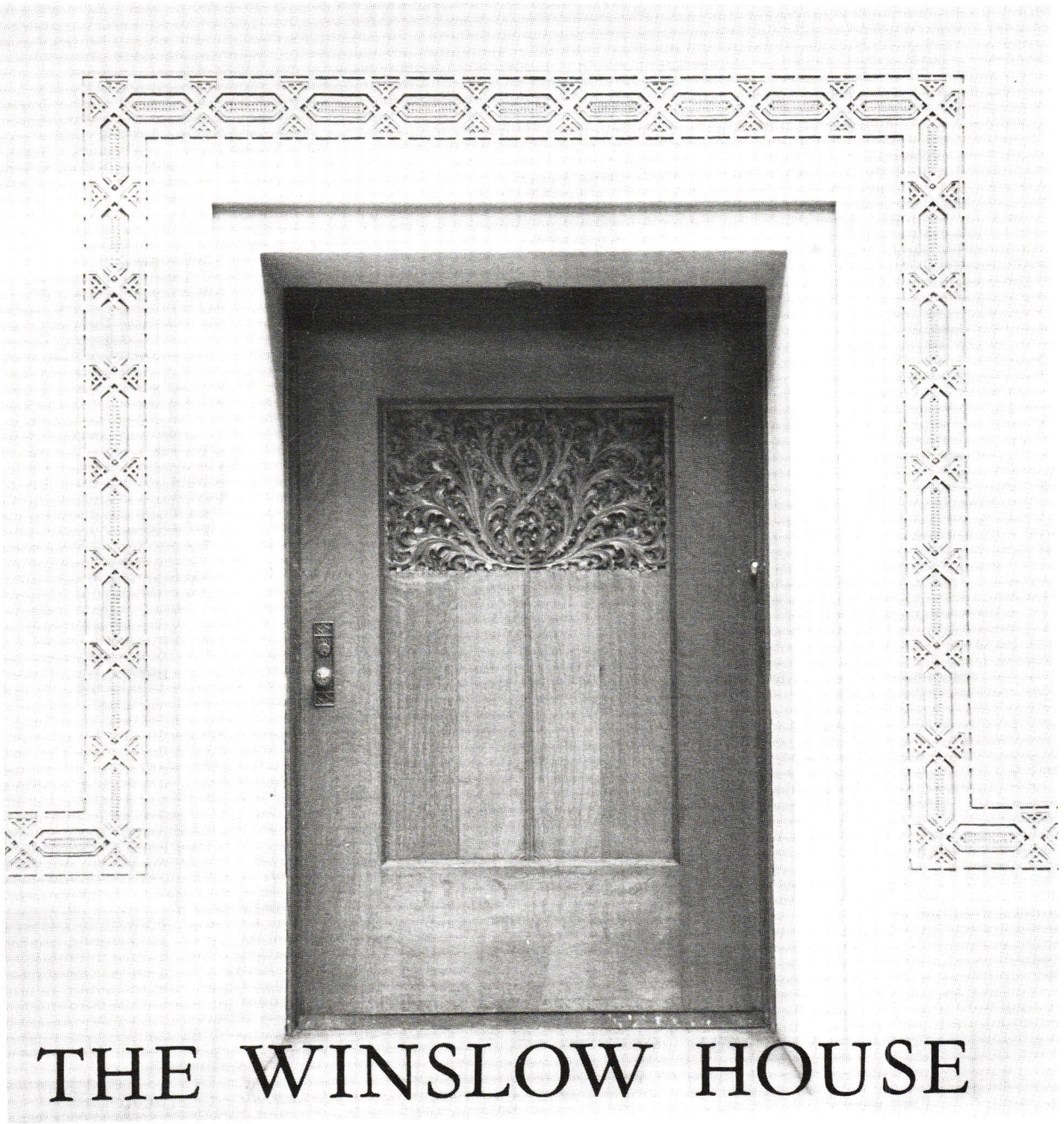
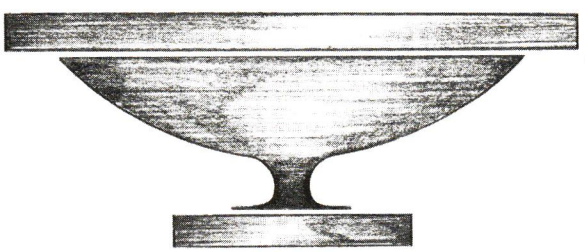


THE WINSLOW HOUSE



The PRAIRIE SCHOOL Review

Volume I, Number 3

Third Quarter, 1964

$2.50 a copy

ABOVE: This is a detail of the plaster ornament around the second floor of the Winslow house. Mr. Wright used a similar technique in several other buildings, most prominent being the Husser and Dana houses. The wide eaves have protected the plaster, leading many to believe it to be terra cotta.

COVER: The front entrance of the Winslow house remains today as it was built in 1893. The years have added a character to the dark handcarved wood door that enriches it even beyond the architect's original concept. Both photos are by Richard Nickel for HABS.

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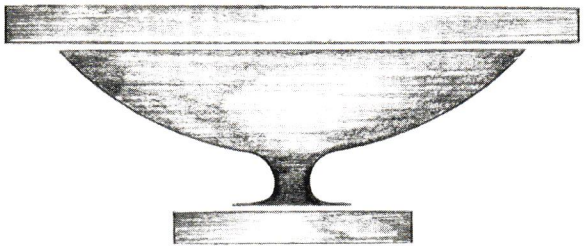

The Prairie School Review

Volume I, Number 3 Third Quarter, 1964

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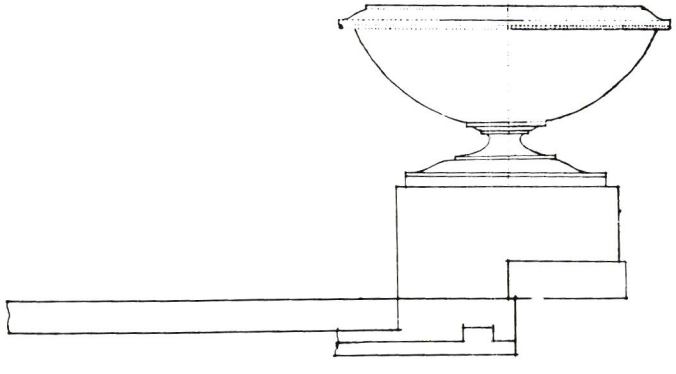


From the EDITORS

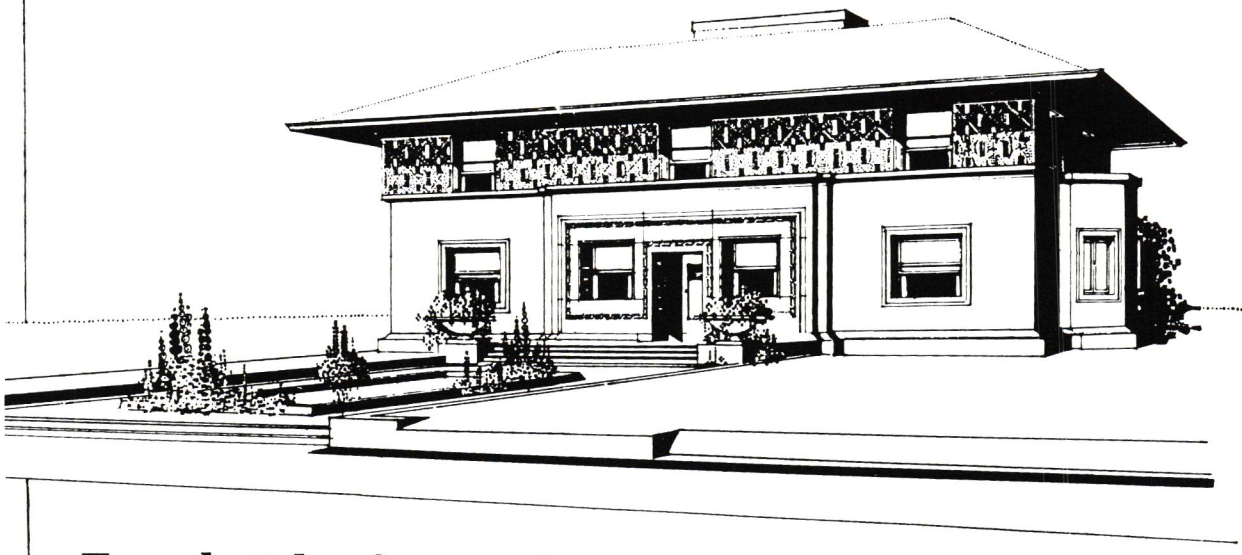
The magnificently maintained Winslow house, now in its 71st year, belies the oft repeated tale that Frank Lloyd Wright's early works were not well built. The truth is, of course, that their owners too often let these buildings needlessly deteriorate.

Three Wright houses designed near the turn of the century are now in various states of preservation and restoration: Mrs. Thomas H. Gale's house in Oak Park, the Robie house in Chicago, and the major subject of this issue, W. H. Winslow's house in River Forest. Each typifies a different approach to the problem of preserving our architectural heritage.

The Gale house was recently purchased from the original owner for a modest sum by an architect who appreciated its historical significance. The house had deteriorated somewhat, with the accumulated grime of 50 years giving the house an unwarranted appearance of decay. However, careful investigation proved the house to be structurally sound, permitting restoration to proceed on a lower budget than had been anticipated. The building was completely restuccoed, roof beams were strengthened and minor repairs made throughout. The result is a fine home for the new owner and his family which retains the aesthetic integrity of the original structure. All of this was done for an expenditure far below that of a comparable new home in the area.

The Robie house demonstrates the opposite approach in restoration. It stands empty with an international committee in charge of raising funds after having been reluctantly accepted by the University of Chicago. The University, with the second largest endowment of any American institution of learning, has taken the position that it cannot justify restoration of the house for educational reasons, and funds must be collected from other sources before any work can be done (or water drained from the billiard room floor). The quarter million dollars needed, in itself excessive in our opinion, is slow in coming with members of the architectural fraternity contributing precious little, admitting a few notable exceptions. We trust that when Taliesin Associated Architects complete restoration plans, a more realistic sum of money will be found adequate. In the meantime, we suggest the mentors of the University reexamine their attitudes in regard to the responsibilities of a University to preserve the architectural heritage with which they have been entrusted for their students as well as the far larger audience of an educated public.

Finally, the Winslow house represents the ideal fate of a significant piece of architecture. The present and previous owners have kept it in near perfect condition, making changes only in the best of taste and in complete sympathy with the original concept. It is with great pleasure that we present this issue of THE PRAIRIE SCHOOL REVIEW devoted to Frank Lloyd Wright's Winslow house.



Frank Lloyd Wright's

First Independent Commission

Frank Lloyd Wright designed several houses before the Winslow house, either as chief draftsman with Adler and Sullivan or alone and late at night doing his "bootleg" houses. None of these, however, were completely his in the sense that he was able to devote all his efforts to their design from beginning to end. William Herman Winslow had met Wright during his days at Adler and Sullivan's office, and when the young man opened his own office at the age of 24, Winslow gave him his first independent commission.

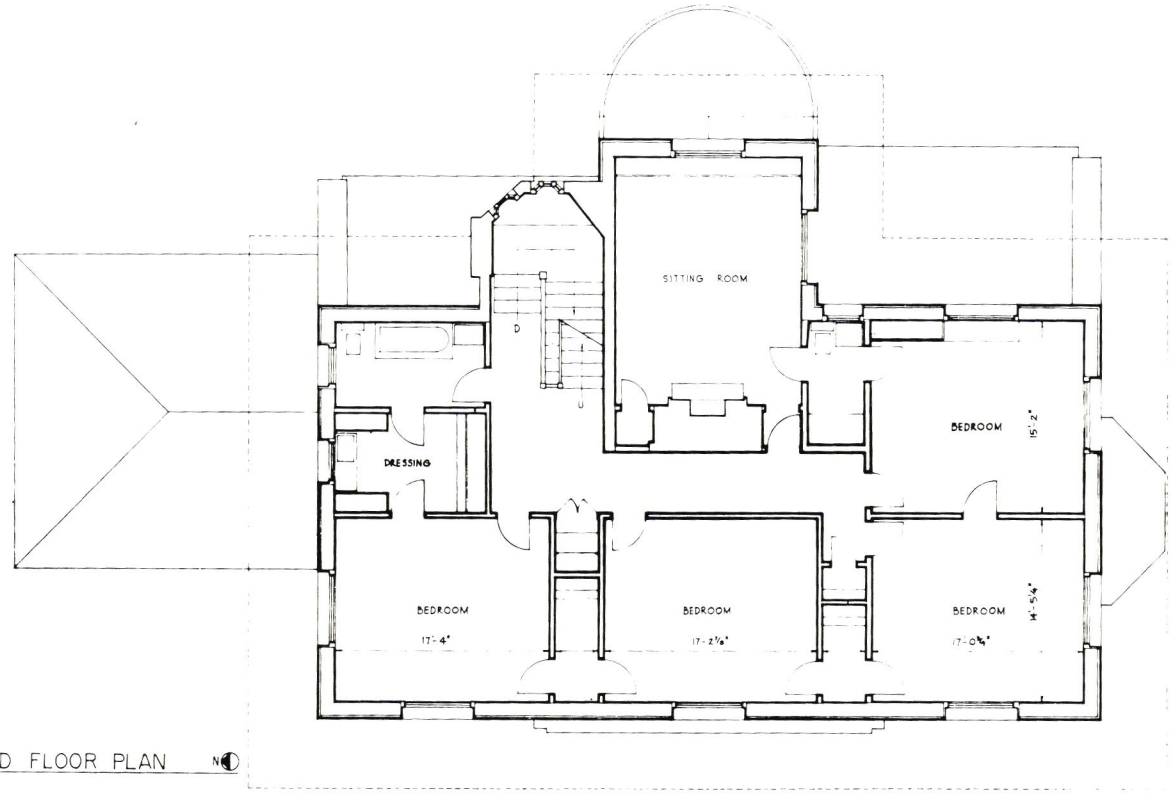
Copies of the original drawings for this now famous residence are on file at the national headquarters for the American Institute of Architects in Washington, D. C., along with plans of 16 other Wright buildings considered to be among his most significant. During the summer of 1964 the directors of the second Chicago project of the Historic American Buildings Survey were persuaded to go outside the city limits to include this house in their program.[1] A major portion of their work is being presented in these pages.

The area in which the house is located was originally a large estate occupied by the Edward C. Waller house, and later the Winslow family purchased a portion of the property. The Waller house, remodeled by Wright in 1899, has since been demolished. Following the Second World War the estate was subdivided and today several other homes are on the original grounds. When one approaches the area for the first time, the impression the house gives is one of total domination of its surroundings. Newer neighboring houses fade to insignificance in the presence of Wright's early masterpiece.

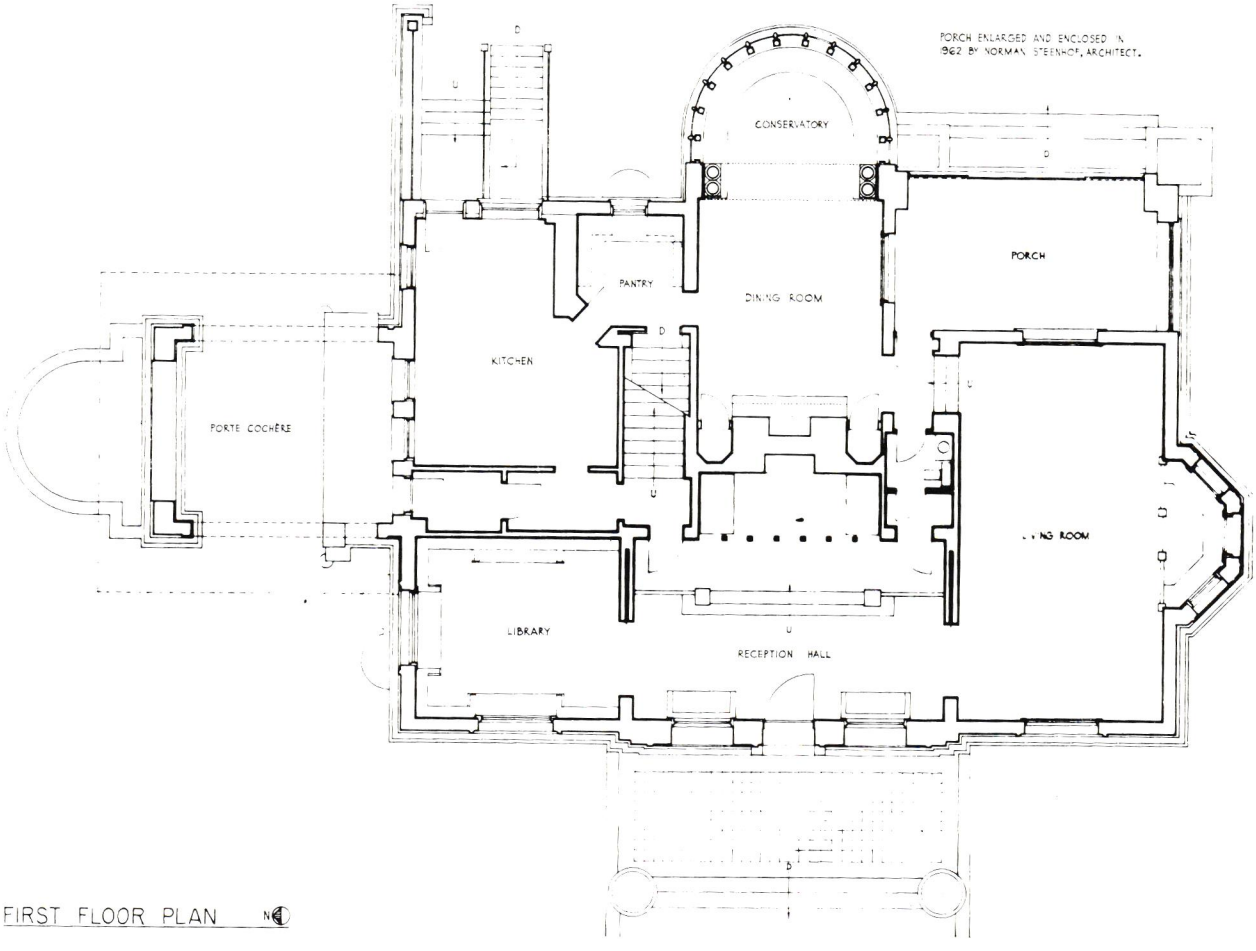
The house has two stories, an attic designed originally for servants quarters, and a full basement. Wright later abandoned both attic and basement and never mentioned them in his discussions of this house. Nevertheless, both were well planned in this instance, as was the second floor which has not previously been published.

The house bears little relationship to buildings of other men of the period. It does, however, have

[1] The Historic American Buildings Survey is conducted by the National Park Service under the guidance of James C. Massey. The 1964 Project is a continuation of the work started in 1963 primarily through the efforts of preservationist Earl H. Reed, FAIA, with Mr. J. William Rudd as Supervising Architect. Much of the factual data presented here was gathered by Mr. Rudd and made available for this issue of THE PRAIRIE SCHOOL REVIEW.



SECOND FLOOR PLAN N



FIRST FLOOR PLAN N

DRAWN BY: ROBERT E. FELIN

W. H. WINSLOW RESIDENCE

AUVERGNE PLACE RIVER FOREST, ILLINOIS

5' 0 5' 10'

a classic quality derived from the formality of the street facade. It likewise gives only one real hint of the mature "Prairie House" of a decade later, that being the extremely wide eaves given to its generous hip roof. This element was used by Wright during his entire career. Even when he had forsaken the hipped roof, the wide eaves remained. They lend a horizontality to the overall design, but had a practical effect as well in offering protection to the plaster frieze around the second floor. So well preserved is this ornamentation that most authorities still refer to it as terra cotta.

The formality of the front of the Winslow house is carried over to both side elevations, but the rear of the building is a surprising contrast. The entire rear facade is a jumble of odd and seemingly unrelated masses. The octagonal stair tower, the curved dining room wing, a huge chimney and the tiny attic gable with its curved window each contribute to the confusion. All this was probably the result of the young architect devoting his energies to the street elevation and to the plan of the house. This oversight was rarely repeated in later years as Wright became a master of thinking in three dimensions while drawing in two dimensions on the board.

The plan of this house is quite formal, almost victorian in room relationships. The second floor is revealed to be well designed but straightforward almost to the point of the commonplace. The exception to the ordinary is the entrance hall with its arcade and fireplace flanked by built-in cushioned seats. With this area Wright created the unexpected and the dramatic. This was a preview of what was to become standard with Frank Lloyd Wright. He always gave his work a character which included these qualities.

The building is constructed of specially made tapestry brick of roman dimensions with an extensive amount of plaster ornament as well as carved stone around the front entrance and **porte-cochere.** All the ornament of the house, inside and out, plaster and wood, is strongly reminiscent of Sullivan, and the decorative wooden columns and arches used in the entryway are almost a miniature rendition of the second floor balcony of Sullivan's Schiller building where Wright's office was located. Chances are, Wright also had a great deal to do with the design of this earlier work while still with Adler and Sullivan. Furthermore, the delicate tracery of the leaded windows in the dining room can be credited to Sullivan's influence. Such windows never were repeated as Wright developed his own highly individual, more geometric style of window treatment.

HABS

The 1964 Chicago Project of the Historic American Buildings Survey was under the direction of Supervising Architect, J. William Rudd. Mr. Rudd teaches at Texas Technological College in the Department of Architecture during the school year. He was ably assisted during the summer of 1964 by the following student architects; Rex Poggenpohl, Robert Saxon, Janis Erins, Joseph Hayman, and Robert Felin. Larry Homolka assisted the project as historian and Mrs. Bert P. Schloss served as secretary.

In addition to the Winslow drawings on these pages, the 1964 Project included the Schiller (Garrick) Building, by Sullivan and the Heller House by Wright. Both of these buildings will be discussed in future issues of THE PRAIRIE SCHOOL REVIEW.

A stable at the rear of the property, also by Wright, is now used as a garage. This secondary building, often overshadowed by the house, is no mean accomplishment in itself. Well proportioned and detailed, it is unfortunate that lack of time and funds prevented the HABS group from preparing drawings of it as well as of the house.

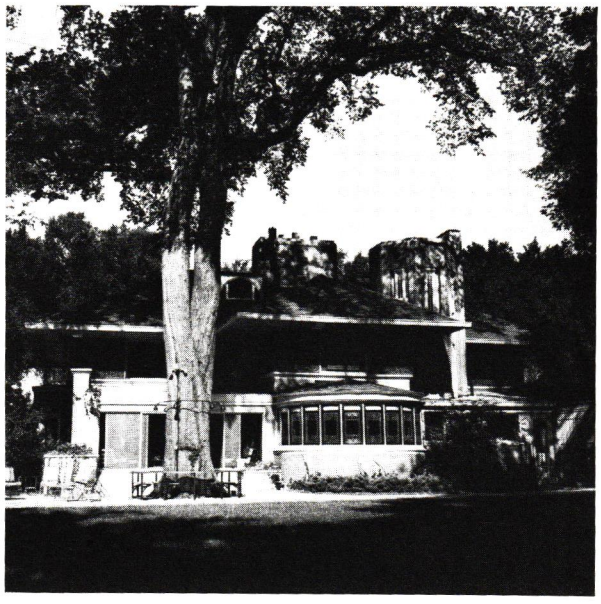
The house has been little changed from the original. The porch off the living room to the east has been enlarged and enclosed, and a powder room has been added on the first floor between the fireplace inglenook and living room. The casement windows in the south living room bay have been replaced by fixed sash. Both main door and interiors of the stable have been altered to accomodate today's automobiles.

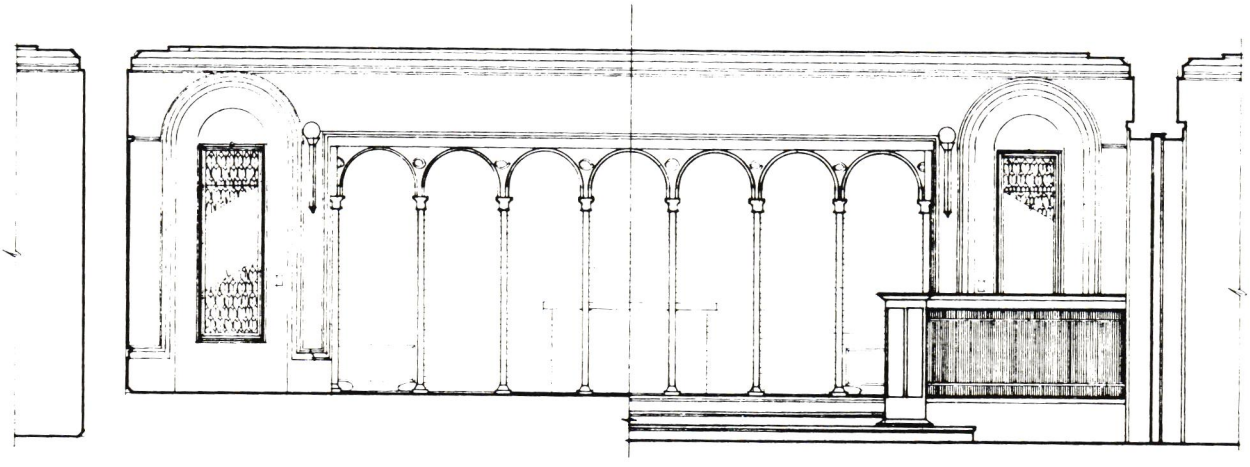
Time and a succession of owners have been kind to the Winslow house. The present owners, Mr. and Mrs. William Walker, deserve special mention for the thoughtful care they have given their home.[2] It is as lovely today as when built with the added character that is gained from 70 years of being lived in. Daniel Burnham, the great Chicago planner, once said that it was "a gentleman's house from grade to coping". It was such a house and it remains so today.

[2] Mr. and Mrs. Walker, who acquired the house in 1957, have occasionally opened their home for tours during special events, but ordinarily do not admit visitors. Persons wishing to see the house should not make unannounced visits as it is, of course, a private residence.

A Portfolio of

The Winslow House

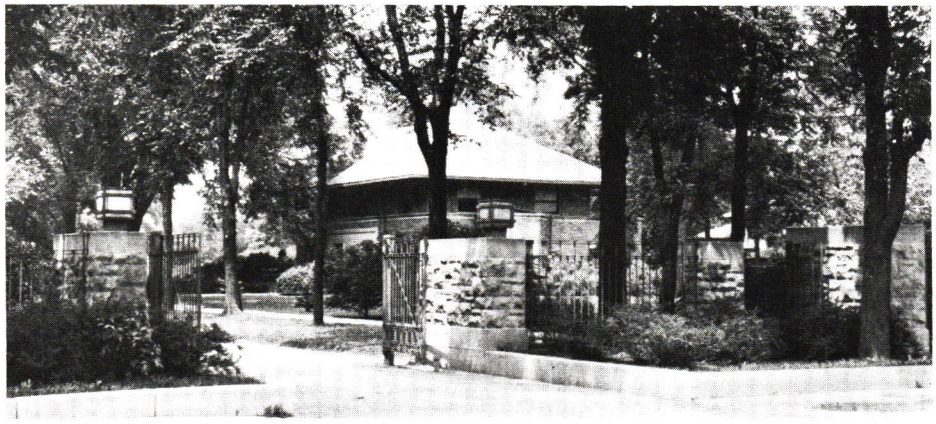




Top: The rear of the Winslow house. HABS photo.

Above: Detail of the Winslow entrance hall. Measured and drawn by HABS.

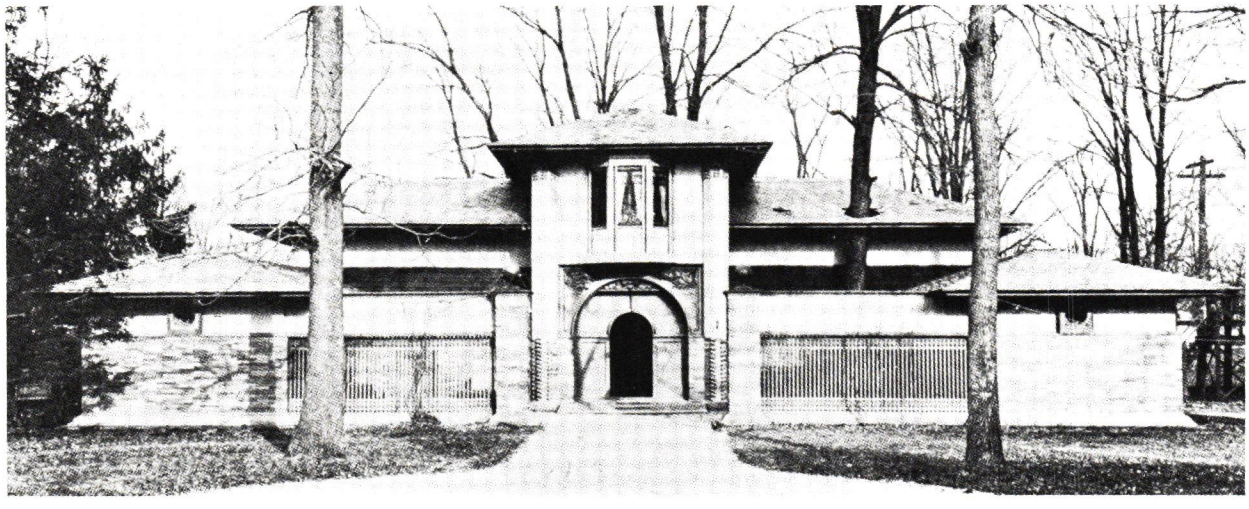
Left: A detail showing the delicate leadings of the Winslow house dining room window. PSP photo.

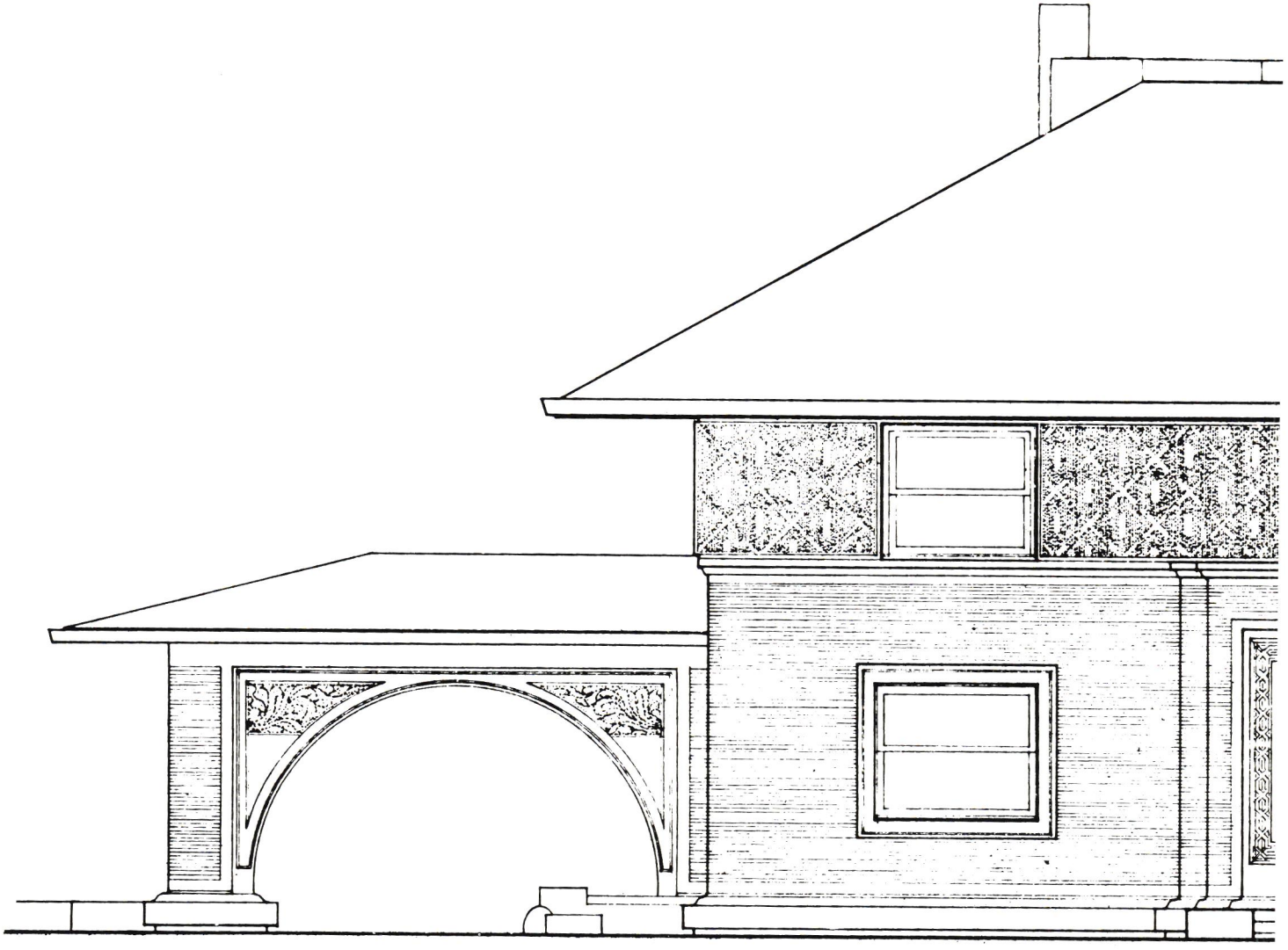


Top: The gate leading to Auvergne Place and the Winslow house was designed by Frank Lloyd Wright for E. C. Waller. Photo from the Walker Collection.

Right: A chair designed by Wright for Mr. Winslow. Photo from the Walker collection.

Below: The Winslow stable, now used as a garage. This building was known as the barn to the Winslow children.





WEST ELEVATION

Measured and drawn by HABS, 1964

W. H. Winslow and the Winslow House

by Leonard K. Eaton

Leonard K. Eaton, Professor of Architecture at the University of Michigan, is currently at work on a study of the early clients of Frank Lloyd Wright from which this article is taken. Professor Eaton would like to acknowledge the help of Miss Mina Winslow and Mr. and Mrs. John Briggs in the preparation of this article.

In a recent study of architect-client relationships sociologist Irving Rosow remarks:

> The unifying characteristics of the typical modern client must be borne in mind if he is to be understood. The modern client is vital, physically active and energetic, mentally alert and curious, sensitive to the world he lives in. He is intelligent and rather intellectual. He has a broad range of intensively developed personal interests. He places a strong value upon the individual, the development of his interests and capacities, the growth, the expression and the realization of his ability. He is less concerned with middle class social judgments than he is with directing his life pattern toward his personal satisfactions. There is little social pretension. He is easily stimulated by many things and he wants to explore those stimuli. He is not self-sufficient, but he is independent.[1]

To a surprising extent this description fits many of the early clients of Frank Lloyd Wright. It certainly applies to William H. Winslow.

The original owner of the famous Winslow house was born of Danish immigrant parents in Brooklyn, New York, May 2, 1857. His family moved about a good bit, since he was educated in the public schools of both Brooklyn and Chicago. He apparently never went to college, though he did study law in New York; it is probable that he simply read law in the office of an established attorney. This was the common approach to the profession in those days. In any event, the law made no appeal to him, and in 1881 he joined the Hecla Iron Works of New York as office man. He remained with this firm for four years, becoming a partner in 1883 at the age of 26. This rapid rise in the business world is, of course, typical of many careers in post Civil War America,

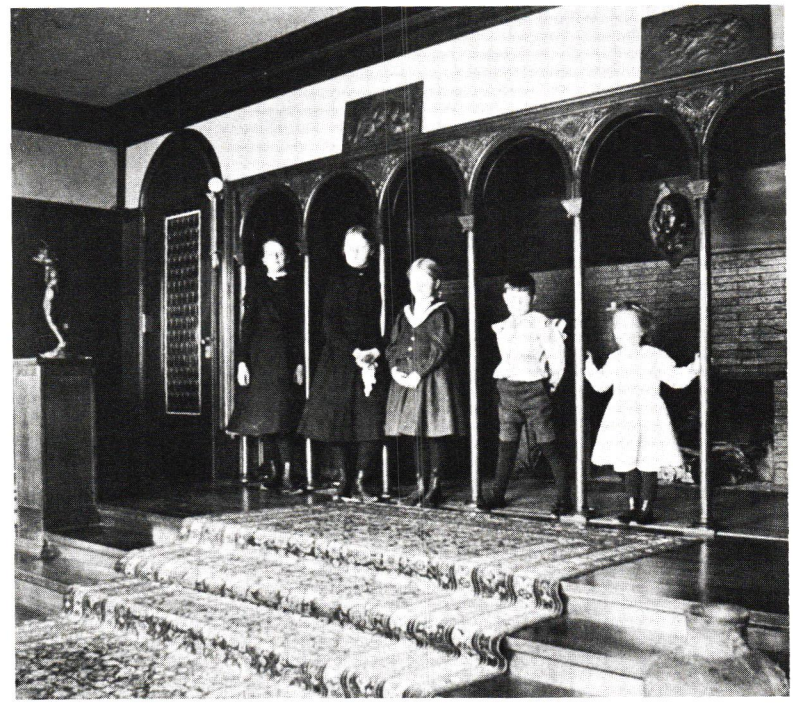
[1] Irving Rosow, Modern Architecture and Social Change, (unpublished thesis, Wayne University), as quoted in Robert Woods Kennedy, The House and The Art of Its Design. New York, 1953, 315-316.

but Winslow must have been a man of unusual enterprise and ability to be rewarded with a partnership at such an early age. In 1885 a better opportunity opened up in Chicago, and he joined E. T. Harris in that city to form the firm of Harris and Winslow, manufacturers of ornamental iron and bronze. A few years later Harris retired, and Winslow associated with his brother Francis in a new concern, Winslow Brothers. The firm prospered and ultimately had offices in New York, (160 Fifth Avenue), Baltimore, Pittsburgh, New Orleans, Minneapolis, Kansas City, Los Angeles, and San Francisco. The Winslow house itself is, of course, the best evidence for the solid affluence of its owner, which was expressed with dignity rather than conspicuous display.

In many respects William H. Winslow (his family and friends always called him Herman) seems to have been a typical businessman of his time. His politices were Republican, and he never appears to have had any sympathy for the progressive movement which transformed American political life during the early years of the century. Like a good many of Wright's clients, he was a liberal in religious matters, being a member of the Society for Ethical Culture. Rather shy in his social relations, he was one of those people who are almost equally happy in the company of others and alone. He limited his club memberships to the Union League and Cliff Dwellers in Chicago. In his youth he apparently had a taste for military life since he was a member of the 13th Regiment of the New York National Guard.

From all accounts his family life was harmonious, and his marriage was blessed with three children, two boys and a girl. On the surface there is no evidence of any quality in his character which would have caused him to seek out the new and radical in architecture. Why, then, did he call on Frank Lloyd Wright?

While my research is still incomplete, I would suggest that the most likely answer is to be found in William Winslow's fondness for craftsmanship and invention. A good cabinet maker, he loved to work with wood and must certainly have responded to Wright's emphasis on the nature of materials. He himself was an inventor and all his life was fascinated by things mechanical. In addition to their contributions to the bronze and iron casting processes, he and his brother Francis invented the Winslow Window, a pioneering variety of movable sash. They also worked on a flash boiler for the steam automobile. This was an immediate concern since they both drove steam cars. Much more than the ordinary industrial manager of our day, Winslow entered into the technological side of his business. The firm made bronze and iron work for architects all over the country and took a deep pride in the high quality of its product. The output consisted of such objects as elevator grills in public buildings, stair railings, memorial tablets, and the like. Among its noteworthy achievements were the famous rounded corner entryway on the Carson, Pirie, Scott Store by Louis Sullivan and the elevator grills in the Rookery building by Frank Lloyd Wright. According to Wright's **Autobiography,** Winslow made his acquaintance during the course of an earlier job for Adler and Sullivan.[2] That he went to Wright for his house when the latter was only 24 and just starting out in independent practice is sufficient comment on the acuteness of his perceptions.



The Winslow children and friends

Certain other aspects of his character also reveal an unusual independence of mind. He was sufficiently interested in the craft of printing to require space for his own press as part of his program. Together with his dark room (he was also a photographer), it was lodged in the basement of the house. He and Wright later collaborated on a handsome publication of W. C. Gannett's **The House Beautiful** which has recently been reissued in a facsimile edition by the Prairie School Press. Wright did the page decorations and Winslow the typography and binding. In addition, Winslow

2 Frank Lloyd Wright, **An Autobiography,** London, 1939, 113.

was an excellent musician and played the violin well to the end of his life. His daughter, Mrs. John Briggs, was for many years head of the piano department at Hamline University in St. Paul and attributes her ability as a fast reader and good accompanist entirely to her father's desire to use her as an accompanist at an early age. Brother Francis played the cello and his wife the piano, so that there were a good many family concerts in the large living room which lies on axis with the main entrance. In fact, the window seats which line the projecting bay make it into a kind of tiny theatre. Evidently a streak of artistic talent runs through the Winslow family. Francis was a gifted draughtsman who delighted in caricature, and his daughter, Miss Mina Winslow, is a remarkable amateur artist.

William Herman Winslow

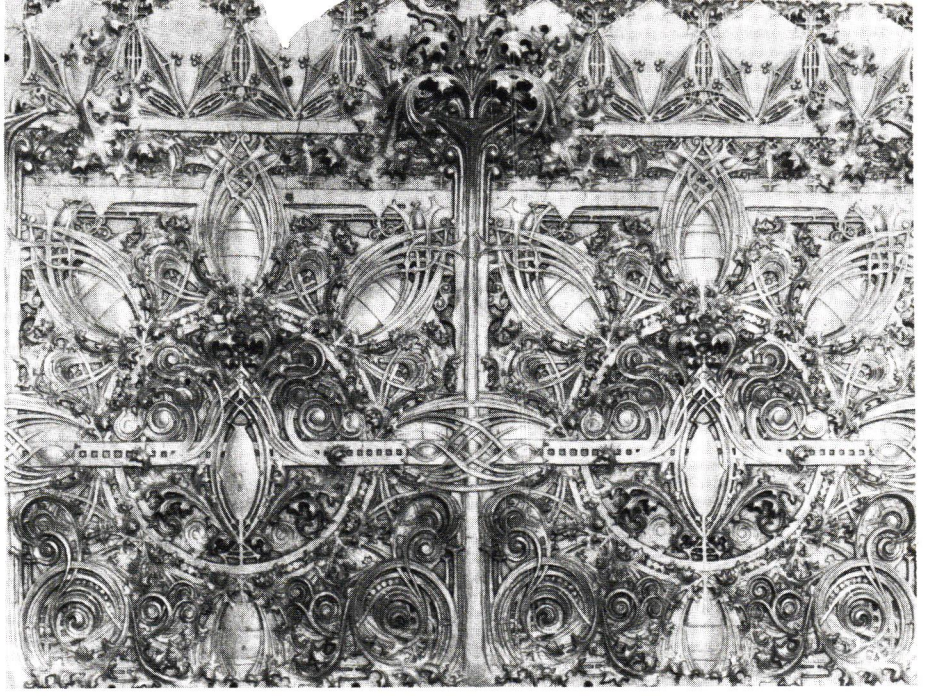
The Winslow family was both close knit and extremely sociable. Mrs. Winslow, the former Edith Henry of St. Louis, enjoyed entertaining, and was noted for her Fourth of July parties. Frank Lloyd Wright usually came over from Oak Park for these celebrations, an indication that he stayed on good terms with the family. Together with the Edward Wallers, for whom Wright built an apartment house in 1895, they combined to give large Christmas parties. The property was big enough to accomodate a toboggan slide in the backyard, and there were a good many neighborhood tobogganing parties for the children in the winter. Miss Mina Winslow still recalls the wonderful effect of the grate fire in the entry way on a cold winter day. She recalls her uncle's outstanding characteristic as being his optimism. No matter how badly things may have looked at the moment (and the Winslow firm had to weather two serious business depressions in 1893 and 1907, and an even more severe crisis during the First World War), he was certain that everything would turn out well in the end. It is pleasant to note that the Winslow house served the family well for more than 20 years, by which time the children had grown up and moved away from home.

We thus have a picture of a capable businessman with a strong feeling for craftsmanship and a somewhat artistic turn of mind. It is a portrait surprisingly like that of Sinclair Lewis' Sam Dodsworth, who was fond of Beethoven and had a Mary Cassatt portrait in his library. Like Winslow, Dodsworth was immersed in the technical details of his business and much concerned with the quality of his product, the "Revelation" automobile. He took real pride in keeping the price down to the very lowest level "at which his kind of car could be built,"[3] and he accepted the necessity of selling out to the giant Unit Automobile Company with obvious distaste. In addition, Dodsworth thought well of Dreiser and Cabell, and made a serious effort to understand architecture during his various European wanderings. One cannot help thinking that he and Winslow would have understood each other very well.

In the context of this analysis, Winslow's most important quality was, of course, his extraordinary willingness to accept Wright's revolutionary design. Here he went far beyond Dodsworth, who lived in a thoroughly conventional mansion. Their mutual fondness for craftsmanship undoubtedly bound him to Wright, and his interest in invention certainly made him willing to accept a good many of the young man's daring proposals. Beyond these obvious factors, however, one senses in William Winslow a certain boldness which is unusual in clients during any age. He was a sensitive man, and Wright relates that he endured a mild variety of persecution from his conservative friends after his house was finished. "For a few months", says Grant Manson, "he avoided the popular morning and evening expresses on the railway to escape the banter of the scores of commuters who knew him well enough to speak their minds."[4] To commission and carry through this kind of house in the eighteen nineties required both perception and courage. All honor to William Winslow.

3 Sinclair Lewis, **Dodsworth**, New York, 1929, 18.

4 Grant Manson, **Frank Lloyd Wright to 1910: the First Golden Age**, New York, 1958, 62.



The Gage Panels

from Contractor's Scrap to Museum Display

by Richard D. Johnson

The Gage building panel, designed by Louis Sullivan, now in the Art Institute of Chicago. Photo courtesy of Arthur Dubin.

Among the hundreds of objects providing an introduction to the Twentieth Century world of design at The Museum of Modern Art in New York City is a cast iron decorative frieze panel designed by Louis Sullivan. A small piece is broken from one corner of the 50 by 75 inch panel; two other corners are chipped slightly. Remaining are more than enough of the strong-ribbed triangles, the solid rectangular lines, the graceful curves and whorls gathered about the central slender triangle to show the quality and the significance of Sullivan's design.

This panel is one of several such panels preserved in museums and universities across the country. Others are at North Carolina State College's School of Design, Raleigh, North Carolina; the University of Wisconsin's Department of Art Education, Madison, Wisconsin; the University of Illinois' Department of Architecture, Urbana, Illinois; and at the Art Institute of Chicago.

These panels all came from the Gage Building which still stands on Michigan Avenue in Chicago. (Actually, there are three Gage Buildings, but only one was planned with a Sullivan facade.) The building, built in 1898-99, was designed by Holabird and Roche. It was commissioned by Stanley R. McCormick who insisted that Sullivan be given the opportunity to design the facade.

Sullivan did design them. As in the case of much other Sullivan-designed ornament, these were modeled in clay by Kristian Schneider and cast in iron by the Winslow Brothers Iron Works.

That these representative works of Sullivan will be preserved and made accessible to future generations of architects, designers, artists and students is indicative of the contribution made to society by these schools and museums. More important perhaps, is the story of how these institutions secured possession of the panels, the story of how the panels were rescued from a demolition contractor's scrap heap to be placed where they will be cared for and where millions of interested people can view them.

That is the story of one man and one of his afternoon walks along Michigan Avenue in downtown Chicago in 1955. That man was a well-known Chicago architect, the late Henry Dubin. He and his brother, George, were partners of the architectural firm, Dubin and Dubin of Chicago.

As it happened, Henry Dubin, strolling along Michigan Avenue that day, stopped to watch demolition work then in progress on the Gage Building which was to be remodeled. He noticed the Sullivan panels being taken down, apparently to be melted down and sold as scrap. Some panels already had been broken.

Dubin found the man in charge and inquired about the panels. He was told he could buy them if he would cart them away. He bought them on the spot.

Dubin's next stop was to call his son, Arthur, a member of his father's firm, to ask him to arrange for a truck with a winch strong enough to lift the panels. Each panel weighed about 1000 pounds. A truck was found.

Shortly thereafter the panels were safely stowed aboard the truck, and with no other place to take them, the truck headed for the Dubin's Highland Park, Illinois home. There Sullivan's designs, rendered into three-dimensional form by the Winslow

company's handiwork, were deposited in a secluded portion of the Dubin front yard.

Here, Henry and his wife, Anne, began a labor of love that would take several months: stripping from one of the panels the half-century of Chicago grime and the many coats of paint, applied by "bad house painters", in the words of Henry Dubin, through which the panels had thus far survived. The whole family and even some of the neighbors came over to scrape and chip at the paint occassionally. After the panel had been cleaned, it was placed in a wild flower garden along the edge of a ravine near the Dubin home.

Meanwhile, Henry Dubin wrote to various museums, universities and architectural schools across the country offering each institution one panel. Henry L. Kamphoefner, dean of the School of Design, North Carolina State College, replied that his school would be "glad to accept the one offered . . . and any others that might be available."

One of the first letters Dubin wrote was to the University of Illinois' Department of Architecture, the school from which he had graduated in 1915. In fact, in three generations seven members of the Dubin family had graduated from the University of Illinois, four with architectural degrees. Alan K. Laing, chairman of the University's Department of Architecture, replied that the school would be delighted to have one of the panels to add to several other Sullivan items the school possessed. After the panel arrived at the Urbana campus, Laing wrote: "It is a splendid piece of work and will be instructive and stimulating to generations of students." That, of course, was exactly the kind of future Dubin had hoped for the panels.

Henry Dubin died last year. His devotion to the history of architectural thought and design, however, continues. It continues in the life of his sons, Arthur Detmars Dubin and Martin David Dubin, who are carrying on the work of Dubin and Dubin, one of Chicago's oldest architectural firms.

Just last month Martin and Arthur gave the last of the Gage Building panels to the Art Institute of Chicago in memory of their parents, Henry and Anne Dubin. It was the panel that had since 1956 been in the wild flower garden near the Dubin home.

In accepting the panel, John Maxon, director of fine arts, said, "The Art Institute is glad to have this panel which is characteristic of Louis Sullivan's best work in the design of ornament. Furthermore, we think it quite a happenstance that this panel is in our care, almost across the street from the building which it decorated for more than fifty years."

Preview

The fourth issue of THE PRAIRIE SCHOOL REVIEW will feature furniture. Mr. Donald Kalec, guest editor, will discuss both freestanding and built-in furniture of Wright, Drummond, Griffin and others. Photographs, measured drawings and sketches will illustrate his discussion.

To be Reviewed . . . .

The Chicago School of Architecture
Carl W. Condit

Walter Burley Griffin
James Birrell

Manuscripts are invited in any area concerning the Prairie School of architecture.

In Chicago

The Chicago Heritage Committee and the Unitarian-Universalist congregation now occupying Frank Lloyd Wright's Unity Temple in Oak Park, Illinois, will enlarge their third annual architectural show to include several lesser known Prairie School architects in addition to the work of Wright. This year's show will be under the direction of Mr. Donald Kalec and will be headquartered at Unity Temple, Lake Street at Kenilworth in Oak Park. The show will be open from 2 to 5 p.m. on Sunday October 11, 1964, with houses by Wright and others open for tours.

The House Beautiful Wright and Gannett	$ 22.50
A System of Architectural Ornament Louis Sullivan	15.00
Buildings, Plans and Designs Frank Lloyd Wright	100.00
Fallingwater, 25 Years After Edgar J. Kaufmann	6.50
Walter Burley Griffin James Birrell	11.75
The Chicago School of Architecture Carl W. Condit	8.50

Books listed are available from:
The PRAIRIE SCHOOL PRESS
117 Fir Street
Park Forest, Illinois 60466

Book Reviews

ARCHITECTURE IN ILLINOIS, edited by George Barford and Stanley G. Wold. Springfield, Illinois, 1963. 48 pp, 64 photographs/drawings, $2.00. (For copies write: Consultant in Art Education, 302 State Office Building, Springfield, Illinois)

The sightseeing buses slow down now in front of ROBIE HOUSE – some even shift gears, while passengers peer out at the nation's newest National Historic Landmark, the only modern building of the four in the recently established architectural category. All this testifies to the establishment of some of the Great Names of architecture in the minds of a very broad public.

The present small but excellent volume, twelve articles on a variety of current phases of architecture and planning in the state, is further evidence not only of a growing appreciation of great works, but of an increasing concern with good work of all kinds, across the land down into quite small towns; see, for instance, an account of a thoughtful urban-renewal shopping-mall scheme for Normal, Illinois (Population 13,300). But there are also wonders on the global scale; the new University of Illinois Assembly, the Glencoe synagogue, and the dome families of Buckminster Fuller, from the arctic to the tropics.

Other articles include a brief round-up of the Chicago School by the Chicago-School-master Carl Condit, which consisely and clearly puts the originality of the Great Names in a fair perspective, and begins also to do justice to the iess well-known masters, Maher, Elmslie, Schmidt, and the rest. Among other merits, this summary distinguishes the structural from the decorative/stylistic innovations of the Chicago architects. An article on the controversial "liveability" of classical Wright homes in several Illinois towns is happily paired with an interview with the architect-occupant of a thoroughly new home in Champaign, on the aims and problems of an apparently "liveable" but highly individual structure.

It should be understood that this is NOT a guide nor a catalogue of either distinguished or historic buildings in the state, on the pattern of the exceptionally fine guide to Wisconsin architecture, complete with highway routings, prepared by the Wisconsin AIA; it is to be hoped that such a volume will appear soon, especially for the areas outside metropolitan Chicago.

Tom Stauffer, President
Chicago Heritage Committee

FRANK LLOYD WRIGHT'S FALLINGWATER, 25 YEARS AFTER, by Edgar Kaufmann, Jr., edited by Bruno Zevi, ET/AS Kompass, Milan, Italy, 1963. 64pp, 127 photographs/drawings, $6.50.

Speaking of Fallingwater, Wright once said that for the first time he had been given for use in a house, concrete and steel in tension. He was also given a waterfall. The over-all image of the house is not industrial; it is poetic . . . an organic unity rarely equalled in any architectural period. This superb book shows Fallingwater in all seasons, all moods. The color photographs reveal the contrasts and harmonies of material and color, and line drawings relate each photograph to the plan or site.

Very few houses built today have "idea", or other concepts than an assumed mobility, a planned obsolescence, or "resale value" . . . but few houses today are built by architects. We are conditioned to ignore permanence in materials, or even permanence as a concept of place. Psychologists tell us of the key forming role that the concept of place has in the development of the sense of personal identity, and that this lack of identity looms as a major emotional problem in our automatic age. Curiously, Wright was one of the very few modern architects to continue the practice of naming his houses . . . enhancing their specific identity with such now famous names as 'Hollyhock House', 'La Miniatura', 'Wingspread', or 'Taliesin'.

When looking through this book, one is struck how little Fallingwater seems to relate to other great houses. One thinks of such organic environments as the Shrines at Ise, the Inca Site of Machu Picchu, or the pueblo of Acoma . . . all religiously oriented buildings, not houses. Fallingwater, as it fully revealed Wright's philosophy is also a religious building and as he once asked, "Shouldn't every home be a dream home?".

Reviewed by Robert Kostka

BUILDINGS OF FRANK LLOYD WRIGHT IN SEVEN MIDDLE WESTERN STATES, 1887-1959. By the Burnham Library of Architecture, Art Institute of Chicago, Chicago, Illinois, 1963. 28 pp, 25 cents plus 10 cents postage.

A few old addresses for country roads gleaned from records made at the time of construction form the only detraction to this otherwise excellent list of houses by Frank Lloyd Wright in eight midwestern states.

L. H. H.

Letters to the Editors

Sirs:

. . . Your George W. Maher issue is especially significant since a house here in Kalamazoo is reputed to have been built by Maher in about 1909 for Dr. Stone. The house at 1102 West Main has all of the attributes of Frank Lloyd Wright except corner piers which slant in at the top. The interior is perfectly resemblant to that of the Magerstadt House . . . this house is doomed by the Michigan State Highway Department with final evacuation slated for August, 1964. The only recourse seems to be in moving the house; however, no one has been so inspired as yet. Any suggestions as to procedure in such cases would be thoroughly appreciated.

Michael Martin
Kalamazoo, Michigan

Sirs:

. . . The S. H. Velie house by Maher here in Kansas City stood at 4500 Warwick boulevard, but was demolished in 1959 to make way for the All Souls Unitarian church structure there now. The Velie house, as near as I can determine, was completed in 1905.

Don L. Hoffman
The Kansas City Star

Sirs:

I have read with interest the letters concerning the Maher article in the first issue of the REVIEW. I have noted the many comments in regard to the lack of any bibliography. I feel this criticism is particularly well made and am enclosing the bibliographical material assembled for the article. I would be happy to have you make it available to those interested in whatever manner you find most satisfactory.

J. William Rudd
Lubbock, Texas

(THE PRAIRIE SCHOOL REVIEW will include this bibliography with the list of Maher building addresses being prepared.)

Sirs:

During the summer months, the Art Department of the Chicago Public Library is beseiged by architectural students from all over the country and many from abroad. The purpose of their visit is to view outstanding examples of Chicago architecture especially examples of the work of the Chicago School, Frank Lloyd Wright and Mies van der Rohe. However, they are unfamiliar with the city, few of them have cars and they find the conventional lists of Chicago buildings not very useful.

We have therefore prepared . . . four tours which can be followed by a combination of public transportation and footwork and have tried to be so explicit in our directions that a stranger should have no difficulty in following them. These lists are available in the Art Department to any seriously interested person.

Matilde Kelly, Art Department
Chicago Public Library

Sirs:

Mrs. Remsen and I are presently the occupants of 7235 Quick Ave., River Forest, Illinois, of which residence a picture appeared on the cover of Vol. I Number 2 of the PRAIRIE SCHOOL REVIEW . . .

We purchased the house from Mr. Charles J. Barr in 1917 and have lived there since that time, and have enjoyed it thoroughly. Mr. Barr accepted the position of Librarian at Yale University at that time.

We did have major changes made about 10 years ago for which we called in Mr. William Fyfe as architect, from Woodstock, Ill. These changes include rearrangement of rear entrance and breakfast nook behind double casement window at right in photo – also Garden Room at rear and second bathroom on second floor. We give Mr. Fyfe full credit for carrying out faithfully the architectural skill of Mr. Drummond.

T. G. Remsen
River Forest, Illinois

Sirs:

I would like to take this opportunity to applaud the splendid little magazine you've inaugurated. I wish you every success.

However, I would like to take issue with you – at least in part – regarding your statement about your place to present exhaustive materials. I think you should at least give as complete a listing of buildings with dates as possible plus a complete bibliography of works published and writings.

It is especially important for such relatively unrecognized architects as Drummond and Guenzel.

I have subscribed for the library and I'm sure next year many of my students will also join the club.

William Burgett
University of Oklahoma

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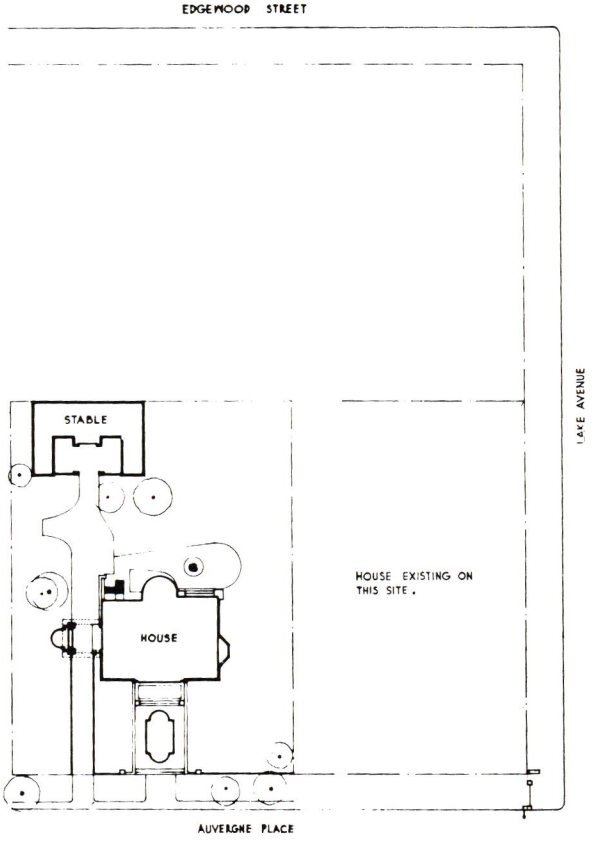

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