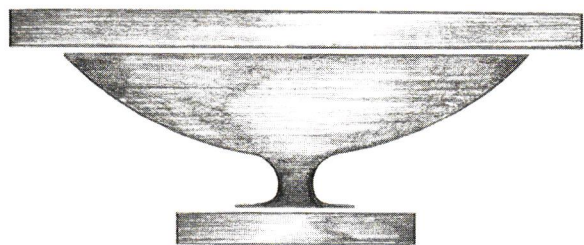


GUENZEL & DRUMMOND

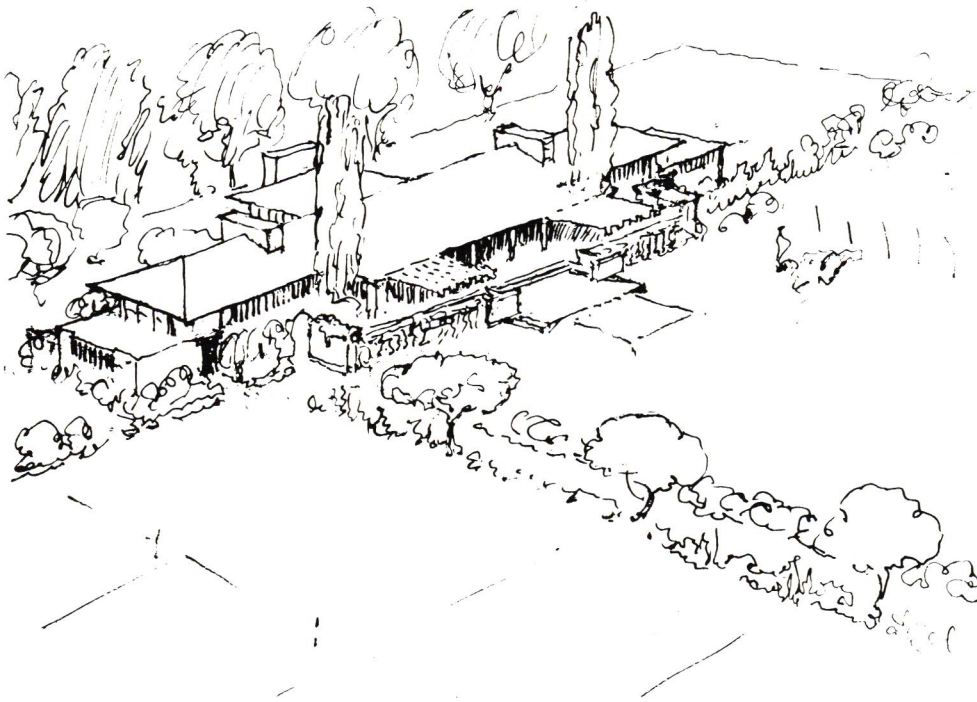


The
**PRAIRIE
SCHOOL**
Review

Volume I, Number 2

Second Quarter 1964

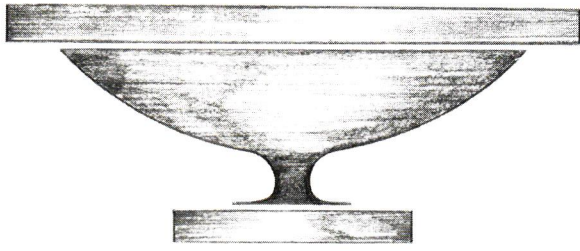
\$2.50 a copy



ABOVE: This pen and ink sketch of an early version of Frank Lloyd Wright's River Forest Tennis Club was done by William Drummond in 1906 while working at Wright's Oak Park Studio. The building was executed in a simpler manner than shown, but the primary form is easily recognized in Drummond's sketch. The drawing, from the collection of Alan M. Drummond, is reproduced full size.

COVER: This is a detail of the entrance to the C. J. Barr residence in River Forest, Illinois. The board and batten siding combined with stucco was a Guenzel and Drummond trademark. Photo by Richard Nickel.

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The PRAIRIE SCHOOL *Review*

Volume I, Number 2

Second Quarter, 1964

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From the EDITORS

The firm of Guenzel and Drummond was chosen as the principle subject of this second issue of THE PRAIRIE SCHOOL REVIEW under the assumption that a partnership of only 5 years duration could be covered adequately in one issue. As material was gathered it became evident that this was an amazingly productive firm. The fact that their work has not, so far as we know, been subjected to a thorough analysis and criticism before now is remarkable.

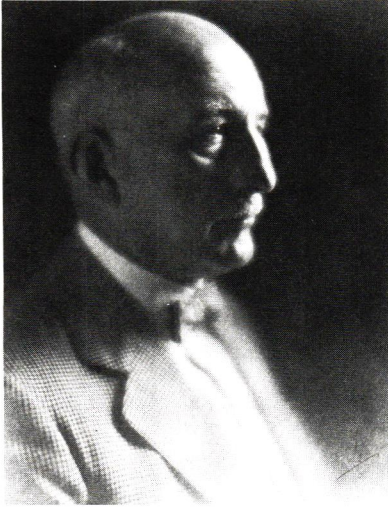
The material collected on Guenzel and Drummond is incomplete. Our investigations turned up no analysis or criticism of their work. Therefore we are presenting a sampling to show the style and technique they evolved. Because of the abundance of material it is felt that here is an opportunity seldom open to architectural historians. Relatives and friends of both Guenzel and Drummond are living and have cooperated in our research. Addresses of many of their buildings are given in this issue in the hope that someone will find them useful.

The editors feel that this issue of THE PRAIRIE SCHOOL REVIEW exemplifies what we think the REVIEW should be. We do not feel that it is our place to present exhaustive material such as might be done in a graduate thesis, but to present enough facts and information to enable readers to gain a better understanding of the Prairie School of Architecture and as a basis for research.

*The editors wish to acknowledge the personal contribution of time and effort made by Richard Nickel to this second issue of THE PRAIRIE SCHOOL REVIEW. The photographs included herein are, for the most part, by photographer Nickel. His painstaking search through the western suburbs of Chicago to locate scattered, sometimes previously unrecorded Guenzel and Drummond buildings is deeply appreciated. Mr. Nickel is remembered as the moving force behind the salvage and distribution of ornament from the now demolished Garrick Theater. He presently conducts his own photography business and is at work on *The Complete Work of Adler and Sullivan*.*

The next issue of THE PRAIRIE SCHOOL REVIEW is to be a study of Frank Lloyd Wright's Winslow house. The fourth issue will be devoted to furniture and fixtures of the Prairie School houses. Because of the diversenature of this theme, photographs and information are solicited from persons who have furniture from homes long since dismantled. Contributors should include historical information and source of data. Any photos or drawings will be returned to the donor.

The Architectural Firm of



by Wilbert R. Hasbrouck

Louis
Guenzel

Some of the more interesting work of the late Prairie School period resulted from the short-lived partnership of Louis Guenzel and William Drummond. Each of the principals of this firm were well versed in the Prairie School traditions, having served their respective apprenticeships with Louis Sullivan and Frank Lloyd Wright.

The senior partner, Louis Guenzel,¹ was born January 28, 1860 in Caeslin, Germany. His primary and secondary education was received in Germany where he was trained and employed as a draftsman in Berlin. In the year 1890 he became acquainted with a family from Chicago named Green who were vacationing in Europe. The Greens were friends of Louis Sullivan, and thru them Mr. Guenzel came to the United States to work in the office of Adler and Sullivan in 1892 at the age of 32.

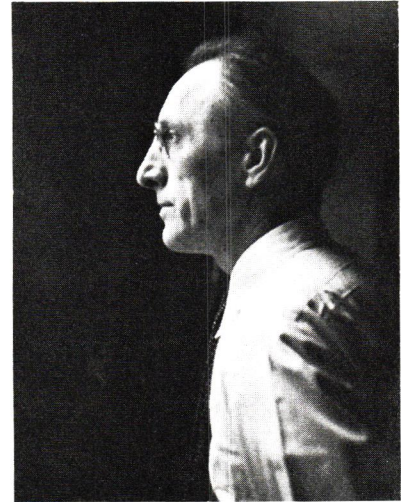
Frank Lloyd Wright was still with Adler and Sullivan when Guenzel joined the firm, but left a few months later to begin his own practice in Oak Park. Before Wright left, however, he established a firm friendship with the young German draftsman and a respect for his abilities. Consequently, when Wright needed help in his rapidly expanding practice two years later, Guenzel left Adler and Sullivan to serve his old friend.

William E. Drummond² was born March 28, 1876 in Newark, New Jersey, the first son of a

¹ The information regarding Mr. Guenzel is largely the result of conversations with his widow and his son, Paul Guenzel.

² The remarks in this essay which concern Mr. Drummond are taken from a short biography prepared by his son, Dr. Alan McCulloch Drummond, at the request of the editors of THE PRAIRIE SCHOOL REVIEW. Remarks shown in quotation marks are judgements and conclusions reached by Dr. Drummond.

Guenzel & Drummond



William
Drummond

carpenter, Eugene Drummond, and his wife Ida Lozier. They moved to Chicago when William was ten years old.

While growing up, William learned the building trades from his father who rose to become a general contractor.³ In this way he became the prototype of Frank Lloyd Wright's ideal student of architecture, one who learned by doing. Very early he had a strong ambition to become an architect, and he entered into apprenticeship as a carpenter upon leaving school to help support the family after only two years at Austin High School. Later he was able to attend classes at the University of Illinois School of Architecture in 1897 and part of 1898 by working as a carpenter to support himself. Apparently he had understanding teachers who overlooked his lack of a high school diploma for they permitted him to take advanced design courses soon after he entered.

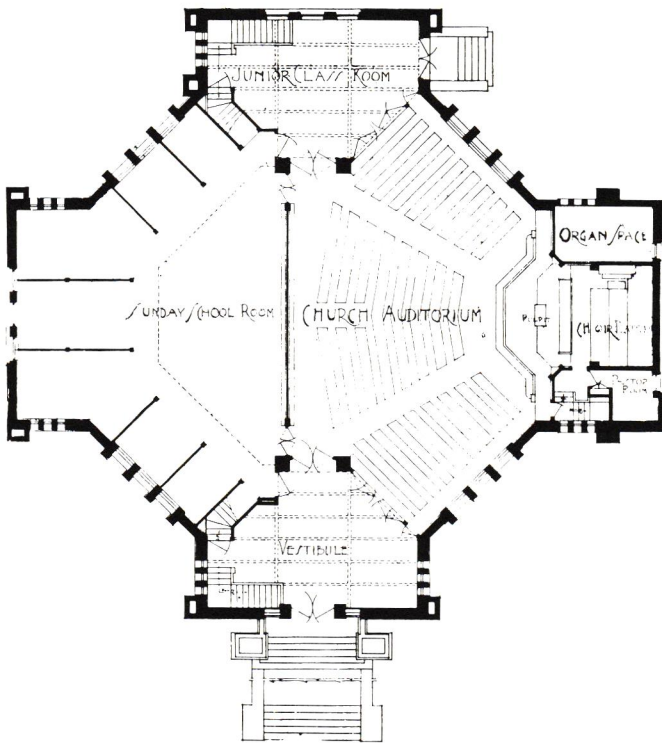
"The incompleteness of his formal education seems to have impaired in no way his intuitive, creative ability. Indeed this very circumstance may have kept his mind more clear, immediate and original."

Mr. Drummond went on long, restless rambles in the evening all during his life, and when he was twenty-three, just home from Urbana, one of these walks led him some five miles out to Oak Park past Frank Lloyd Wright's studio and other early Wright buildings. He comprehended the genius evidenced immediately and sought out his first,

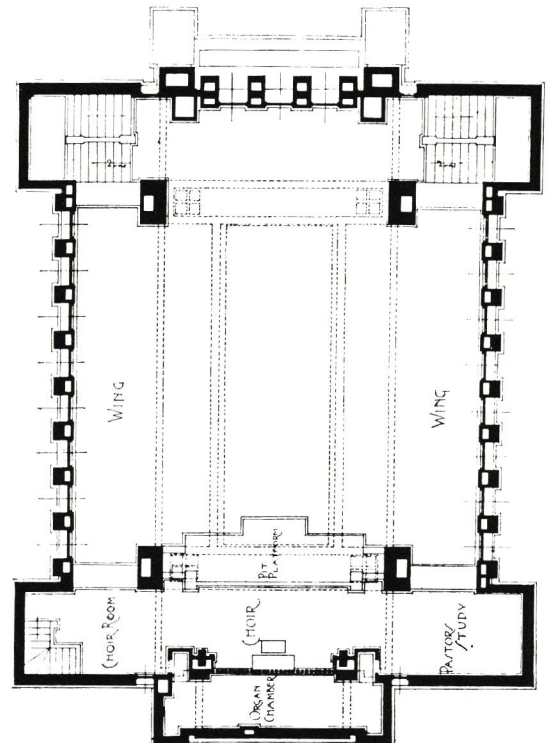
³ Eugene Drummond later worked with Frank Lloyd Wright as the builder of the Larkin Building in Buffalo.



RIVER FOREST BANK BUILDING, (APARTMENTS AND STORES,) RIVER FOREST, ILLINOIS



PLAN—MAYWOOD CHURCH



PLAN—AUSTIN CHURCH

last and greatest teacher, and within a few days was hired by Mr. Wright. He remained with Mr. Wright as much as he could financially afford until 1909.⁴ Money needs as well as professional admiration then led him to be chief draughtsman for Richard E. Schmidt from 1901-03, and to work for D. H. Burnham from 1903-05. However, he continued to work part time for Mr. Wright and in 1905 returned to him full time.

Mr. Drummond was married in 1907 to Clara McCulloch Christian, and during the next five years they had three sons. For him this was a period of great hope, beginning with the partnership with Mr. Guenzel early in 1910 and the building of his own house in 1911 next to the Forest Preserve on Edgewood Place in River Forest.

The Muther house across the street had been built the year before, both houses being built after his association with Mr. Guenzel. However, it is doubtful if Guenzel took part in the design of either as Mr. Drummond was generally the designing partner of the firm.

Mr. Guenzel was the business manager of the partnership although his talents as a designer are evident in work done independently after the dis-

⁴ Dr. Alan Drummond states that Mr. Drummond had a major part in the design of Wright's Bradley and Hickox houses, as well as the Isabel Roberts house in River Forest next door to his own home, and that he also became accomplished at rendering perspective drawings. Many of his drawings were used in the preparation of the Wasmuth portfolios of Wright's work in 1910.

solution of the partnership. He was a fastidious dresser, well liked by his contemporaries and active in civic and community affairs, as well as an excellent businessman. He was a member of the University Club, the City Club, the Germania Club and the Illinois Athletic Club, all of which were of great help in gaining business for the firm.

The alliance of Guenzel and Drummond was very productive during its brief five year existence. After their separation neither man ever again rose to the heights enjoyed while they were together.⁵ Neither man ever again took a partner, and their joint development of architecture ended. Both men, however, maintained a private practice until death.

Mr. Guenzel remained active until he passed away in 1956 at the age of 96. During his last years, as his practice waned, he wrote extensively and became well known in several fields, some far removed from architecture.

After World War I Mr. Drummond no longer worked in the Prairie School style except for one brief interval before his death in 1946. An opportunity arose in the early thirties to remodel Chicago's Rookery Building, and he returned enthusiastically to his previous style. This commission is responsible for the appearance of the lobby and some of the office space as it is seen today.

⁵ Dr. Drummond also states, "It is agreed that the breakup of the partnership was due to Mr. Drummond's totally unwarranted suspicion that Mr. Guenzel's World War I sympathies were pro-German."

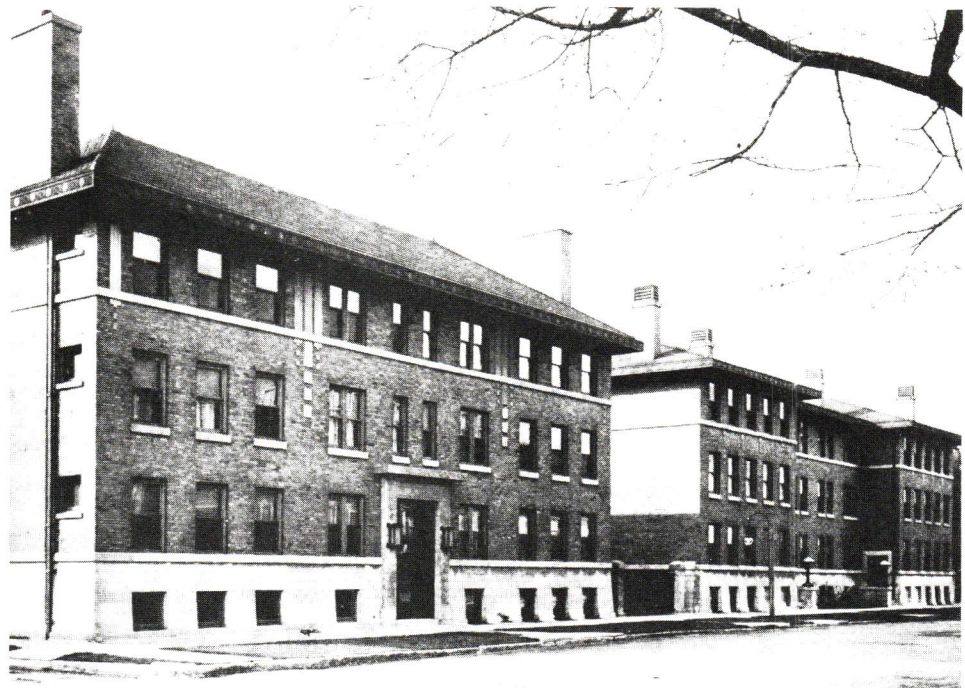
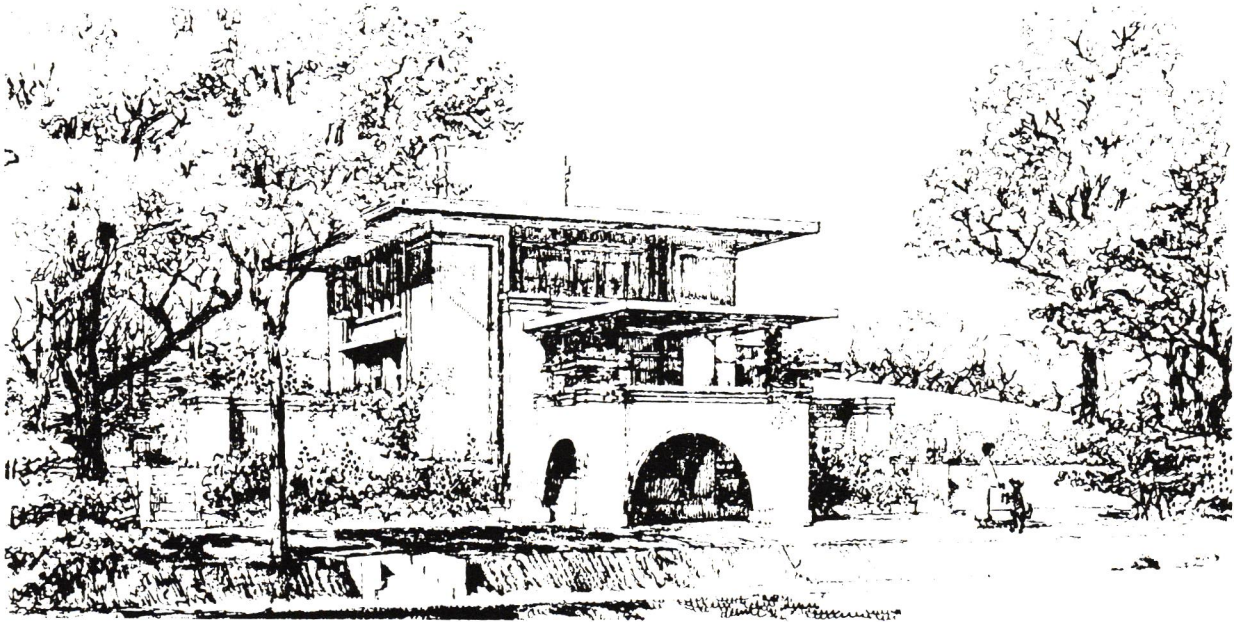


Photo courtesy

Western Architect Magazine

HULL-WASHBURN APARTMENTS, 107-109 N. STATE STREET, CHICAGO, ILLINOIS



Mr. Gordon C. Abbott's residence, Hinsdale, Illinois. Plan of this house is similar to Mr. Drummond's house except that it is entered on two levels and has the porch opposite the fireplace.

On Things of Common Concern¹

by William E. Drummond

The design of buildings and their appurtenant surroundings must, of course, always be considered as resting on universal need. Shelter and structural utilities of every sort and kind, except the very simplest, spring from the need of the many and everywhere symbolize something of social significance, whether they be "designed" or not. This is self-evident.

In speaking of architecture, everything depends on the viewpoint as things are today. A layman usually thinks of an architect merely as one who can assist him in getting his buildings up — sometimes he thinks of him also as a trustworthy adviser in the selection of "style," but sometimes when he has thought over his problem he "approaches" his architect with an open mind. In this event he may be glad to have the fact pointed out that buildings are not in themselves things that are by social dictate, so to speak, "assembled" from parts taken from a stored-up set of forms which have been "halo-ed" by long ages of usage. This

is what the schools claim, but fortunately for art's sake the ordinary layman of the West does not yet recognize his own "ignorance" — instead he instinctively feels an individual need, not related to former time or place. He wants "individuality" and a harmonious disposition of the elements that go to make his problem unique.

The typical "Westerner" may request of his architect a building, "a little out of the ordinary." In other words, by way of protest against the present tendency toward "style" mongering, he is saying that he does not care for templesque or cathedralesque or for any expression of "style" intended to recall these by the use of derived forms. The architect may assure him that style may well take care of itself, provided he wants his buildings so designed as to be suitable to the limitations

¹ This article first appeared in the February 1915 *Western Architect* magazine. It carried Mr. Drummond's byline but undoubtedly had Mr. Guenzel's concurrence in content and perhaps his cooperation in its preparation.

and to nicety of use, and is willing that the architect may have free opportunity to work within the scope of these restrictions. He will explain that a true expression of individuality is more or less a certain outcome where the owner and the architect meet on definite terms, the one with a clear idea of his need, the other with a clear idea of how to satisfy this man's need in a practical and wholly complete manner.

To satisfy the requirements of a structural problem by the employment of such form as is best suited to needs, to develop the aspect of unity in such builded forms and to show forth such beauty as the employed materials may possess by arrangement of contrasts and special treatment, is "shop" work of a kind that must give to the eye of the beholder more or less of appreciative pleasure and intellectual satisfaction in the things thus brought about.

The aspect of unity — the speaking quality — of a composition is the greatest quality a building can possess, for then we see it separate from that of which it is made, as we see a tree or a person, — it is individualized. The idea of unity is best expressed perhaps by the words, seeming indivisibility. So then, any construction which purports to be a whole must inevitably have that organization of parts which is best explained by the idea of subordinate units arranged in series of different kinds, each indispensable to the whole, yet each having the appearance of unity within their own separate sphere of influence. Where separation or union must occur between parts, each part shows to best advantage where it maintains its individuality. For we started out to convey an idea in a special way and cannot violate the essential need of a showing of unity as opposed to a showing of confusion, by departing from our idea and introducing a contrary order; for instance, a blending where a separation is required. A wall and a ceiling, where blended by a curving surface, never conveys a beautiful thought. A column, which is part wall, part column, is always offensive to the instinct which looks for structural truthfulness. A beam, obviously unnecessary, but a part of a ceiling resting on such a false column, is manifestly absurd. Yet, almost entirely of such confused absurdities is the Renaissance style composed.

If the idea of organic structural arrangement is clear in the mind of the designer, then what influence should natural environment have on his creative impulse? The earth's surface is composed of plains, water levels and hills or mountains; that is, level, oblique and broken surfaces. Since

there is no absolute standard of the beautiful, it follows and is apparently true and usual that the appearance of any hill or broken feature of the landscape can be agreeably modified by the lines with which we join, or the spaces by which we separate the elements of our composition. Groups of buildings, trees or other features become units. The group can then be composed with an eye to a subordinate arrangement of units. Color of building material and of natural surfaces and richness of verdure may be effective in producing thrilling contrasts.

Now, the flat or level prairie creates an entirely different problem as far as opportunity of modification is concerned, for we are extremely limited as to viewpoints compared to conditions, as outlined above, where the whole composition is seen from many viewpoints. To see the flat city you must be in the midst; for, if outside, you see only a silhouette which can but hint at an order of arrangement, and the nearby view is lost. It would seem, that by using three or four different houses for the building of a whole city, placed in constantly changing arrangement of grouping and planting, there would be local character and more variation of aspect than is possible today where endless rows of houses of all sorts and kinds toe right to a line in a most monotonous and deplorable similarity. Such is the inevitable result where freedom of arrangement, our only opportunity for play of artistic impulses, is impossible because of our social condition where everyone seems more anxious to conform to a hard and fast equality in appearance, however ridiculous it may actually be, than to seek individuality in a free atmosphere where changing circumstance would at least develop a variation of aspect.

If environment places on the architect only such restraint in the design of the particular as is consistent in a broad arrangement of all the natural and artificial features of a composition; then, of course, with respect both to the eye of the beholder and to practical requirements, he is limited as to one best possible solution of every problem; so, in the nature of things architecture really starts and ends with arrangement. He then must have some method of conveying this information by which order is established in the prosecution of any building operation; so, how shall the architect word his exact meaning?

We use a line to signify a separation or a joining. Where an edge or termination occurs it is spoken of as a line. We speak of emphasizing lines — vertical lines — oblique lines and horizon-

tals. To answer a significant question as to whether the dominant horizontal line is peculiarly appropriate to the level or the rolling prairie land, we should say: that the repetition of the lovely line where the land and the sky meet is the most appropriate, that it assures the most of a quiet reposeful ensemble, because it remains always subordinate in relation to the whole view, that the great arching dome overhead appears still more vast and wonderful because of the harmony and subjective quality of the repeated horizontal lines. But freedom, within such certain broad limitation or "straight line restraint," is not sufficient for some of the nearer sighted designers who will say: "yes, but man always craves the thing which nature did not provide; he wants the high tower or the pyramid to 'relieve' the landscape of monotony." Let him prove his theory and we shall find that in his work he has used the horizontal because he had to. That people cannot live in towers and pyramids, is self-evident; so, he tried to use a combination of the oblique with all manner of curved make-shifts in order to escape the insistence of the horizontal. "Besides," he will say, "you designed the horizontals for the prairie and then you use them on the hill top and mountain side where they look ever so much better than they did on the level prairie." "Why, of course!" we answer, "for you can see them from many more viewpoints which do but exhibit their real character in greater measure." He blundered in thinking that he had proof that we were wrong in the first place; and so, by a sort of left-hand self-deception, he is equally sure that the use of the "styles" must be right. But, is it not true with all the heat of our clash of opinion, that while the horizontal is peculiarly at home on the prairie, it is actually a rectifier of vision on the oblique or broken site?

We are built to stand on plumb lines or lines polar to the earth, and our eyes pair absolutely on the level. So for this and for other obvious reasons, it is an instinctive need that man expresses when he lays out his building on the level, swings its axis at a right angle to the sun's path and builds his walls perpendicular. Since the light is from above, his horizontals, or horizontals in combination with obliques, always give a shadow or emphasis to the level line. So, his generous roof line, in creating shelter from an inclement sky, exhibits that sweet and intimate quality of shelter inseparable from the idea of "home." The buildings of the native Bhutaneses and Swiss have visualized this quality perhaps more markedly than those of any other people. Of course, conditions of site fix the orientation of these buildings as is

seldom the case where people build on level lands. Even while the horizontal is the most reposeful as compared with the vertical and the oblique, conditions must always compel the exercise of reason in its use for the kind of building required. A tall building with accentuated horizontal lines is an incongruity evidencing confusion of thought, because a tall feature or tall building stands contrary to the broad base of repose and contrary things always tend to destroy one another.

In nature there exists an ever changing condition; the expanding cloud majestically rising against the blue, the slow motion of the glacier, the quick rush of storm, the drift of sand or snow before the wind, or the action of vibrant sunlight as it splits up in changing into the growing plant; these do but exhibit, in most impressive form, the endless transition of which we ourselves are but a part.

In building, then, the decorative line, form and color, must symbolize the desire of the inner being to see and feel as opposed to the obvious inertia of a structural necessity; an element which is free moving and accentuated of direction, something which has the feeling of a continuation. It is necessarily subsidiary to the structural motive. The decorative line which emphasized the structural form, is always the most exquisitely beautiful where its subtle influence works for unity of the whole. In architecture we seek to reflect the condition or aspect of things of nature which always must be external to our building. But in skillful organization the parts seem sometimes to so eloquently answer their law that you have a subconscious impression that they must have flown together by a sort of magnetic attraction for one another.

The study of nature's ways and moods is necessary that man's work may complement and set forth her wondrous charms. Thus may he harness her subtle strength to his humor. The architecture of the past, so much of it a meaningless expression, a ceremonial jumble, was a secret, exclusive art. It has been essentially a timidly nursed, privately owned, autocratically developed, effusion, as witness: the temple, the court, the palace; it was not a consciously aspirant social expression. Ancient and medieval architecture could not help but discover and develop, through use, certain forms and orders of arrangement which must always be of influence in the design of buildings; but the spirit that guided and worked results was not as a rule that which felt for nature's support. Each kind was a wave of specialized usage; a limited,

arbitrary impulse based on some particular practical limitation or intellectual attitude of the day. We won't quarrel any longer about diameters or other nonessentials.

On this, the eve of a widespread change in the feeling for and care of the things of the common good, we are awakening to a conscious desire for expression. It is evident in literature, music, the plastic and the graphic arts. Why not in architecture? Our people are turning to the purposeful work of building up the standard of citizenship. Blood of a strain common to all the sadly confused fatherlands of Europe, is here and now mingling in the commonwealth and seeking through her institutions a certain prophetic fulfillment of ideality. It has bequeathed to us an impelling desire to be free and strong in our creative endeavor. We can, if we will, open our eyes to the need and our hearts to the love of the beautiful as witnessed in the appearance of all builded things; the use thereof being glorified because of the more ideal forms in which our imagination clothes them. There is no authority but our own, and our demand for a recreated world can and should be of an all-inclusive, permanently operative, kind.

The lesson of all past ages of expressive effort shows that each age had its own conscious "moment" and with this its own peculiar mode of artistic expression. The style we see resultant of that momentary effect was inspired by a certain standard of life. Emphasis is placed on shapes, which show more often a weakness of conviction and feeling, than they show a feeling of strength and purpose. Our perception of this fact puts the creative architectural efforts of the past into proper perspective. In such critical retrospect of history we read the cause and then turn and see the result in each style of a period, so we come to realize more pertinently the need of an artistic response to our modern social "moment."

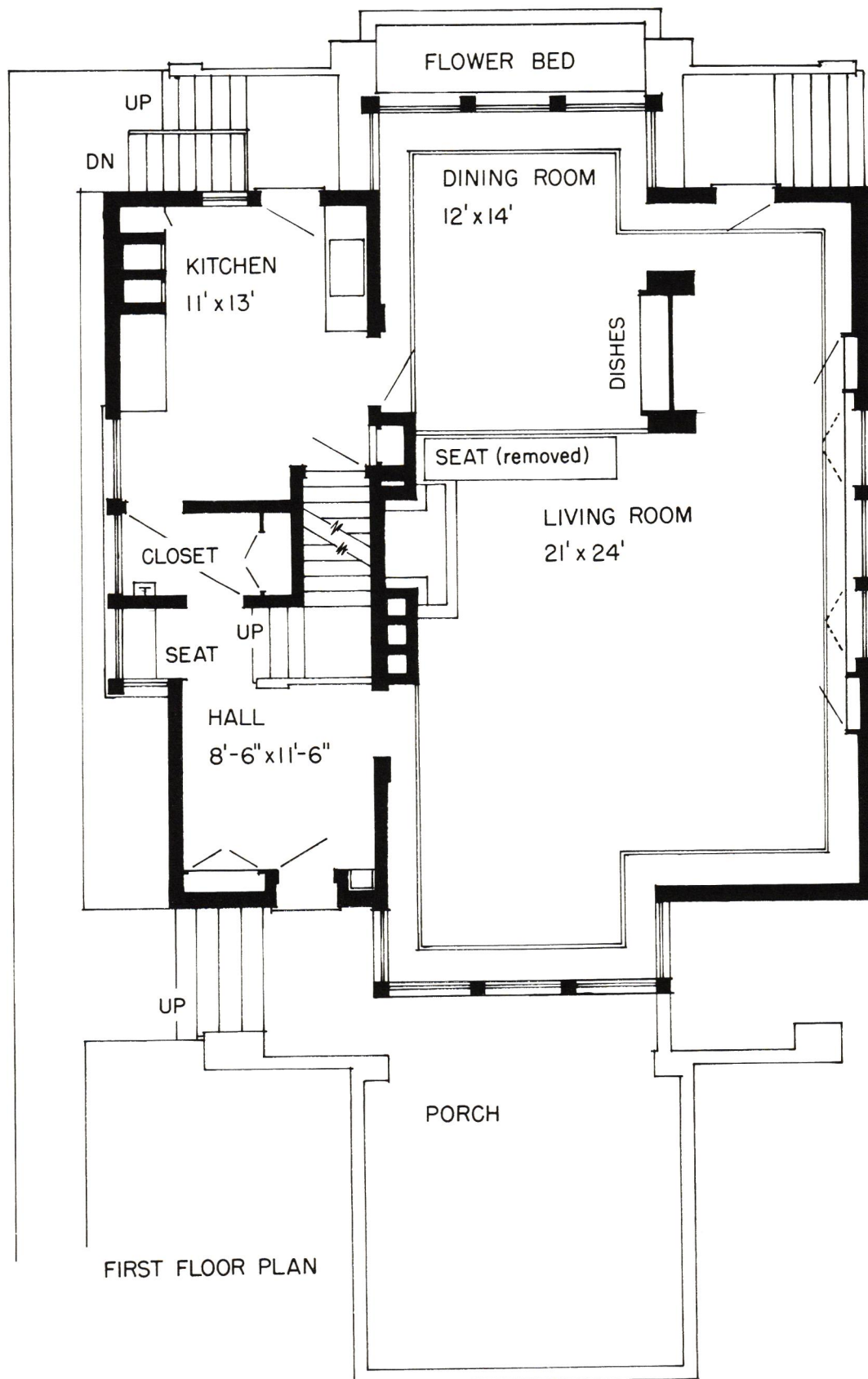
In America, and especially in the Middle West, life exhibits without a doubt a fullness of vision, a purposeful attitude and consciousness of interdependent power, such as has never before in history been true of any people of any other time or place. This power is taking hold and endeavoring to so limit the shaping effect of social conditions as to bring about a freer opportunity in life environment for all than has ever been hinted at before.

It seems certain that a sober and reasonable creative expression must be forthcoming in architecture through which all would speak and feel. It must be a true reflection of our real condition,

a simple statement of the broad, yet intimate relation which we see in things today, whether they be things of state, or things of science, or things of nature. At present our undeveloped and wrongly developed educational method seems to stand in the way of progressive change. We are trained to curb spontaneous impulses which would lead to profound desires. The main thing is to come into our own and let it do for us, so that we, as free men, may leave our own record as we pass along the great highway of life.

The art of architecture in the new West hopes to generate a feeling of reverence for the hill and valley, the cliff and shore line, the great smiling sunlit prairie. It especially recognizes the need of conforming to certain limitations. Materials selected for and cast in forms suitable to functions — constructions, which while being shelters fit for special use are also unmistakably pertinent, inside fulfilling outside promise, outside reappearing or penetrating inside with positive meaning, both outside and inside lending themselves to refinement of workmanship, of color, of decorative sculptured form and of furnishings exquisitely harmonized in-door and out. Thus will human expression through architecture be clear, true, relevant and consequently immensely more eloquent than it has been in the past. Simple truth will take the place of "philosophies," of thrice removed "inspiration," of computed and classified "laws" of composition, of explanation in meaningless "technical," scholarly words, of that which is not obvious to the eye, therefore non-existent. The sophistical reactionary tendency leads not to the ideal, but to the final result of a stupifying monotony of existence.

If architecture mirrors the soul, then why should any building be anything but beautiful or reasonable? Ugliness is evidence of sin, stupidity, wastefulness, chaos and confusion of thought. Out of the realm of art come the things that are of more moment than the things of the mere material world; mere possession is coin to the multitude — it is empty and without value here. The realm of art is antipodal to that of the operative machine — like labor or the sweaty toil of the harvest hand; yet, one is as necessary to man's existence as the other; each is an overlapped part of the other. The world which knows culture has always striven toward the attainment of that condition which would develop a certain balance between the two extremes. For each man to be as much artist as he is farmer, and vice versa, would be the ideal existence, but this, of course, is still a proven impossibility, though it may come some day.



HOME OF MR. WILLIAM DRUMMOND, RIVER FOREST, ILLINOIS

Life in a Prairie School House

by Carolyn Hedlund

I have always felt our home to be a unique and especially desirable environment — one in which to play, study, relax or enjoy the companionship of others. It is a home of warmth, friendliness and informality, attitudes established by my parents many years ago and ones which allowed us to enjoy the entire house as we grew up.

My mother had the good fortune to be born and reared in a Wright designed home in Oak Park. It was surrounded by lily ponds, shaded walks, beautiful walled gardens, and a lovely vine-covered pergola which afforded a fine opportunity to play and climb. The choice my grandfather, W. E. Martin, made to commission Frank Lloyd Wright to design a home for him in 1903 led ultimately to my parent's desiring a similar environment for their family.

Upon hearing that Mr. W. E. Drummond's home was for sale in 1931, my grandfather suggested that my parents see the house. On keeping an interview with Mr. Drummond, Mother and Dad were delighted to find him awaiting their arrival in the living room, illumined only by a crackling fire in the fireplace. As the house had been vacant for several months, they were shown through by candlelight. They quickly realized that this was one of the most charming and exciting homes that they had ever seen. Mr. Drummond expressed pleasure at having his work so appreciated.

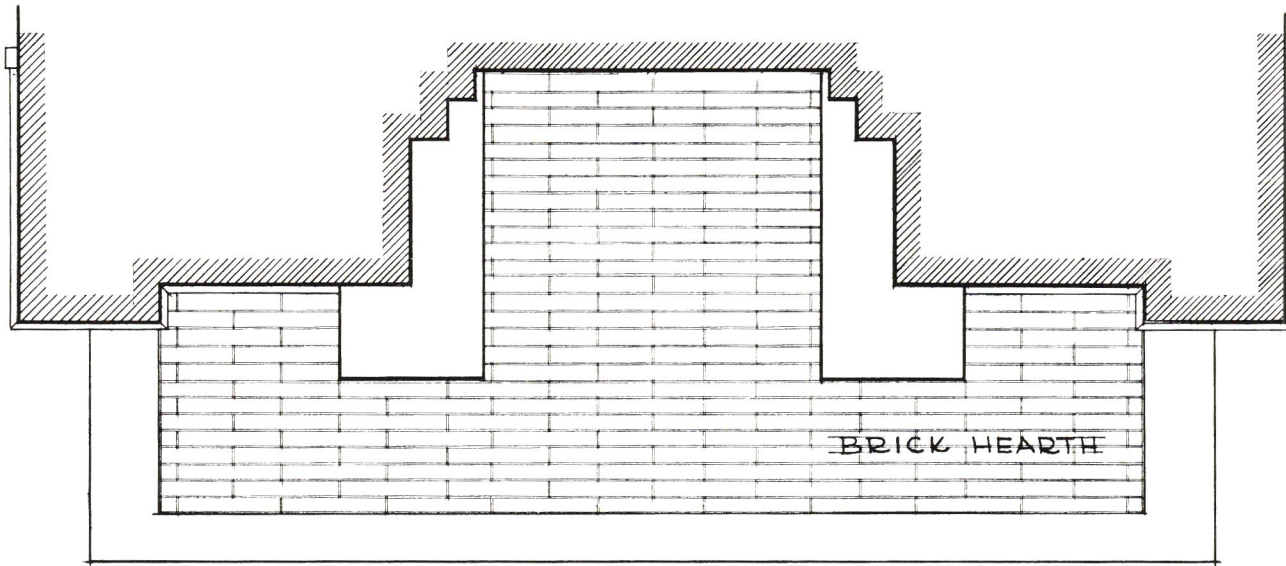
We have always felt this house was most lovingly conceived, not only as an expression of individual creativity, but as a well-ordered and thoughtfully designed building. Mr. Drummond expressed complete awareness of the sun's course and effect within the house by shielding the windows from the hottest rays and allowing the early morning light to penetrate far into the room flooding everything with a marvelous brightness. One can eat breakfast surrounded by sunshine. Interesting patterns of intense light shoot out onto the floor, walls and furniture when the early morning and late evening rays slant through the geometrically designed clearestory windows. These high windows also yield light when the curtains below are pulled for privacy. Another consideration of importance is the placement of windows in every bedroom to provide views in two or three directions giving excellent cross ventilation.

There are many unique aspects to our home aside from the fine detailing in windows, China cabinets, wall trim and spaciousness. Bookshelves and cupboards are designed as integral parts of the walls. The heatilator-system in the fireplace allows warm air to heat the stairway, hall and master bedroom. A metal lined chimney, which later saved much expense during the change-over to gas heat, and a vent over the cooking area to remove odors from the kitchen were important innovations for the period. The bathroom plumbing was originally recessed and the tub built in behind oak paneling to make it less obtrusive. (All this was done before "modern" plumbing.)

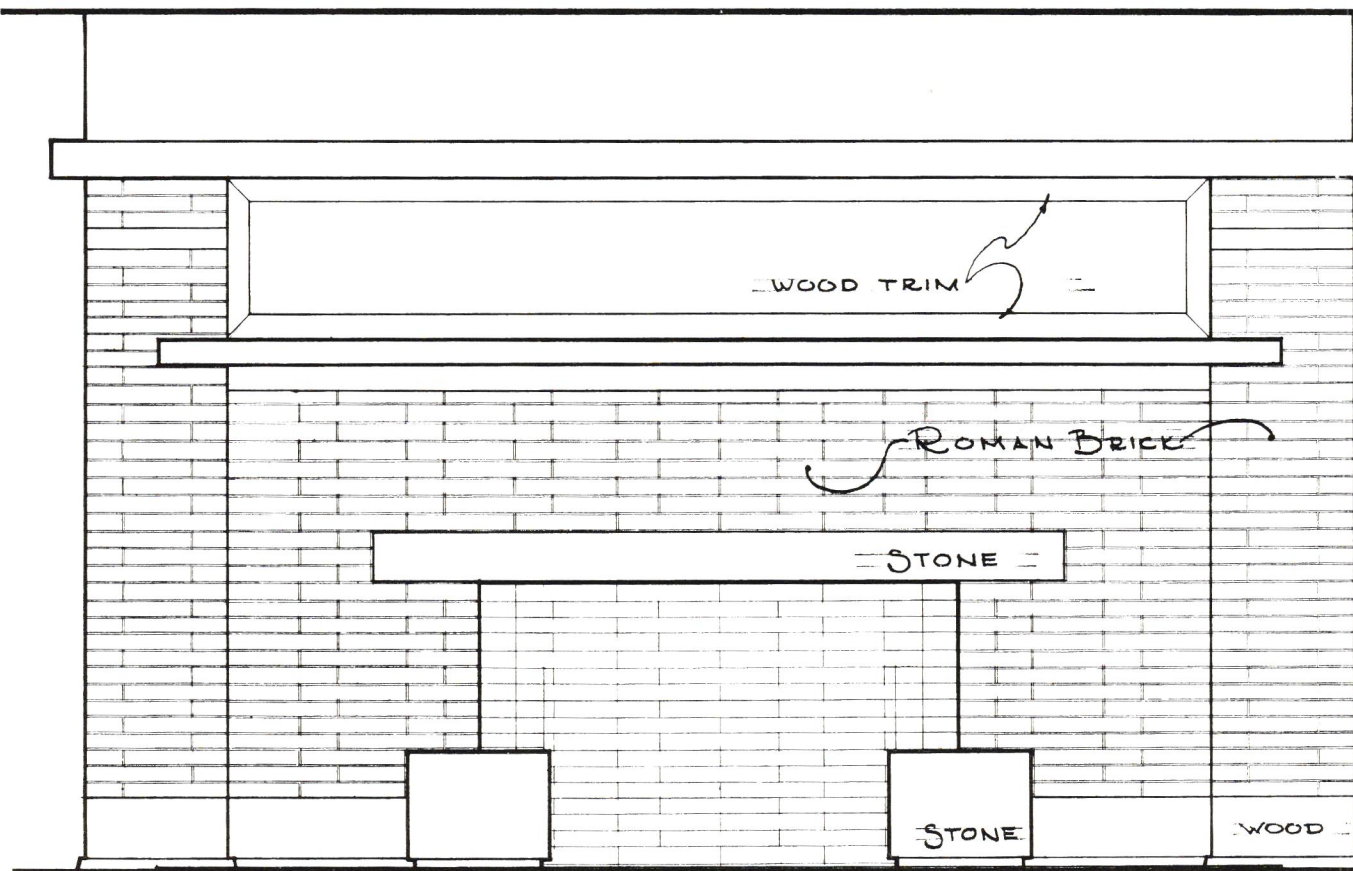
Because of the compact and intelligent circulation in the planning of rooms, this home could be occupied by one person without seeming too large or empty. Children are always delighted with the freedom and novelty of space and roundabout circular planning of the interior. Staging plays, building houses out of card tables and seat cushions, and lining up twelve straight-backed Wright dining chairs to play "train" were some of the activities we enjoyed both here and at my grandfather's. Being inspired by the creativeness of our surroundings, we never seemed to lack ideas with which to amuse ourselves. Children raised in this kind of environment seem to have a definite advantage in developing an artistic sensitivity without any conscious intellectual effort.

My sister and her husband, Mr. and Mrs. Donald F. Duncan, Jr. are owners of the Baker House in Wilmette, also designed by William Drummond. Recently my sister remarked about the intense curiosity of the neighborhood children to "see inside". One young lad of seven made a special appointment to go through the house. His first remark upon seeing the large two-story living room, balcony and fireplace wall was, "Oh, I didn't know there were houses like this!"

Always knowing that there were houses like this, and actually experiencing the environment of a warm and meaningful architecture, has enriched our lives significantly. Ultimately, I suppose this house must pass to the ownership of others, but it is certain that whoever does find himself the fortunate dweller of the Drummond House will in turn find his life that much more satisfying.



PLAN SECTION



ELEVATION



DETAIL OF FIREPLACE

DONALD KALEC, DELINEATOR

UNDER DIRECTION OF UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE, BRANCH OF PLANS AND DESIGN

WILLIAM E. DRUMMOND RESIDENCE
559 Edgewood Place
River Forest, Illinois

NAME OF STRUCTURE

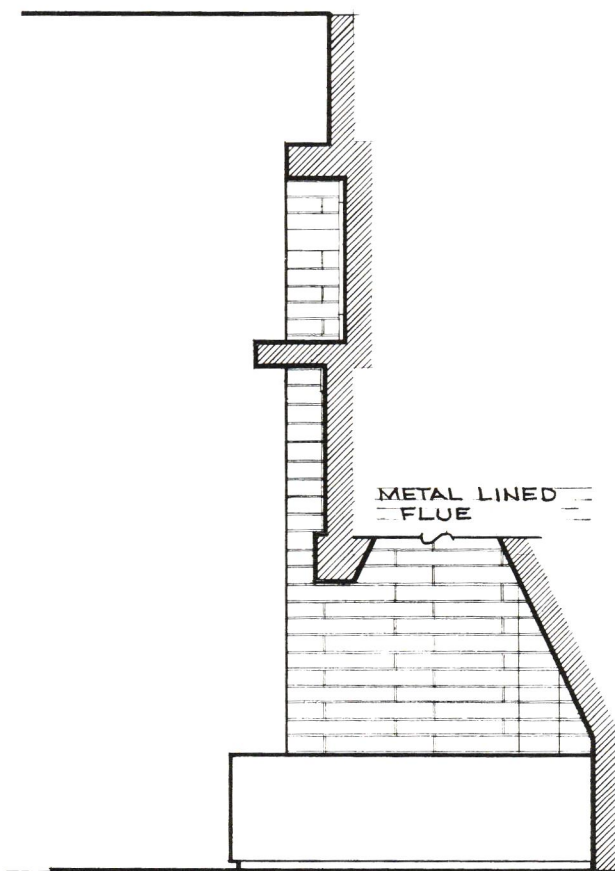
GUENZEL

NOTE:

MEASURED AND DRAWN IN MARCH
OF 1964 BY DONALD KALEC.

SCALE:

12" 9" 6" 3" 0 1'-0" 2'-0" 3'-0"



SECTION AT A-A

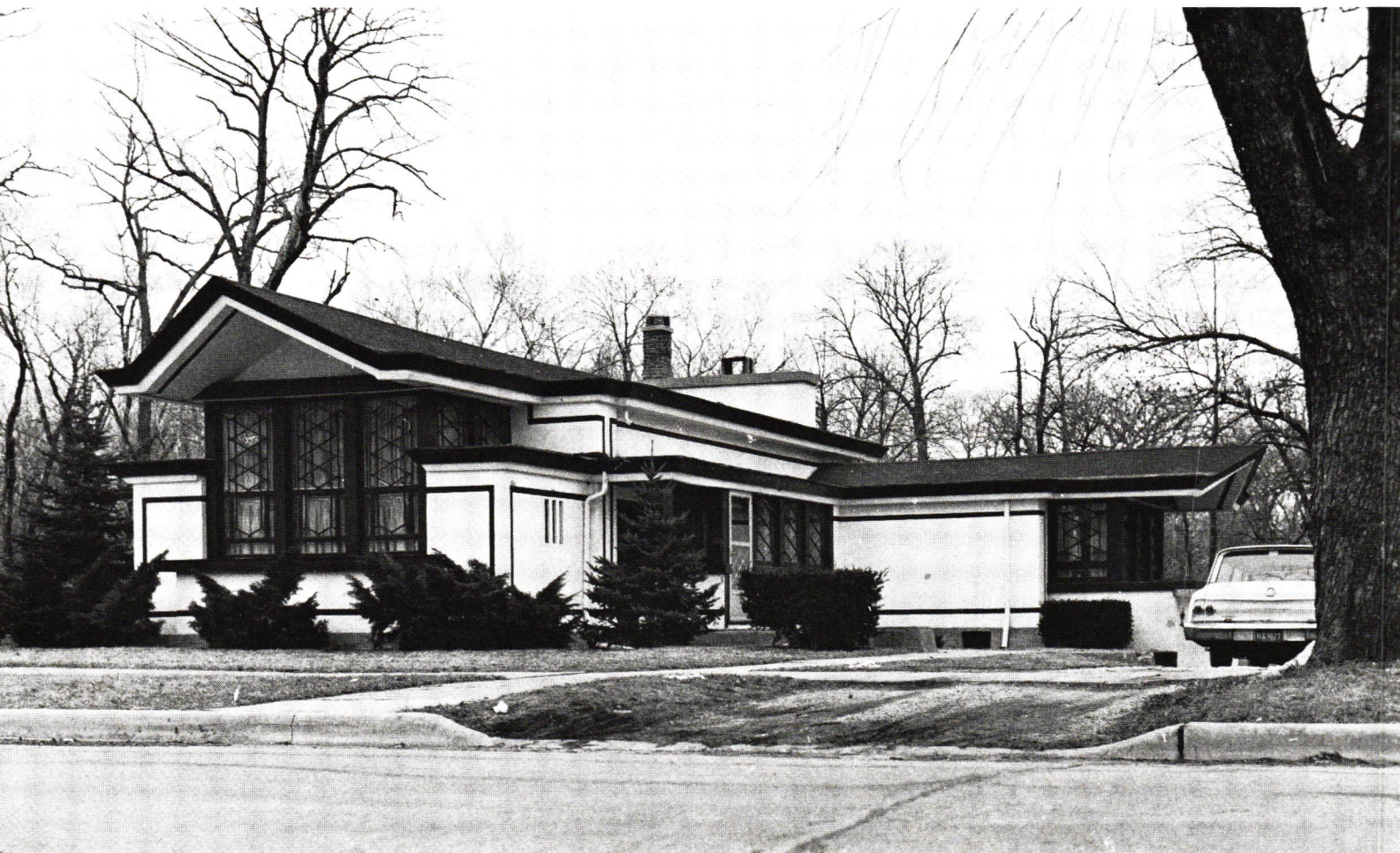
The drawing reproduced on this page, showing the fireplace of the W. E. Drummond house, was prepared by Mr. Donald Kalec, of Chicago, Illinois. Mr. Kalec used the Manual of the Historic American Buildings Survey, Part IX, Measured Drawings, as his reference in doing this work. For further information regarding this manual the reader is referred to the National Park Service, Eastern Office, B & C, 143 South Third Street, Philadelphia, Pennsylvania 19108.

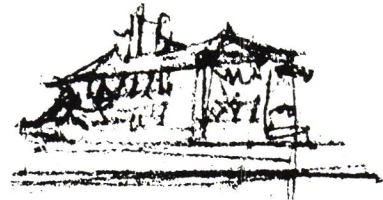
This drawing will be reproduced on film and forwarded to the National Park Service to be made a part of their permanent collection.

Elsewhere in this issue there are several photographs of the Drummond house and a plan of the first floor.

A Portfolio of Guenzel & Drummond

Except where otherwise noted, all of the photographs in this portfolio are by Richard Nickel.





Facing Page

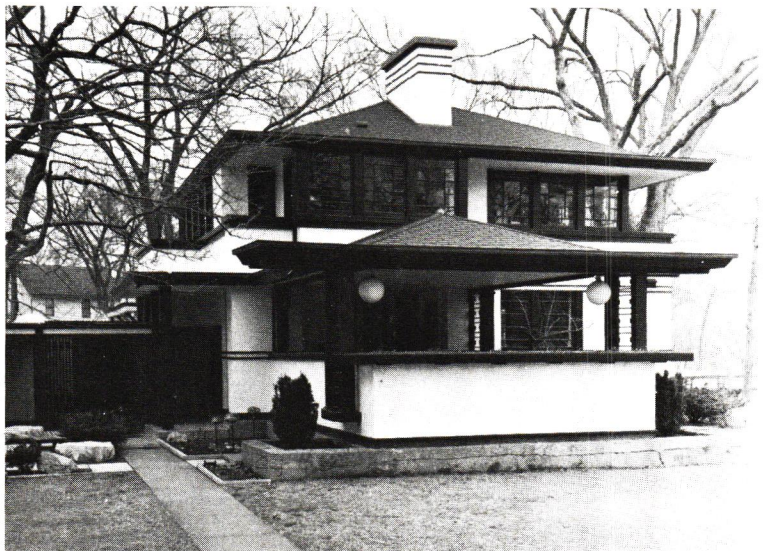
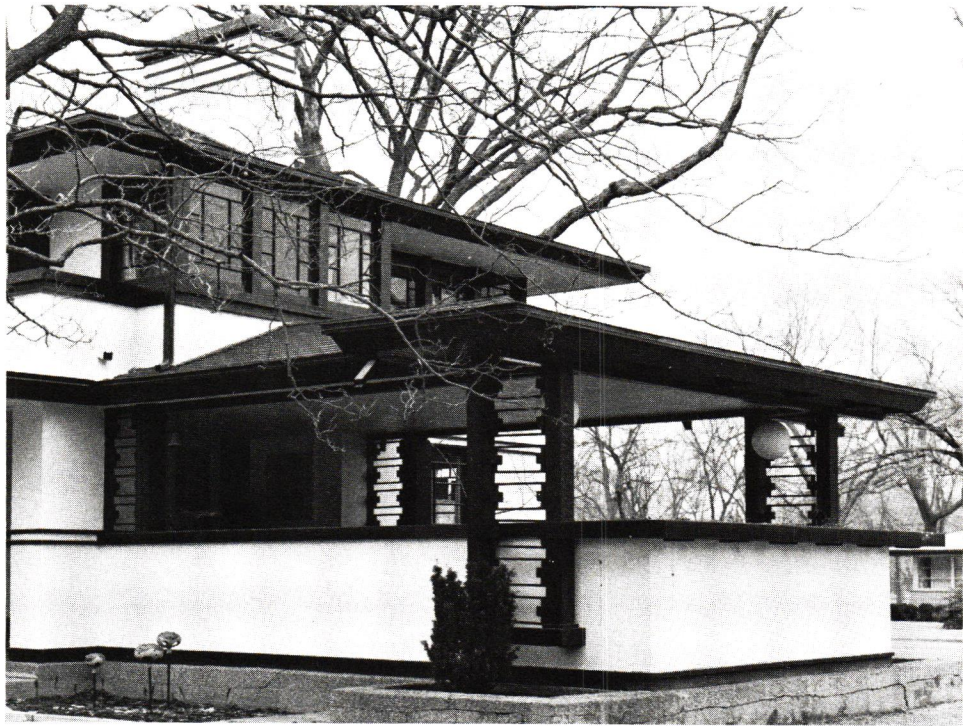
Upper: A detail of the C. J. Barr house.

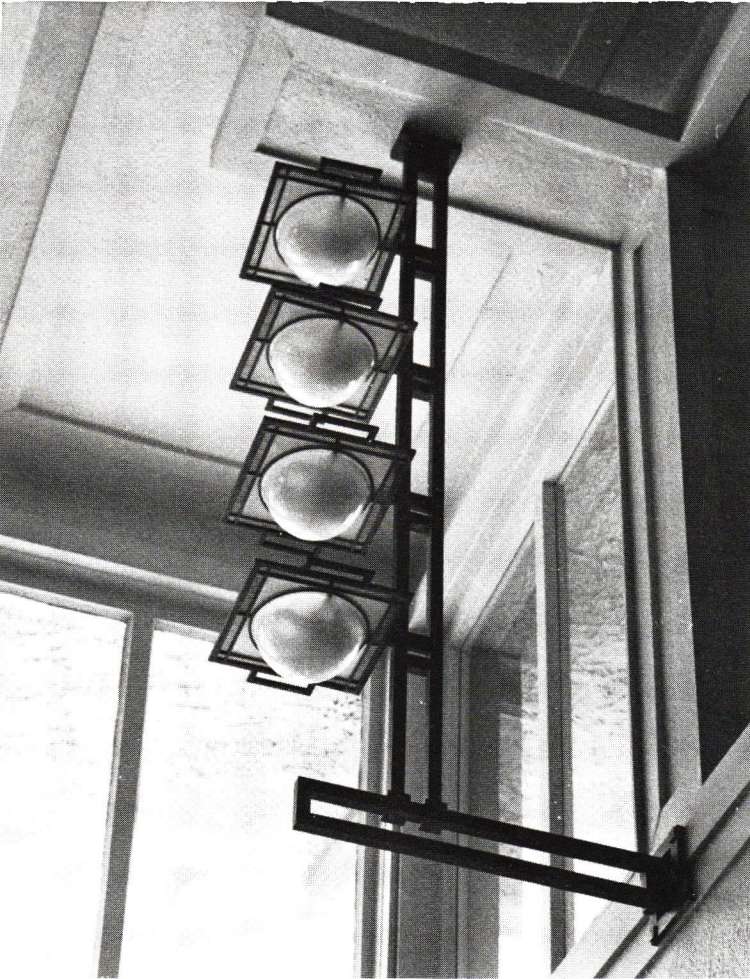
Lower: The Brookfield Kindergarten, now a private residence.

This Page

Above: The A. W. Muther house in River Forest, Illinois.

Other: These photos are of "Thorncroft" built in Riverside, Illinois by Avery Coonley.



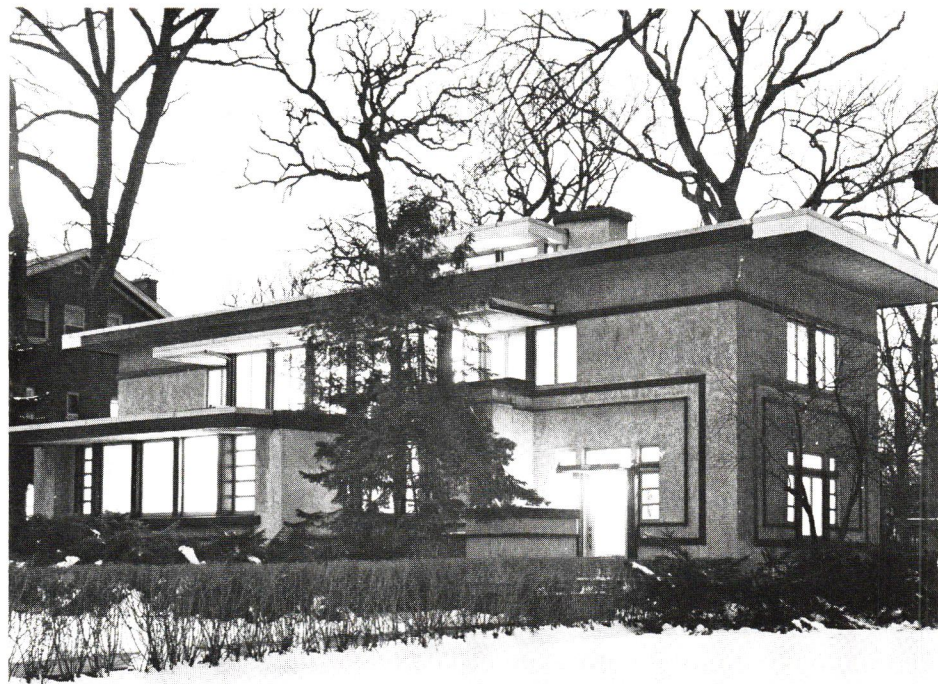


*The Ralph S. Baker residence, Wilmette,
Illinois.*

Above left: Lighting fixture.

Above right: Living room

Right: Baker house in late afternoon.



*The William E. Drummond residence
River Forest, Illinois*

*Right: Detail of the living room
fireplace. (Also see measured drawing
in this issue.)*

*Center: The Drummond house living
area. Note original furniture and
fittings.*

*Below: The Drummond house exterior.
Wright's house for Isabel Roberts is
seen on the left, and another Drummond
design is on the right.*

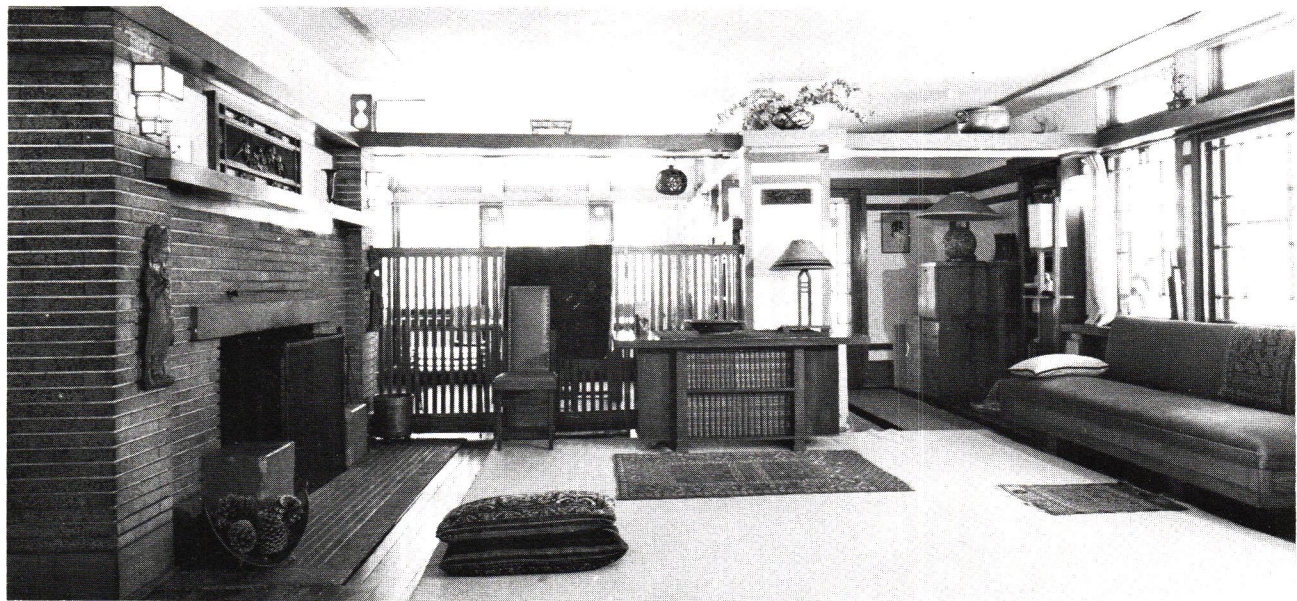
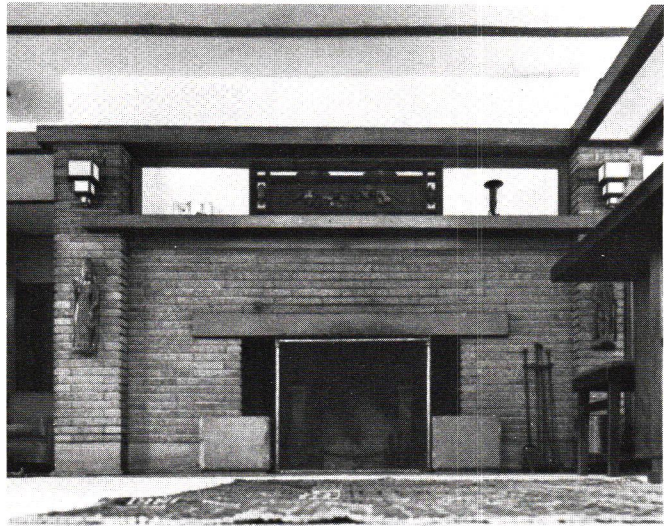




Photo by Robert Kostka

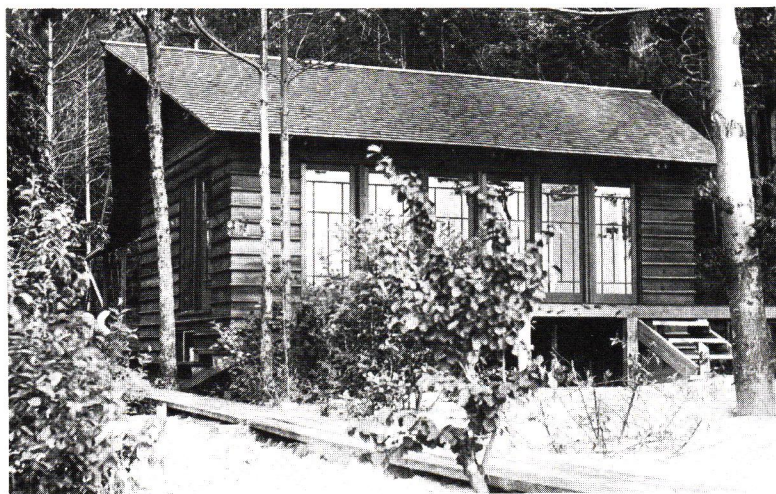
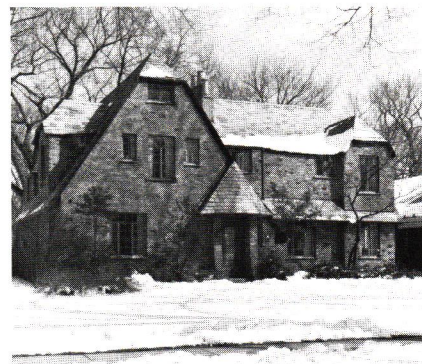


Above: An unidentified Guenzel and Drummond house under demolition.

Above right: The River Forest Women's Club Building as it appears today.

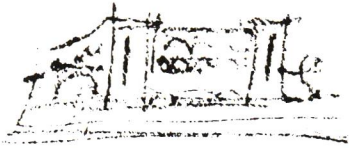
Right: The George F. Stabmer house and two other residences probably designed by Drummond after separating from Guenzel.

Below: William Drummond's summer cabin, presumed to be located in Wisconsin.



From the collection of Alan M. Drummond

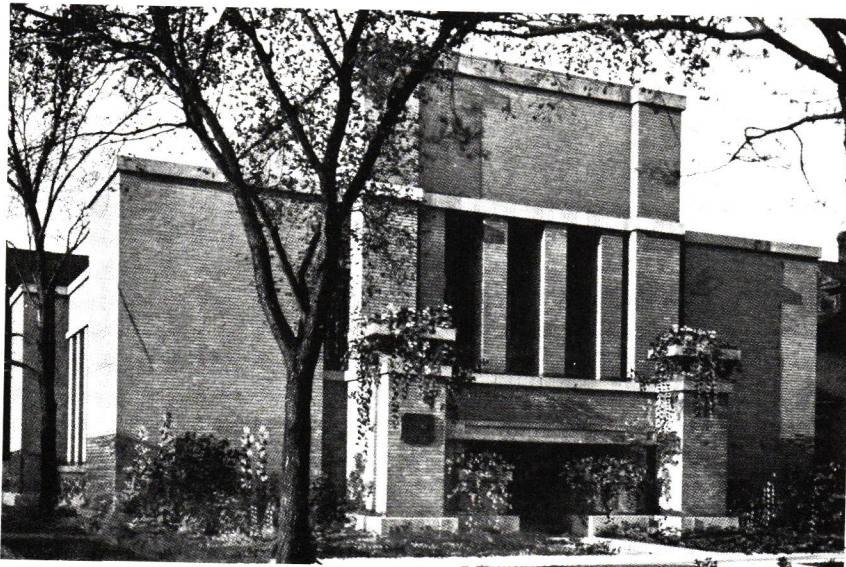
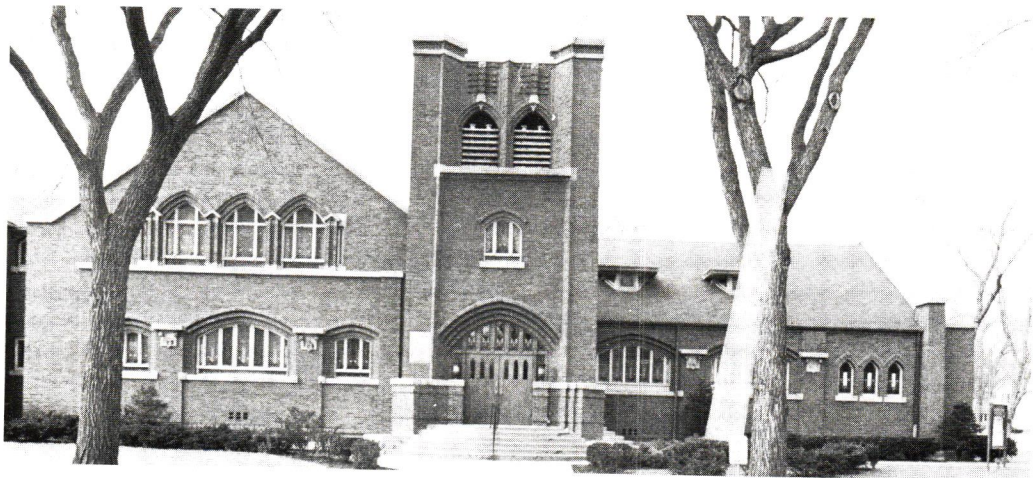




*Four nonresidential
Guenzel and Drummond Buildings.
From top to bottom:*

*Lorimore Memorial Baptist Church,
Chicago Mill and Lumber Company
River Forest Methodist Church,
First Congregational Church of Austin.*

*The Austin Church has been declared an
official Chicago Architectural Landmark.*



Letters to the Editors

The response to the first issue of THE PRAIRIE SCHOOL REVIEW has been gratifying. The following excerpts from representative letters convince us that a systematic analysis and criticism of the Prairie School of Architecture is needed and appreciated by interested laymen and owners as well as architects and historians.

Experiences in the Chicago area with the Robie House tours, Unity Temple exhibits, and open houses at Sullivan buildings show that the general public is becoming more and more aware of this important period. City newspapers are featuring articles regularly on midwest historic landmarks and important Prairie School houses. This interest, together with the Historic American Buildings Survey work this summer, could bring enough pressure to save the threatened A. W. Sullivan residence and the Reliance Building of Chicago School fame. Public arousal is necessary before the city of Chicago will move to make use of the recently enacted Illinois Landmarks Law.

Sirs:

Congratulations on your first issue. I am delighted to become a charter subscriber . . .

I think you are making a real contribution to history and to architecture that should be appreciated by a great many people.

William A. Rooney
Chicago, Illinois

Sirs:

I wish you all success in your new venture.

Leonard K. Eaton
University of Michigan

Sirs:

Congratulations on your first issue of THE PRAIRIE SCHOOL REVIEW.

Wayne Andrews
University of Detroit

Sirs:

I have received the first issue of the publication, THE PRAIRIE SCHOOL REVIEW, and I must certainly congratulate you on producing such an interesting journal . . .

David Gebhard, Director
Art Gallery
University of California

Dear enthusiastic two:

You surely have steady economic nerves. I surely wish you well . . .

William G. Purcell, FAIA

Sirs:

THE PRAIRIE SCHOOL REVIEW was received with great interest and gone over carefully. I think this is a great idea and hope that you can make it work out. There were two and possibly three architects here in Madison who followed the teachings of Sullivan and Wright, and there are many houses here which properly belong to the Prairie School . . .

William V. Kaeser, AIA
Madison, Wisconsin

Sirs:

. . . I don't know whether you have seen *Sky-lines Midwest Architect*, a little publication put out by the Kansas City Chapter of the AIA. It has carried several articles recently by Donald L. Hoffman, who I understand is a newspaper man, and not an architect. The latest issue has an article entitled "Kansas City's Lost Heritage from the Chicago School". The article concerns the work of Ernest Brostrom, an architect better known in Kansas City in the 20's.

The same man has done an article on the work of Burnham and Root . . . and Frank Lloyd Wright in the Kansas City area.

All in all there seems to be a rediscovery of the work of this general character . . . and of this era.

It seems to me that this is a hopeful sign . . .

Curtis Besinger
University of Kansas

Sirs:

Thank you much for the splendid copy of THE PRAIRIE SCHOOL REVIEW, and please enter my subscription.

Best wishes in your project!

Vernon E. Knutson
Taliesen, 1959

Sirs:

Your thoughtfulness in sending THE PRAIRIE SCHOOL REVIEW is much appreciated. The article on George Maher will be valuable for years to come. The layout of the magazine seems to me especially pleasant and easy to read.

Your recognition of the *Journal of the Society of Architectural Historians* is, I hope, deserved and certainly was nice. How well I remember our early struggles to get that into print.

Best of luck, which I think you certainly deserve, for this bold venture.

Walter Creese, Dean
School of Architecture
University of Oregon

Sirs:

I have received the two complimentary first issue copies of THE PRAIRIE SCHOOL REVIEW, your new quarterly devoted to the work of the great architects who originated this exciting era of American building.

May I offer you every encouragement in this undertaking. I am including a personal subscription for the year to demonstrate my interest. I sincerely hope your mailing to the AIA Preservation Officers across the country will engender considerable enthusiasm and support.

Robert C. Gaede, AIA Chairman
Committee on Preservation
of Historic Buildings

Sirs:

I was delighted to receive the copy of the first number of your new magazine with its monographic material on Maher . . .

. . . Perhaps you will forgive me if I make one or two suggestions, more particularly with regard to Rudd's article and list of Maher's work. He is very skimpy with dates . . . but the plans are very worth having . . . I would have liked to have had the Patten house at larger size and could have done without the small pergola views of the Farson house in order to have something really adequate of the Winona Bank of which measured drawings, if obtainable, might have been more worth-while than of the Watkins building.

You will realize that we in the East do not generally have access to files of such periodicals as the *Inland Architect* and the *Western Architect*. For us, therefore, the selective reprinting of material that appeared in them is especially valuable . . .

H. R. Hitchcock
Smith College

Sirs:

I find your first issue interesting and I enclose my subscription.

However, I have the following . . . suggestions:

Why are there no footnotes or bibliographic references with Mr. Rudd's article?

. . . Wright used the side entrance in a number of houses besides the Heller . . . Furthermore, there are a number of traditionally designed residences in Hyde Park-Kenwood with side entrances. Some have no driveways and alley garages, others have the special problem of the Magerstadt house — no alley. Given the exceptional narrowness of the lot, probably subdivided from a larger property, Maher could not have designed the house in any other acceptable way and still have had room for the driveway to the rear.

Cuscaden's article interested me — I was not aware of the AIA project. However, the article did not explain to me the connection between preserving the original working drawings of the seventeen buildings and preserving the buildings themselves. It would seem to me that only by making the other buildings, in addition to Robie House, National Landmarks, can their preservation be guaranteed in any way.

. . . When a list of buildings is included in a monograph of this type, I am always frustrated when addresses are left out. Since we are inveterate seekers of interesting buildings I am always finding myself locating buildings that I am sure have already been located by someone else.

. . . I hope one or two of my comments are helpful. Best of luck to you on this venture, especially with gathering material to fill your issues and in gathering subscriptions to pay for them.

Richard Hartung
Chicago, Illinois

(The editors welcome the suggestions in the last two letters. Because many others have also requested street addresses, a mimeographed list of Maher building addresses will be sent upon request if a self-addressed stamped envelope is enclosed.)

A SYSTEM OF ARCHITECTURAL ORNAMENT
According With a Philosophy of Man's Powers, by Louis H. Sullivan. Facsimile of AIA edition of 1924. THE PRAIRIE SCHOOL PRESS, 117 Fir Street, Park Forest, Illinois. 1961, 64 pp. including 20 plates, \$15.00.

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

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. THE PRAIRIE SCHOOL PRESS, 117 Fir Street, Park Forest, Illinois. 1963, illustrated, \$22.50.

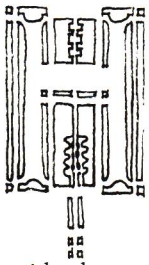
BUILDINGS, PLANS AND DESIGNS BY FRANK LLOYD WRIGHT. Facsimile edition of the Wasmuth edition, first published in 1910. Introduction and table of contents by the architect and a new foreword by William Wesley Peters. Horizon Press, New York, New York. 1963, 100 plates, 16 x 26, \$100.00.

Books listed are available from:

The PRAIRIE SCHOOL PRESS
117 Fir Street
Park Forest, Illinois 60466

Book Reviews

BUILDINGS, PLANS AND DESIGNS BY FRANK LLOYD WRIGHT. Facsimile edition of the Wasmuth edition, first published in 1910. Introduction and table of contents by the architect and a new foreword by William Wesley Peters. Horizon Press, New York, New York. 1963, 100 plates, 16 x 26, \$100.00.



Horizon Press has released *Buildings, Plans and Designs* by Frank Lloyd Wright, the long awaited facsimile edition of Wasmuth's "Ausgeführte Bauten und Entwürfe."¹ Frank Lloyd Wright's "Wasmuth" portfolio, as this set of drawings is generally called, has a long and interesting history with the present printing actually being a fourth "edition".

In 1908 Kuno Franke, the eminent German philosopher and architectural critic, was invited to lecture at Harvard University. At that time Wright had completed much of the great work of his Prairie School period, and his studio was still at the height of its productivity. While in Chicago, Franke met Wright and found time to have several long, stimulating conversations. As a result of these meetings Franke's friend Ernst Wasmuth, a Berlin publisher, decided to publish the now famous portfolios which have had such a great influence on modern architecture.

While all of the drawings included in the portfolio originated in Wright's Oak Park studio, only a few were reproduced as originally drawn. Most of the renderings were carefully traced by Italian draftsmen chosen by Wright. This was done so that the engravings could be processed with the methods available in 1910. The line drawing techniques developed by Marion Mahoney and William Drummond were followed closely by the Italians.² Some of the drawings were original, most notable being the Unity Temple perspectives.

This first edition consisted of 72 plates on various colored heavy stock and 28 plates on tissue paper. A variety of inks were used including black, sepia, gold, grey and white. Accompanying the

¹ The original title translates as "Executed Buildings and Sketches."

² The reader is referred to *The Drawings of Frank Lloyd Wright*, edited by Arthur Drexler, for reproductions of a number of the drawings as they originally came from the studio.

two portfolios was Wright's brief discussion on architecture and an index, both in German. This material was reprinted in English by Wright's Chicago publisher friend, Ralph Fletcher Seymour, and was included with most of the sets distributed in the United States.

Wright returned from Europe with a supply of the portfolios only to have most of them destroyed by fire at Taliesin in 1914. Consequently, most of the "original" sets now found in the United States were brought from Europe later, or are copies of the second edition issued by Wasmuth in 1924.

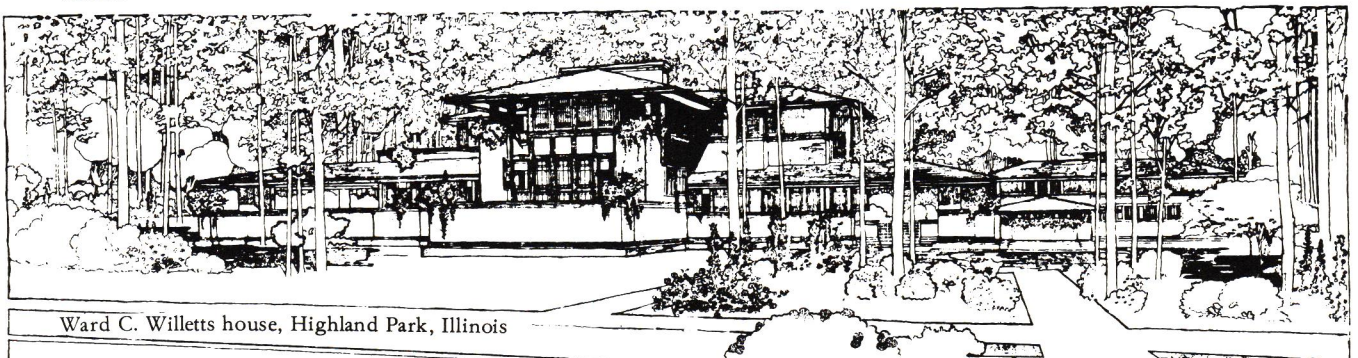
The plates of the second Wasmuth edition were printed on white stock only with 28 tissues, as was the original, and using only a dark sepia ink. The drawings did not reproduce as well and were on a slightly wider sheet of the same length. The text was printed plate size on thinner paper, but is occasionally found trimmed to the same size as the original text. The bindings of the Wasmuth editions were similar with the exception of the spines, the first being calfskin and the second buckram.

In addition to the Wasmuth portfolios there was also a "Japanese" edition which Hitchcock refers to as having been done in the early twenties "similar to the German one of 1910". However, the author knows of no one who has seen the Japanese edition. A correspondent once stated that he understood the Japanese plates to be direct copies but slightly smaller in size with the folio binding in black and gold. Unfortunately none of this information can be verified.

The latest and fourth edition by Horizon Press consists of 2500 copies plus 100 presentation copies. The 100 plates are reproduced the same size as the original on heavy stock with colors and inks similar to the original. The reproduction is clear but compromised as the printer chose to use a screen in preparing the offset plates. This tends to reduce the crisp lines of the renderings, unfortunate since the original plates lend themselves well to line reproduction. However, the overall result is quite satisfactory.

It is expensive but elegant, a valuable addition to any architect's library. No doubt it, too, will become a collector's item in a few years, just as have its predecessors.

Reviewed by L. Henri Hobson



Ward C. Willets house, Highland Park, Illinois

A SYSTEM OF ARCHITECTURAL ORNAMENT
According With a Philosophy of Man's Powers, by Louis H.
Sullivan. Facsimile of AIA edition of 1924. THE
PRAIRIE SCHOOL PRESS, 117 Fir Street, Park Forest,
Illinois. 1961, 64 pp. including 20 plates, \$15.00.

In 1924 the American Institute of Architects published *A System of Architectural Ornament According With a Philosophy of Man's Powers* by Louis H. Sullivan as a companion volume to *Autobiography of an Idea*, also by Sullivan. The original pencil drawings were commissioned by the Art Institute of Chicago, and are now part of the Burnham Library collection.

In 1961 The Prairie School Press obtained permission from the AIA to publish a facsimile edition of this lovely book, and now a second printing is available. It is on large format, 18" x 12-1/2", printed on eighty pound, Carrara text paper, the photolithography retaining in line, all the delicacy of the original.

We have asked Mr. Alfonso Ianelli to comment on Sullivan's ornament. He is eminently well qualified to do so, having been a contemporary of Sullivan and later having worked with Sullivan's disciple, George Elmslie.

Evaluation of Louis H. Sullivan's Ornament

by Alfonso Ianelli

Creation of ornament is primarily a psychological function. This consideration was unknown when efforts first were being made to express structure more honestly. Art consciousness in the late 19th century was particularly confusing. We were saddled with architects academically trained in the past styles of Europe and the emerging of "L'Art Nouveau." We were trying to override the classic tradition by frankly acknowledging honesty of structure. We did not know then — we do not know now — what ornament should express. "Tradition" — what a restraining force.

The main contribution Louis Sullivan made in his ornament was purely aesthetic play of light, dark and texture. In many instances the patterns were well organized and controlled and had some psychological relation to the building involved. The creation of buildings in this area with efforts to depart from the classic styles of the past were daring. But it was too early to stand the critical analysis necessary to create the sphere of psychological expression with which ornament is concerned.

Looking at some of Sullivan's bank buildings



years ago, and having great respect for his creativity, I was disappointed in his use of color, inside and out, in that it did not enhance the buildings. So much of the ornament is surface application. Another weak feature I feel about Mr. Sullivan's ornament is that he did not recognize the nature of materials of which the ornament was made.

The degree of fantasy in design of ornament is one factor that distinguishes him and was carried on by Frank Lloyd Wright, geometrized more and used as a basis of creating architecture based primarily on the dramatic freedom of the ornamental design. In my estimate of the value of applied decoration which has no structural relation, the symbols used should communicate the purpose of the building just as the name of the organization which houses the building.

The geometric shapes used in the Merchants National Bank of Grinnell are a complex combination on a geometric base with the thistle treatment as accents. He had some Spanish blood in him and this enrichment was generally influenced by Moorish character. Aside from the two symbols, Eagle and Lion, the ornament is willful, enriched,

delirious, but without meaning. Certainly we should appreciate the enthusiasm and ecstasy Louis Sullivan achieves in the lush movements of the swirls and scrolls, but the reserve in judgment is of greater value — and that he was not able to achieve.

His most successful use of enrichment was in his design of the Getty Tomb. Too bad he did not have a sculptor to help him in the development of shapes, for they would have had a more sculptural form and harmonized better with the architectural design. A degree of self-hypnosis kept him from seeing the proper balance. This was a weakness that was encouraged in Frank Lloyd Wright, his pupil. One of the factors that prevents architects from achieving the proper treatment for materials is that they do not themselves work in the material, but have to depend on the sensibility of the modeler who is too often utterly lacking but facile in "turning out the work."

When we consider that for 700 years we were copying and redesigning in the past styles, his enrichment was important. This was a new vision even though the themes were not sound. I suppose it was too early in the solution of new structures in America to have formulated a clear philosophy on what enrichment should convey in relation to the building.

Preview

The third issue of the PRAIRIE SCHOOL REVIEW will be devoted to Frank Lloyd Wright's "Winslow" house. As Wright's first independent commission it occupies an important place in the Prairie School Period. In addition to a study of the house, we will have a study of its first owner, William H. Winslow.

To be Reviewed

Guide to Chicago & Midwestern
Architecture

Chicago Art Institute

Architecture in Illinois

George Barford & S. G. Wold, Editors

The House On the Waterfall —
"Fallingwater," 25 Years After
E. J. Kaufman, Jr.

Future issues are planned on furniture and fabrics, the Garrick (Schiller) Building and several individuals. Manuscripts in these and other areas concerning the Prairie School of Architecture are invited.

In Chicago

The students of architecture at Illinois Institute of Technology held the introductory session of Architecture Seminar on Saturday, May 9th, at Illinois Beach Lodge in Zion. An exhibit of work by Louis Sullivan, Frank Lloyd Wright, and Mies van der Rohe preceeded a slide-lecture by Alfred Caldwell, who spoke about the three master-builders.

William Marlin, who conceived and organized the seminar, commented on his plans for the project: "The seminar is to be a forum for the dedicated and reverent student; and we are concerned with a reverence for life and a dedication to make life work and grow in the best way. Mr. Wright once said, ' . . . reverence is something elemental to beauty'. As students in search of our own statements, I should like to see such an attitude assimilated as a result of our learning more about architecture, this all-encompassing 'Great Spirit,' as Mr. Wright proclaimed it to be."

The Architecture Seminar will begin on a regular basis in the fall with a variety of programs and speakers. The session on May 9th, conceived as the forerunner of a series by its leaders, hopefully set the pace for a renewed dedication to beauty and excellence as "something elemental."

On May 10th the Chicago Heritage Committee sponsored an exhibit of the work of Adler and Sullivan at the Pilgrim Baptist Church on Chicago's south side. The church, built in the early 80's, is generally considered to be primarily the work of Dankmar Adler with Louis Sullivan contributing the ornament. The exhibit included photographs, ornament from demolished Adler and Sullivan buildings, and a number of drawings prepared by Sullivan. The exhibit was well attended, attesting to the continued interest in architecture by Chicagoans.

The Chicago Heritage Committee will join the AIA'S local Preservation Committee in preparing an exhibit at the Chicago Public Library to commemorate Frank Lloyd Wright's 95th birthday in June. It is planned to include copies of the working drawings of the five Wright Buildings in the Chicago area which the AIA has preserved at the Octagon, as reported in the first issue of the REVIEW. Other items on display will be sculpture, letters, books and windows. The AIA Public Relations Committee is also planning an exhibit in Oak Park in connection with Mr. Wright's birthdate. Plans will be announced later.

The Work of Guenzel & Drummond

A PARTIAL LISTING

William Drummond Residence 1911

559 Edgewood Place
River Forest, Illinois

Ralph S. Baker Residence 1914

1226 Ashland Avenue
Wilmette, Illinois

"Thorncroft" for Avery Coonley

283 Scottswood Road
Riverside, Illinois

George F. Stahmer Residence 1913

704 North Forth Street
Maywood, Illinois

Brookfield Kindergarten

3601 Forest Avenue
Brookfield, Illinois

A. W. Muther Residence 1910

560 Edgewood Place
River Forest, Illinois

Charles J. Barr Residence

7234 Quick Avenue
River Forest, Illinois

Morter Residence

813 North Central Avenue
Chicago, Illinois

Klessert Residence

Keystone near Lake Street
River Forest, Illinois

Vilas Residence

Forest near Chicago Avenue
River Forest, Illinois

River Forest Women's Club

526 Ashland Avenue
River Forest, Illinois

River Forest Bank Building 1912

Franklin and Lake Streets
River Forest, Illinois

Healy and Bigot Apartments

195 East Chestnut Street
Chicago, Illinois

Lorimore Memorial Baptist Church 1914

600 East 73rd Street
Chicago, Illinois

River Forest Methodist Church

7970 Lake Street
River Forest, Illinois

First Congregational Church of Austin

Waller and Midway Park
Chicago, Illinois

Maywood Methodist Episcopal Church 1912

Maywood, Illinois

Chicago Mill and Lumber Company

940 West Chicago Avenue
Chicago, Illinois

White City College Inn

Chicago, Illinois

Gordon C. Abbott Residence

Hinsdale, Illinois

E. C. Waller

Winter home in Alabama

Client Unknown

535 Edgewood Place
River Forest, Illinois

Client Unknown

555 Edgewood Place
River Forest, Illinois

Client Unknown

448 Warren Avenue
Cincinnati 20, Ohio

Dates and addresses are given only where they are reasonably certain to be accurate. Additional information will be collected and made available to subscribers.

In addition to the list above, it is known that Guenzel and Drummond probably built buildings for other clients with the following names:

Klock	Gore	Robinson
Stahm	Higgins	Williams
Strom	Judd	Coonley
McCord	Oliver	Babson Farm
Taylor	Trott	Charles Brown
Ingalls	Ranland	Strawbridge

All buildings listed are assumed to have been constructed, and buildings known to have been demolished are not included. The firm also designed a number of unbuilt projects including government buildings, a Chicago railroad terminal and several city planning ventures.

