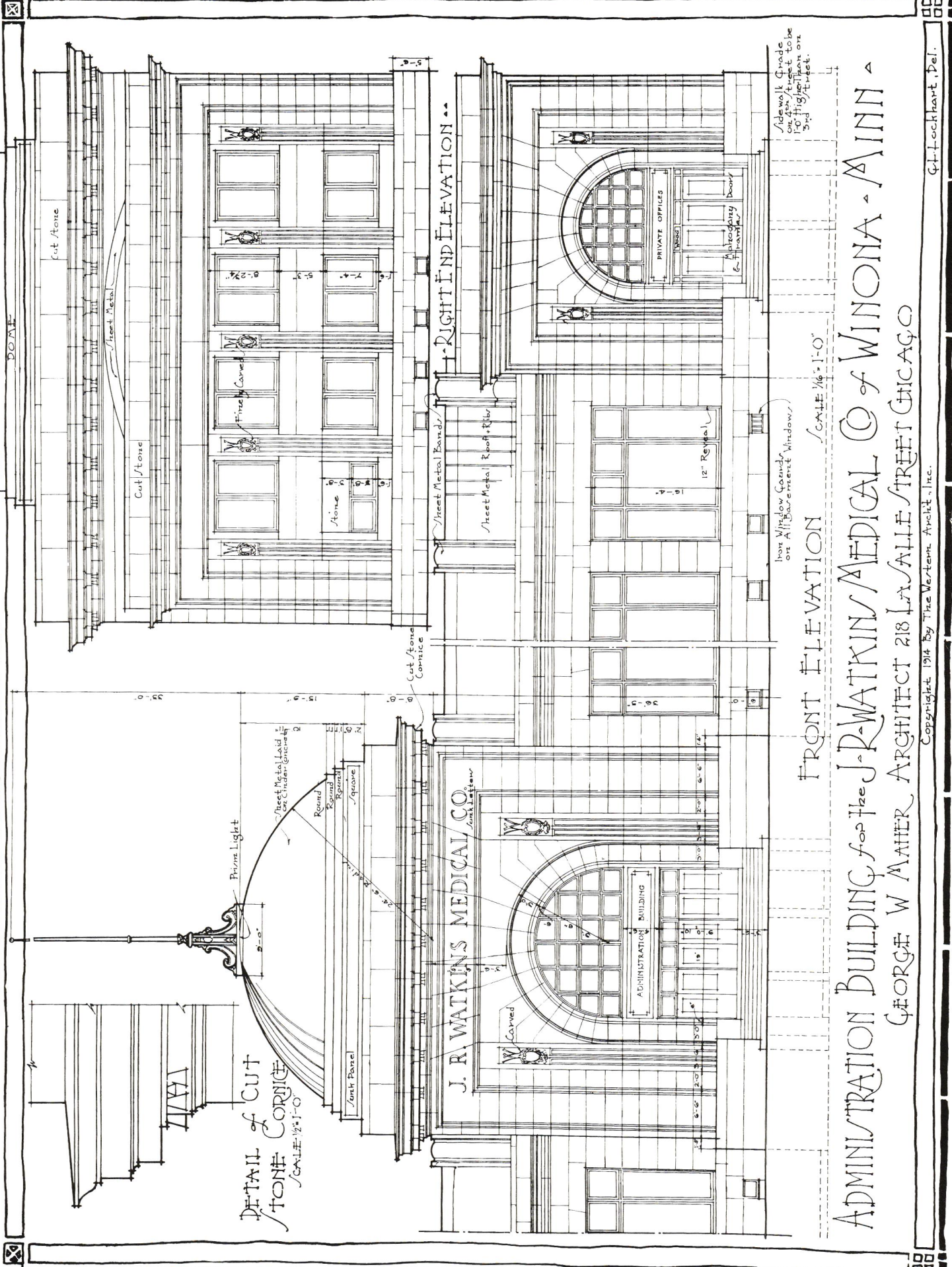
The completion of this effort was accompanied by a recurrence of the failing health he had briefly experienced some thirty years before. As such, the later years of his life were absorbed in the attempt to regain his health; which attempts, unfortunately, were never permanently successful. Consequently, these conditions resulted in his death September 12, 1926 at his summer home in Douglas, Michigan.

With his death many praises and eulogies were offered and his unbounded interest in architecture was recognized. And, while his expression may have failed to achieve the recognition accorded some of his contemporaries, the enthusiasm with which he sought both the professional and personal goals of his life must remain a tribute to the sincerity of his search.

HABS photo by Cervin Robinson, 1963



Magerstadt House, Stairway



DETAIL OF CUT
STONE CORNICE
SCALE 1/2" = 1'-0"

RIGHT END ELEVATION

FRONT ELEVATION SCALE 1/8" = 1'-0"

ADMINISTRATION BUILDING for the J. R. WATKINS MEDICAL CO. of WINONA - MINN.
GEORGE W. MAHER ARCHITECT 218 LA SALLE STREET CHICAGO

Copyright 1914 by The Western Architect, Inc.

Gl. Lockhart, Del.

Originality in American Architecture

by G. W. Maher

From want of travel and personal observation most of the information obtained by the speaker is from reading or hearsay, and as the subject embraces a large scope of architectural features, he is compelled to take but a general survey of the subject.

America is noted for its character of progress since first it was settled in modern times. To the present day the people's tendency has been toward that which is an improvement upon old European methods and forms.

The originality in American architecture rests to a great degree upon the basis of studying the necessities of labor and life, and meeting them without hesitancy or prejudice. To attempt to designate any particular style in the vast amount of designs seen from any one point of view in our large cities would be too great an undertaking for our limited time and space.

This peculiarity or originality in design arises from obvious local reasons; the exactions of an educated and active public are essential for any improvement in art. Thus was it in Athens in the time of Pericles, and also in Florence in the fifteenth century.

We should not wonder that in the past there has been such a confusion in building; for in the first place the main aim of the people has been to better their condition financially, not seeking to a great extent after beauty nor encouraging art. This was not their aim nor education; they were the promoters of progress and were necessary to lay the rough foundation upon which the finer instincts could be built afterward.

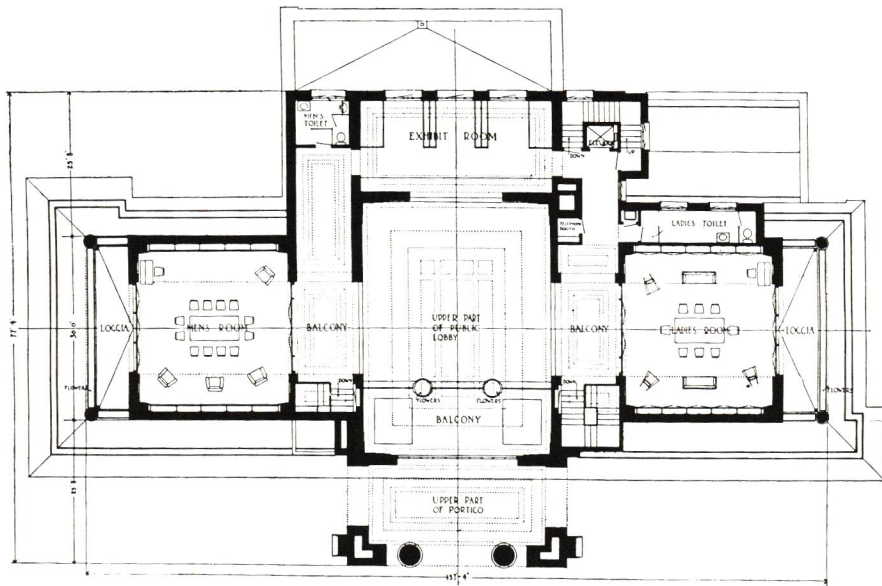


Magerstadt House, Entrance Hall Mantel

HABS photo by Cervin Robinson, 1963

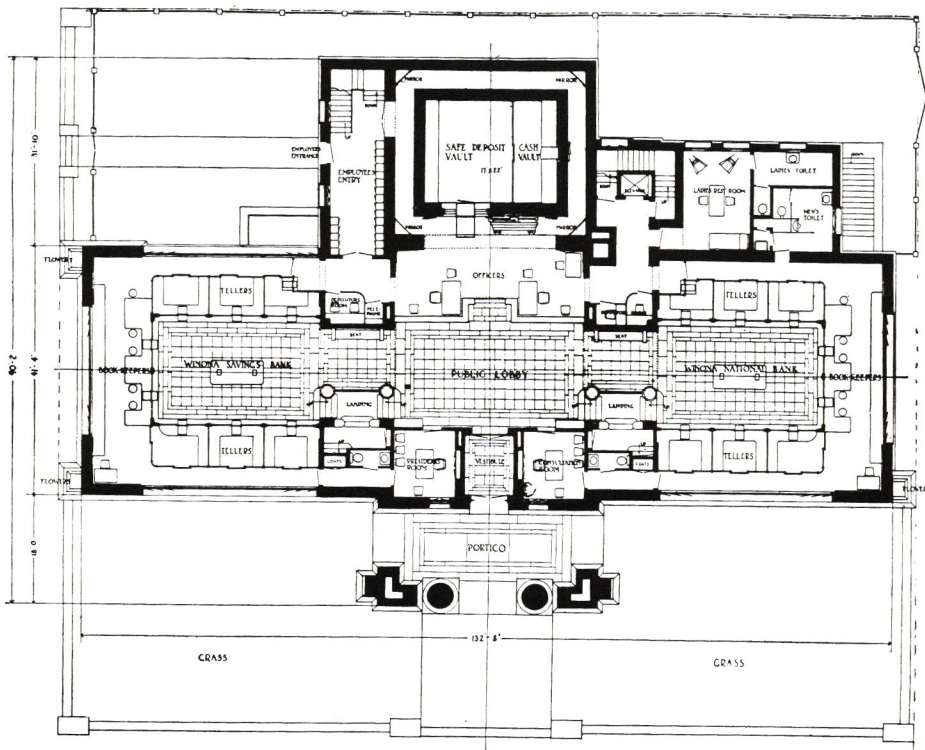
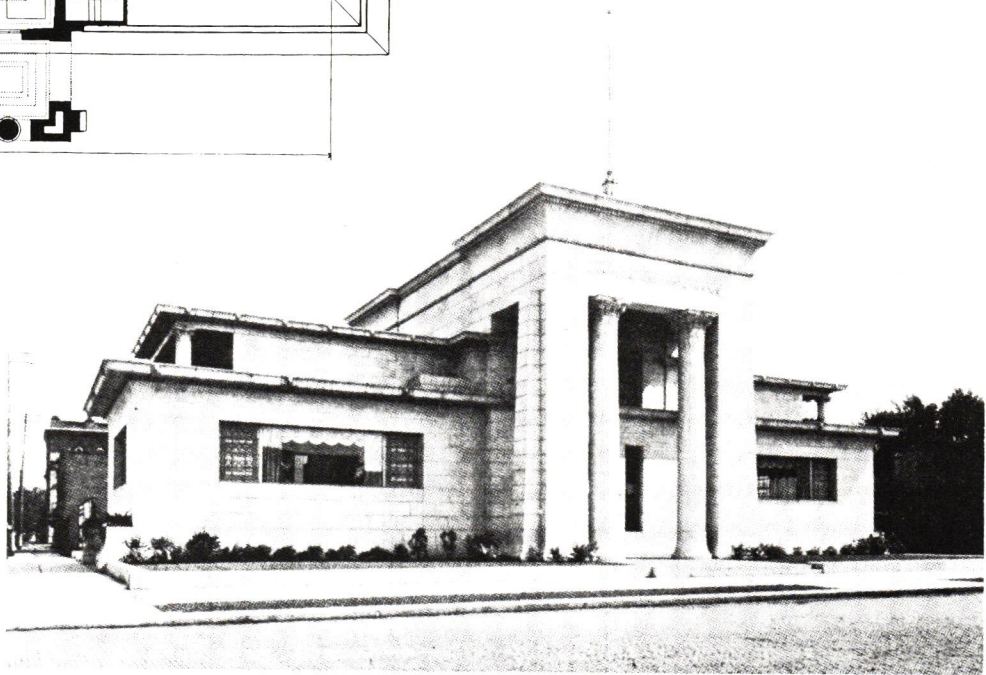
In the second place, they did not have the means to employ real talent to erect their edifices, nor did genius wish to emigrate into such localities. To demonstrate these facts we need only to look back a few years at the condition (architecturally) then, and note the difference when compared with today, progress there is in every direction. The Western Association of Architects, Association of Draftsmen, architectural journals, attention paid to the fairness in competition, and so on, are mainly the fruits of an educated and appreciative public who have now the time to encourage the arts; and, if we turn our attention to buildings, is it not gratifying to note the improvement in the style of building erected today, compared with that erected a few years ago? Note the changes in residences, school buildings, churches, depots, office buildings, and if the comparison is truthfully made, originality can be claimed.

To examine this statement of originality intelligently, let us compare our ways of progress to those in Europe and see if we cannot trace the difference when pertaining to building. The ideas of Europeans are different from the Americans. They have their set ways and manners handed down from ancestry, which are hard to change radically; their architects are compelled to pass a rigid governmental examination before being allowed to practice; therefore, their buildings are studied to perfection in detail, but only after a prevailing style; the formulas are given; classical lines dictate; methods of construction are repeated; and, though the building



Plan of Institutional Floor.

WINONA SAVINGS BANK
AND
WINONA NATIONAL BANK, WINONA, MINN.



Plan of Banking Floor.

may be above free criticism, yet there is that sameness to all of them which rarely dares to be original.

Viollet-Leduc, in his discourses on architecture, deplores this fact, believing that an architect should be thoroughly acquainted with all the styles, yet points out that in designing he should not be influenced by any particular one of them, but should reason out his own designs to suit these various purposes.

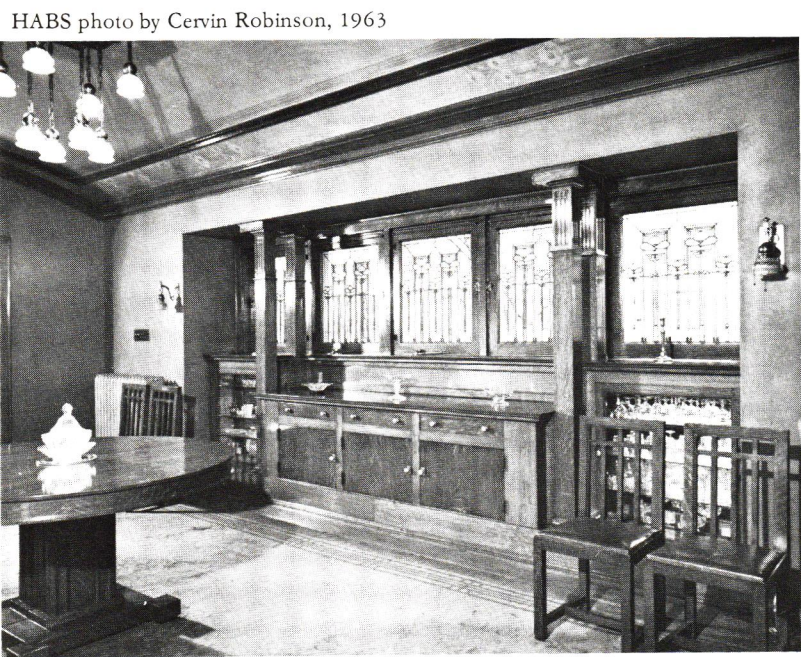
In American architecture no such rules govern the architect; though familiar as he ought to be with historical architecture, epochs of the past do not imperatively prevent him from giving free course to his American ideas. He designs to the limit of his capacity, and though the result may be far from satisfactory at times, yet on the whole it is beneficial, for he submits his ideas to common reasoning, and of all virtues necessary to complete a substantial

Let us turn our attention to the American residence and note the improvement made on this class of building during the past few years. What was it originally? Generally a structure boxy and meaningless in every detail; if a large building, perhaps a poor copy from some photograph of an edifice in Europe, a confused style where galvanized iron was used to excess and clumsily executed. What have we today? In most of our large cities a class of buildings can be seen which have no equal for interior arrangement, original to this class of buildings in every particular, for nowhere are the wants of comfort and practicability so sought after as here, and nowhere the world over are modern improvements so easily adapted as here; this, in fact, when carried to excess may be a fault instead of a virtue. The exterior of these buildings presents uniqueness. The facades are generally of rock-faced stone; the peculiarities are low and wide windows, short tapered columns, low overhanging roof balconies, large sweep of roof gabled, massive chimneys, carving finely wrought. The style leaves an idea of substantiality; no lie can be discerned in the material used or the manner of using it.

The late H. H. Richardson was the most prominent in placing this class of building on a substantial basis, and it is now receiving encouragement. The idea of massiveness, imposing centralization, of grouping novel ideas for comfort in the interior arrangement seem to be the motives most sought after. This style of building differs from European buildings of the same class in both plan and facade. The arrangement of rooms in European houses is on different principles, to accommodate the needs of a people who have different wants; original ways of planning to suit different national characteristics is only a natural law which the architect is bound to respect. To be sure, there are houses now being built on the European plan of arrangement, but whether they will prove satisfactory on the whole to republican ideas remains to be demonstrated; certainly the American residence is a model for comfort, and this impression seems to be universal.

As regards facade, the comparison is great, when drawn between American and European buildings of this class. That the Americans pay more attention to the outside is clearly evident, and if the design is poor it is owing to the inability of the architect. The facade of an European resident portrays a given style, Classic, Gothic, or transitional; they are built substantially and outlive our buildings generally.

The American resident differs in that no particular style is followed, but that free vent is given to the designer's fancy. As a whole for originality of facade, the American residence is superior. It portrays more



Magerstadt House, Dining Room

building in the nineteenth century common sense is not the least one. So, in comparing the different countries and their methods of progress and advancement, it can be truthfully claimed that there is as much chance of a national style forthcoming in this country as elsewhere in the world, and that its progress will be fast or slow according to the encouragement given by the people. For heathenish tributes, the temples of Greek origin are gone, and imposing churches of Catholic sway and Papal supremacy, the fruits of centuries, are part of the past. These promoters and encouragers of gorgeous art are gone, and in their stead the will of an enlightened public will be the dictator.

tact, more variety in grouping, and though architectural blunders are seen, the idea conveyed is a newness of design which can be called originality.

Another class of resident buildings which is genuine to the American soil is the frame suburban house, sometimes called Old Colonial, though no particular name has yet received universal acknowledgement. This class of buildings was first encouraged on our eastern coast, New England. Coupled as it is with certain features belonging to the Queen Anne, there seems to be enough originality in it to convince most people of the progressiveness of this country.

It is not every architect who can grasp the idea, in fact there is much opposition to the shingle house as it is termed. If designed aright it presents a model for picturesqueness. Rock-faced base, porches plain and devoid of spindle work, gables pierced with windows having small lights, carving worked on solid wood, long sweep of roof pierced with short, massive chimneys, it tends to leave the impression of quietness of home rather than a dazed impression of grandeur. This is the right idea of a residence, to have it speak of its function. No building has genuine style which does not speak of the thought which first brought it into existence. Thus the true path toward an original style is to follow the dictation of necessity and then to improve upon detail. The interior of this class of building presents comfort in every form. Large, old-fashioned fireplaces, ease of stairs, nooks with settees; heavy oak beams leave the impression of solidity; low ceilings convey the idea of privacy; all contribute to make life a matter of ease. This style of building suits the taste of the better class of American people, and if encouraged aright will develop into a style that speaks of home and comfort.

The American school buildings contribute to our list which can be pointed to as being original in arrangement and facade. Of late years it has developed wonderfully, owing to the attention paid to such matters by the public. No models equal to them for convenience, light and ventilation can be found elsewhere. It has been owing to the dictation of the people mainly which has brought our school building to its present level of perfection. Hence the necessity of having an appreciative public to encourage any form of art. The true artist will be forthcoming.

A celebrated writer, in speaking of the Romans, says, "He never felt in the dark, it was a sign of advanced state of civilization that he submitted everything to common sense; that he made himself obeyed, because he made himself understood." This we can

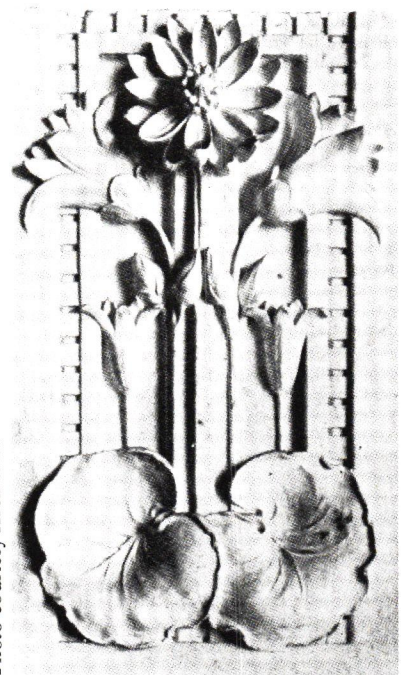
say truthfully of the Americans when pertaining to larger buildings, particularly the office building, that he submits everything to common reasoning that he does not feel in the dark.

Thus we could point out various classes of buildings which have originality in some form or other; such originality is bound to exist so long as there are different nations and speaking a different language; their wants are, as a matter of course, of a different character, hence their living abodes must correspond to their tastes.

Separated as this nation is by great distance from the older nations, progressive in her character under a free government, one of the main essentials for development in art or practical science, there is no reason why a style should not develop, which if not particularly grand in one sense, would be grand in the sense that it exhibits the wants and necessities of an enlightened life.

We have heard over and again the complaints made upon our buildings, and there certainly are prominent things as regards design to deplore. Yet time alone will be the true corrector. Rome was not built in a day—and American architects can best contribute to the art in their country by elevating the character of these designs themselves rather than calling too much attention to the fact outside the profession and dictating what rules should be followed. A true architect, like a true poet, is born, not manufactured, and the prospect for the future is that more talent will be developed in our edifices erected in the future than those erected in the past.

Photo courtesy Architectural Record



HABS in Chicago

During this past summer the National Park Service had a team of architects and photographers in Chicago to record early buildings for the Historic American Buildings Survey. Several buildings included were of the Prairie School or by men who have long been considered Prairie School adherents.

HABS is a long-range program to build an archive of historic American architecture, carried on jointly by the Federal Government's National Park Service, the American Institute of Architects, and the Library of Congress. The sharply rising rate of destruction and alteration of Chicago's famous early architecture has alarmed the Survey, and a project was set up here to make permanent records of many of the more important buildings.

The Chicago work is under the sponsorship of Architect Earl H. Reed, FAIA, and the project supervisor is Dr. Osmund R. Overby of the University of Toronto. Working in close cooperation with the Chicago chapters of the AIA, the Society of Architectural Historians, and other groups identified with preservation in Chicago, the Historic American Buildings Survey made measured drawings, photographs, and written historical and architectural data of a wide range of building periods and types, from pre-fire survivals through the Prairie School up to the First World War. The records will be deposited with the Survey's archives at the Library of Congress where they will be available for study and reproduction.

The project records included 36 sheets of measured drawings and 100 photographs of 31 buildings, plus supporting architectural and historical documentation. The following is a partial listing of buildings included which were designed by architects generally considered to be "Prairie School" architects:

Robie House	1909	Frank Lloyd Wright
Magerstadt House	1906	G. W. Maher
Auditorium	1889	Adler and Sullivan
Stock Exchange	1894	Adler and Sullivan
Hammond Library	1882	Adler and Sullivan
Meyer Building	1893	Adler and Sullivan
Charnley House	1892	Adler, Sullivan and Wright

A. W. Sullivan House	1892	Sullivan
Madlener House	1894	Schmidt and Garden

This valuable project will be continued and expanded in 1964, although future work will be concentrated more in recording larger office-type buildings. Outside Chicago, in the suburb of Oak Park, several Prairie School buildings are under consideration for recording.

An exhibition of drawings and photographs prepared in 1963 will be held in Chicago's City Hall during May of 1964.

An Invitation

The editors hope that you have enjoyed this first issue of the PRAIRIE SCHOOL REVIEW and will continue with a subscription. The purpose of the monograph, to provide a forum for commentary on a specific period in American architecture, can be fulfilled only if the readers come forward with constructive criticism, both toward format and content, and by taking advantage of the opportunity to submit manuscripts for analysis of the period. This is your invitation to do so.

Issue number two will be devoted largely to the work of William Drummond as noted in the Preview. Future issues will follow a general pattern of being each primarily concerned with an individual architect or a general area concerning the Prairie School of Architecture. For example we plan to devote an issue to furniture, another to accessories and fabrics. Occasionally we will concentrate on an exhaustive study of a single building.

The following subject list may be used as a guide. There are countless other subjects which could and should be included in the REVIEW.

W. G. Purcell	Sculpture
George Grant Elmslie	Painting
Frank Lloyd Wright	Allied Arts
Louis Henri Sullivan	Furniture
Marion Mahoney	Unpublished Manuscripts
Walter Burley Griffin	Individual Houses
William Steele	Fabrics
Barry Byrne	Book Reviews
Herman von Holst	Restoration
Talmadge and Watson	Preservation
George W. Maher	Measured Drawings
John S. van Bergen	Influences
Gunzel and Drummond	Current Exhibits
Alfonso Ianelli	Bibliographies

Photographs should be included when available and sketches of building details are always interesting. All material will be returned if stamped self-addressed envelopes are included.

The measured drawing is to be a regular feature of the REVIEW and this is an area where students of architecture can be particularly helpful. It is recommended that drawings be done in the style recommended by the HABS. An excellent handbook is available from National Park Service, Eastern Office, B & C, 143 S. Third Street, Philadelphia, Pennsylvania 19108.

Contributors are invited from all levels of study. Advanced students are welcome to contribute work prepared for classes. Architects, historians, professors and laymen interested in this period of American architecture are encouraged to submit articles.

Book Reviews

THE TESTAMENT OF STONE, edited by Maurice English, Evanston, Illinois, Northwestern University Press, 1963. 228 pp., \$6.50

In this anthology of Louis Sullivan's writings Maurice English has brought together a selection of articles, chapters and occasional pages from the architect's extensive bibliography.¹ To these he has added a short but stimulating introduction as well as a number of brief statements prefatory to the individual passages. His selections reveal a discrimination and a sensitivity of a high order. Indeed, it is unlikely that anyone could have selected a more representative sampling from Sullivan's writings. Certainly it would have been difficult to find other passages of an equally high literary quality. If his purpose was, as he states, "to gather from rare sources, lectures, articles, and unpublished manuscripts the nuggets which represent Sullivan as philosopher, prophet, and poet," he has succeeded admirably. In *The Testament of Stone* the uninitiated will find a valuable cross-section of Sullivan's more provocative and significant statements. These should provide the attentive reader with many stimulating hours of intimate contact with one of the great creative minds of the nineteenth century.

If the book has its shortcomings they are not so much the fault of what is included as of what is omitted. The scholar will find the volume of only limited interest since the greater part of its contents

are currently available in print elsewhere.² The book is therefore obviously directed at the educated but non-specialized reader. But in that case it seems unlikely that such an audience will be sufficiently prepared to negotiate without assistance the hazards of Sullivan's prose, fraught as it is with his frequently complex and sometimes obscure speculations. In fact it is the almost total absence of any serious interpretation or analysis that reduces considerably the value of what is in many other ways a perfectly satisfactory book. Sullivan is destined to remain a rather obscure and misunderstood theorist until someone finally assumes the formidable task of subjecting his writings to a genuinely critical and analytical study. Only then can the average person and indeed even the scholar achieve a truly enlightened appreciation of Chicago's Louis Sullivan, architect and philosopher.

Paul E. Sprague Lake Forest College

¹ The scholar will be interested to note that with the exception of pages 1-2 and 78-87, which reprint excerpts from *The Autobiography of an Idea*, each selection represents either a complete article or essay or else an entire chapter from one of Sullivan's books.

² Actually there are only some forty pages out of about two-hundred and thirty that contain selections not currently available in book form. Of these pages about half are devoted to publishing for the first time three chapters from "Natural Thinking," or about one-fifth of this hitherto unpublished essay by Sullivan.



THE HOUSE BEAUTIFUL, by W. C. Gannett. Individual page ornamentation by Frank Lloyd Wright. Facsimile of an original limited edition hand printed by W. H. Winslow and Frank Lloyd Wright on Winslow's private Auvergne Press. (1963, illustrated, \$22.50, THE PRAIRIE SCHOOL PRESS, 117 Fir Street, Park Forest, Illinois. Publisher is paying a "royalty" on each copy to the Robie House Restoration Fund.)

This edition is an excellent example of what modern reproduction techniques can accomplish, given good design and quality materials to work with. The original, handprinted on a private press in a limited edition of 90 signed copies, was done on handmade Japanese paper, handsewn and bound in half leather and paper. The facsimile has been reproduced by photolithography on 80 pound paper in line without screen, and the original rotogravure photographs are done in a fine 150 line halftone, retaining all the delicate intricacy of the original. Every line and letter has been duplicated flawlessly, even the minor defects in the hand printed first edition are evident. The delightful Sullivanesque tracery of the page ornamentation remains crisp and magnificently reminiscent of

the thin leadings used in the Winslow House dining room windows.

The book as designed by Wright is a work of art. The pages were printed over a period of several months during the winter of 1896 and 1897. Winslow's hand press located in the stable behind his house (both designed by Wright as his first independent commission) was used to print Wright's designs surrounding the hand set type. The wide square page ornament encompasses a series of six essays concerning literally, "The House Beautiful", by W. C. Gannett who was a Unitarian Minister and a close friend of Wright's uncle, Jenkin Lloyd Jones. Wright thought that Gannett's themes on living agreed with his own ideas on residential architecture and therefore felt these essays appropriate for inclusion in his first venture into book design.

Inside the front cover is a small folio of photographs of dried plant forms from which came the inspiration for the page designs. The photographs were done by amateur Wright during a rare moment when he wasn't doing self portraits.

L. H. Hobson.



FLW's Drawings Preserved

by R. R. Cuscaden

The ominous tread of the demolishing crew, so familiar from coast to coast, should never be heard by at least seventeen of Frank Lloyd Wright's buildings. That many of the Prairie Giant's works were approved by the A.I.A. Board at its 1960 New Orleans convention to be retained and restored for posterity.

Officially, the Frank Lloyd Wright Memorial Committee which drew up the list of Must Save buildings consisted of Alden B. Dow, F.A.I.A., Edward D. Stone, F.A.I.A. (later replaced by Morgan Yost, F.A.I.A.), and Karl Kamrath, F.A.I.A., who also acted as chairman. Unofficially, however, a fourth member of the committee was most certainly the ghost of the Garrick Building — a grim specter which will forever haunt the imaginations of those gallant few who fight to preserve the architectural heritage of this country.

The seventeen buildings were decided upon after meetings at Taliesin between the committee, Mrs. Wright, Gene Masselink, Secretary of the Frank Lloyd Wright Foundation and William Wesley Peters, Mrs. Wright's son-in-law and chief architect of Taliesin Associated Architects.

For the past three and a half years, negative photostat reproductions of the original working drawings of the seventeen buildings have been painstakingly made at Taliesin. Each photostat contains a label indexing the drawing, indicating the type of original and medium of drafting on paper or cloth, and the sizes of the original sheets. To the best of Mr. Kamrath's knowledge, actual reproductions of Wright's working drawings have never before become available or exhibited. Many of the photostats show Wright's freehand sketches and notes changing or clarifying the original tracings. Tracings of two of the projects, the Johnson Wax Administration Building and the justly famous Robie House, have not yet been found. As for the Taliesin drawings, Mrs. Wright has requested that these not be printed.

Significantly aiding the project to acquire the working drawings was a grant of \$500 from the A.I.A. Board. The money was approved to cover the assignment of Taliesin personnel, the necessary research and the actual photostat printing.

The 144 negative photostats were forwarded early this year to the A.I.A.'s Octagon Building in Washington, D.C. They will be kept in a fireproof vault as part of the A.I.A. archives. A permanent record of Wright's genius, the drawings will be available for study purposes, and, occasionally, for exhibit.

The seventeen Frank Lloyd Wright buildings are:

1. W. H. Winslow House, Auvergne Place, River Forest, Illinois, built in 1893.
2. Frank Lloyd Wright Studio, 951 Chicago Ave., Oak Park, Illinois, built in 1895.
3. Ward Willitts House, 715 South Sheridan Road, Highland Park, Illinois, built in 1902.
4. Unity Church, Kenilworth Avenue at Lake Street, Oak Park, Illinois, built in 1906.
5. Frederick C. Robie House, 5757 Woodlawn Avenue, Chicago, Illinois, built in 1909.
6. "Hollyhock House", Sunset and Hollywood Bldvs., Los Angeles, California, built in 1920.
7. Taliesin III, Spring Green, Wisconsin, built in 1925.
8. "Fallingwater", Edgar J. Kaufmann, Jr., House, Bear Run, Pennsylvania, built in 1936.
9. S. C. Johnson and Son, Inc., Administration Building, 1325 Howe Street, Racine, Wisconsin, built in 1936-39.
10. Taliesin West, Maricopa Mesa, Paradise Valley, near Phoenix, Arizona, built in 1938.
11. Unitarian Church, University Bay Drive, Madison, Wisconsin, built in 1947.
12. Heliolaboratory, S. C. Johnson and Son, Inc., Racine, Wisconsin, built in 1950.
13. V. C. Morris Shop, 140 Maiden Lane, San Francisco, California, built in 1951.
14. H. C. Price Tower, Bartlesville, Oklahoma, built in 1952-55.
15. Beth Sholom Synagogue, Elkins Park, Pennsylvania, built in 1958-59.
16. The Solomon R. Guggenheim Museum, Fifth Avenue, New York, built in 1957-59.
17. Paul R. Hanna House, Palo Alto, California, built in 1936.

R. R. Cuscaden is a Chicago poet, editor and architectural buff. During the day he is Associate Editor of Boxboard Containers; at night he edits Midwest, "A Magazine of Poetry & Opinion." His poetry has been widely published.

NEXT MONTH'S PREVIEW

Life in a Prairie School House
William Drummond, Architect
Measured Drawings
To Be Reviewed. . .

Buildings, Plans & Designs
by Frank Lloyd Wright

A System of Architectural Ornament
L. H. Sullivan

The Work of G. W. Maher

A PARTIAL LISTING

Winona Savings Bank
Winona, Minnesota

"Rockledge" E. L. King Residence
Winona, Minnesota

J. R. Watkins Administration Building
Winona, Minnesota

Kenilworth Assembly Hall
Kenilworth, Illinois

Joseph Sears Public School
Kenilworth, Illinois

Patten Gymnasium
Northwestern University
Evanston, Illinois

Swift Engineering Hall
Northwestern University
Evanston, Illinois

George W. Maher Residence
Kenilworth, Illinois

Henry W. Schultz Residence
Kenilworth, Illinois

Edgar G. Barratt Residence
Kenilworth, Illinois

Maynard A. Cheney Residence
Kenilworth, Illinois

James A. Patten Residence
Evanston, Illinois

C. D. Crandall Residence
Edgewater, Illinois

A. L. Dewar Residence
Edgewater, Illinois

F. S. Gardner Residence
Edgewater, Illinois

S. H. Bingham Residence
Highland Park, Illinois

H. Scarborough Residence
Highland Park, Illinois

George B. Caldwell Residence
Oak Park, Illinois

C. R. Irwin Residence
Oak Park, Illinois

J. Hall Taylor Residence
Oak Park, Illinois

John Farson Residence and Stable
Oak Park, Illinois

W. F. Furbeck — Project
Lake Geneva, Wisconsin

Sidney Ossoski Residence
Chicago, Illinois

Claude Seymour Residence
Chicago, Illinois

J. L. Cochran Residence
Chicago, Illinois

J. H. Hager Residence
Waukon, Iowa

A. B. Leach Residence
Near New York City, New York

S. H. Velie Residence
Kansas City, Missouri

