The Prairie School Review

Volume III, Number 1

First Quarter, 1966

$1.50 a copy

ABOVE: The Chicago Athletic Association building on Madison Street in Chicago was designed by Hugh Garden for Schmidt, Garden and Martin. This rendering was done by B. C. Greengard who has written the principle article in this issue.

COVER: The Humboldt Park Pavilion in Chicago's West Park District was designed by Hugh M. G. Garden. Constructed in 1907, it still stands in a setting designed by landscape architect Jens Jensen.

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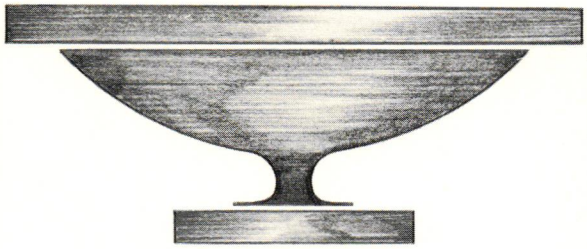

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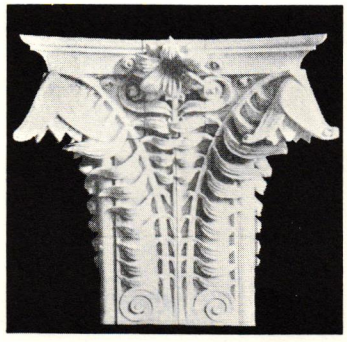


This ornamental capital was designed by Hugh Garden for Richard E. Schmidt's Montgomery Ward Tower. Photo from 1899 CAC catalog.

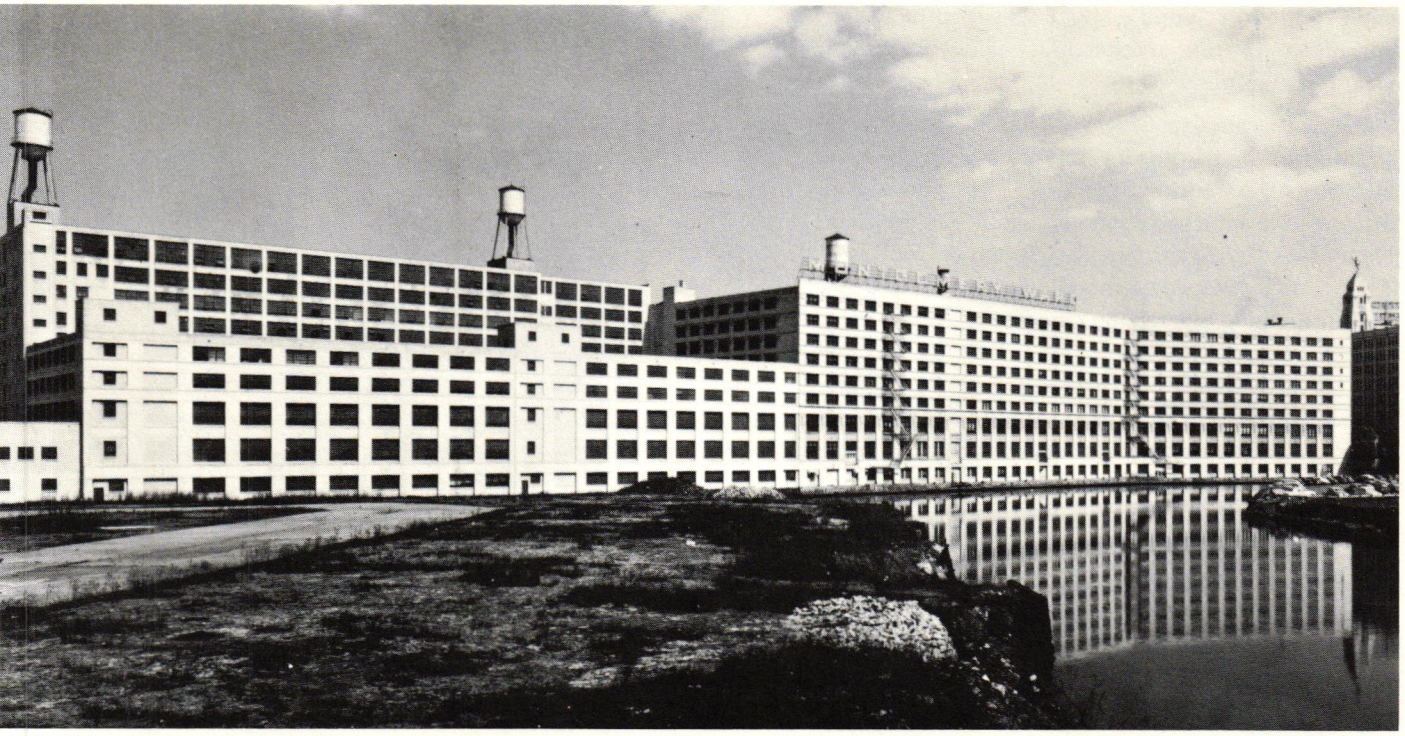
From the EDITORS

Volume III of THE PRAIRIE SCHOOL REVIEW is underway, and we begin our third year looking to the future. Our subscription list is still small, but most subscribers are loyal when renewal time comes enabling us to plan coming issues with confidence.

THE PRAIRIE SCHOOL REVIEW was inaugurated to fill a need. In 1963 interest in our architectural heritage was growing steadily, but the major architectural periodicals were publishing very few items concerning history and the **Journal of the Society of Architectural Historians** *too often covered the subject from an archeological point of view. Thus THE PRAIRIE SCHOOL REVIEW was born in the Spring of 1964. Our efforts were and still are aimed at making known the more recent achievements as exemplified by the development of the modern movement in architecture around the turn of the century.*

It is with interest that we note that during the past few months the wide circulation architectural magazines have been offering us some competition in the field of history. The new FORUM featured Hugh Garden's Madlener House in its first issue of last year with photos by Richard Nickel whose work has appeared in THE PRAIRIE SCHOOL REVIEW several times. The current issue of P/A (which editor Jan C. Rowan, AIA has transformed into the best of the major architectural periodicals) has an excellent article on the influence of Richardson and Sullivan in Scandinavia by our friend and contributor, Leonard Eaton. The AIA Journal recently published "In Search of John Edelmann" by Donald Egbert and Paul Sprague. The latter, of course, was the author of our most ambitious article concerning Sullivan's Garrick Theater. As we go to press, the latest issue of the ARCHITECTURAL RECORD has arrived with a splendid folio of the Sullivan drawings formerly in Frank Lloyd Wright's collection now held by the Avery Library. We have also noted an increased interest in historic architecture as evidenced by expanded newspaper coverage. In addition, it will soon be our privilege to participate in one of a series of television documentaries on architecture sponsored by the University of Illinois and filmed by the American Broadcasting Company.

It would be presumptuous for us to claim credit for this expanded interest in our chosen field, but it is gratifying to see; and if our efforts have helped to bring it about, THE PRAIRIE SCHOOL REVIEW is fulfilling its stated purpose.



This huge structure is the Montgomery Ward warehouse building located on the north branch of the Chicago River. At the time of construction in 1908, it was the largest building in the world with a reinforced concrete frame.

Hugh M. G. Garden

By Bernard C. Greengard

Bernhard C. Greengard, now retired, studied architecture at the Art Institute of Chicago then affiliated with Armour Institute of Technology, the predecessor of the Illinois Institute of Technology. After graduation he was employed in the office of Schmidt, Garden & Martin and later did renderings for that office as well as working for various other Chicago firms. During the preparation of these reminiscences, he has worked closely with Hugh Garden's daughter, Sally Garden Mitchell.

At the turn of the century, following in the footsteps of Jenney, Sullivan and Root, a group of architectural designers appeared in Chicago that Carl Condit refers to as "The second generation, or the Prairie School".[1] One of its more talented members was Hugh Garden.

During the 1890's while still a young man, he became associated with Richard E. Schmidt, a practicing architect in Chicago since 1887.[2] During the early years of this association, which was to last a lifetime, he contributed design for a series of buildings thereby earning the praise of contemporary critics for inventiveness and a refreshing departure from precedent. His name was then obscure, and to this day little credit has been given him as designer for much of this early work. While he later turned to a then prevailing mode of traditional design, it is his early work that is now of the greatest interest in the light of modern architecture, and on which this essay is to be concentrated.

Hugh Mackie Gorden Garden was born July 9, 1873 at Toronto, Canada, the son of a civil engineer. He attended the Bishop College school at Lennoxville, a province of Quebec. He left school at the age of 14, several years after his father died, and with his family then moved to Minneapolis. There is no doubt that he showed talent very early for drawing and an interest in the building art, for

1 Condit, *The Chicago School of Architecture*, Chicago: University of Chicago, 1965, p. 181.

2 Richard E. Schmidt (1865-1958) was born in Bavaria. He came to the United States in 1866 and received his basic education in the Chicago Public Schools. He studied architecture at M.I.T. from 1883 through 1885, leaving before graduation. He began independent practice in Chicago in the year 1887.

while still very young, he was accepted as an apprentice in the architectural office of William Channing Whitney. [3]

He then came to Chicago where a new style of architecture had been developing, later to become known as the "Chicago School". [4] He worked as a draftsman in such offices as Flanders & Zimmerman, Henry Ives Cobb, and Shepley, Rutan & Coolidge.[5] Thus under competent men he gained his architectural training in what some consider to be the most efficient school, the school of experience. Formal courses in architecture, as then taught in colleges, were based upon the study of the classic orders of ancient Greece and Rome with student projects conducted along the lines of the Ecole des Beaux Arts of Paris. This may have diverted men of talent from developing any modern spirit in design. Hugh Garden lacked such academic training, and for that reason may well have been more receptive to the indigenous spirit of the Chicago School.

In the year of 1893 America experienced one of its periodic economic "busts". It was a year of financial panic, and architectural commissions were not plentiful. Office staffs were cut for the sake of economy and young draftsmen such as Hugh Garden were hardpressed to find employment. It was also the year of the great World's Columbian Exposition in Chicago. Hugh Garden must have had plenty of time to inspect the white colonnaded buildings of the fair reflecting a dead past and to contrast these with the color and vitality of Louis Sullivan's great transportation building. It was then that he decided to become self employed. He was a talented designer as well as clever at perspective rendering, so he set out as a free-lance designer

Hugh Garden's initiation sketch for the Chicago Architectural Sketch Club was published in the club's first publication, ***Sketches,*** *in 1892.*

and perspective artist. He made renderings for Louis Sullivan and Frank Lloyd Wright and thus came under the direct influence of these masters.[6]

It was in this capacity that he first began to work with Richard E. Schmidt, who was impressed by the quality of Garden's renderings and even more so by his ability as a designer. In 1895 he was invited to join the Schmidt organization to take charge of design.[7] At the same time he was

3 William Channing Whitney, FAIA (1851-1945) studied architecture at Harvard and at Massachusetts State College where he was graduated in 1872. He practiced independently in Minneapolis, Minnesota from 1880 until retirement in 1925.

4 Ed. Note: The exact date of Garden's arrival in Chicago has not been determined. He is listed as an active member of the Chicago Architectural Sketch Club in their publication *Sketches* published in 1892. His undated initiation sketch was published in this same folio as was his drawing for the C.A.S.C. Clark Medal Competition for 1891. He also drew several of the ink advertisements included in this first publication of the Chicago Architectural Sketch Club. *Sketches*, C.A.S.C., 1892.

5 Ed. Note: Examination of the Exhibition catalogs of the Chicago Architectural Club (publication of these catalogs was begun in 1894) reveals that Garden did work for the following architects other than Richard E. Schmidt: Shepley, Rutan & Coolidge; William R. Gibb; A. H. Granger; Flanders & Zimmerman; Henry Ives Cobb; Howard Shaw; and Frank Lloyd Wright. He also regularly submitted designs of his own to the annual exhibitions of the Chicago Architectural Club.

6 Ed. Note: We have found no documentation of renderings done by Garden for Louis Sullivan. However, Garden's name, along with that of Charles Corwin, is shown on the rendering of the "Cheltenham Beach" project of Frank Lloyd Wright which was first published in the 1895 catalog of the Chicago Architectural Club. Exactly what Garden's contribution was to this project is not known, although it is likely that he was the deliniator of the drawing.

7 Ed. Note: The date 1895 is at best an approximation. Office addresses given by the Chicago Architectural Club catalogs indicate that Schmidt and Garden maintained separate offices until 1899. The catalog for that year shows Schmidt, Garden and an architect named Fraenkel all at 1013 Teutonic Building. Schmidt had been listed at this address since 1896. Prior to that he and Fraenkel had both been listed at 604 Pullman Building, and in 1894 he had submitted a design with Fraenkel listed as his partner. It is interesting to note that Birch Burdette Long, another prominent renderer, was also listed at Schmidt's address in 1898, and that he is listed as the deliniator of a drawing for the Joseph Theurer house designed by Richard Schmidt. Also, Long is listed as the deliniator for a cottage designed

permitted to use the facilities of the office for work under his own name which he carried on in a limited way. There followed years of creative activity when his characteristic style "Gardenesque" as he called it, appeared in a series of Richard Schmidt's projects.

A considerable amount of information concerning the work he did independently during that early period can be gleaned from catalogues of the Chicago Architectural Club's annual exhibits held at the Art Institute of Chicago.[8] The catalogue of 1898 contains an illustration of a city residence naming him and a brother, Edward G. Garden,[9] as architects. Its design recalls that of a Venetian palazzo, similar to the style used by Henry Ives Cobb on the Michigan Avenue elevation of the Chicago Athletic Association building which apparently was influenced by John Ruskin's "The Stones of Venice". Again in the catalogue of 1901 there is a design for a theater at Marion, Indiana. Hugh Garden's name appears alone as architect, and in this design one may note the influence of Louis Sullivan and Frank Lloyd Wright. In the same catalogue a house at Highland Park is illustrated with his name as architect. This design with its projecting eaves, low lying roof lines and horizontal feeling, is typical of the "Prairie" style, as the residential work of the "Chicago School" architects has become known in recent years.

However, it was in his association with Richard E. Schmidt that Garden had his greatest opportunity to exercise his talent. Schmidt had business and administrative ability and connections which brought him numerous architectural commissions. His father and brother were prominent physicians who may have helped to introduce him into the field of hospital work for which his firm became noted.[10]

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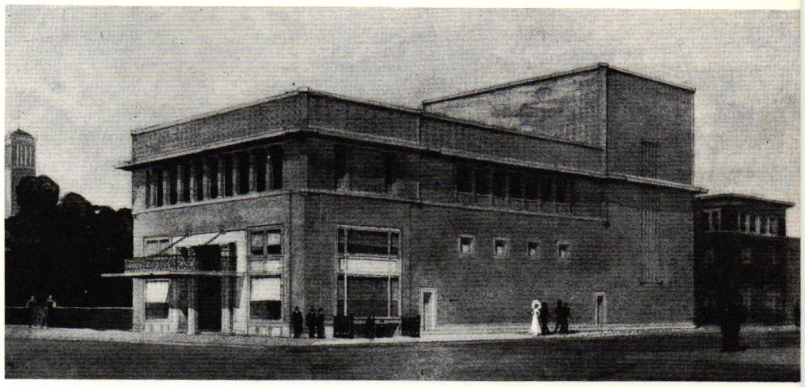
by Hugh Garden for W. G. Hale and for still another building designed by Garden! The 1898 catalog also lists separate designs by Schmidt and Garden for various buildings at the "Trans-Mississippi International Exposition" held at Omaha, Nebraska.

8 Ed. Note: Hugh Garden was evidently a very active member of the Chicago Architectural Club. From 1894, when their first exhibition catalog was published, through 1902 Garden exhibited in every year except 1896 and 1899. He was also listed as deliniator for projects by a number of other exhibitors. He also held practically every office of the Club at some time during this period.

9 Edward G. Garden (1871-1924) was Hugh Garden's brother. A third brother, Frank M. Garden was also an architect and maintained offices with the others until 1898.

10 Ed. Note: Richard Schmidt's interest in the architecture of hospitals led him to share the authorship of a book on hospital design a few years later. *The Modern Hospital*, Richard E. Schmidt and John A. Hornsby, M.D., Philadelphia, 1914.

Architectural practice is complex, and it requires teamwork to carry it on successfully. Richard Schmidt was an executive well versed in his profession, able to keep his team working together.



This sketch for a theater at Marion, Indiana was exhibited by Hugh Garden at the Chicago Architectural Club's Annual Exhibition in 1901.

At the same time, while the business and professional aspects of architectural practice are vital, he recognized that the department of design was of prime importance, though personally he was not a designer. He devoted his time to conferences with clients, correspondence, business trips and other administrative duties. The department of design he left entirely in charge of the artist of his organization, Hugh M.G. Garden.

Another exhibit at the 1901 Chicago Architectural Club's Annual Exhibition was "A House at Highland Park, Illinois, by Hugh M. G. Garden". Note the resemblance to Frank Lloyd Wright's "A Home in a Prairie Town" published in the February 1901 Ladies Home Journal.

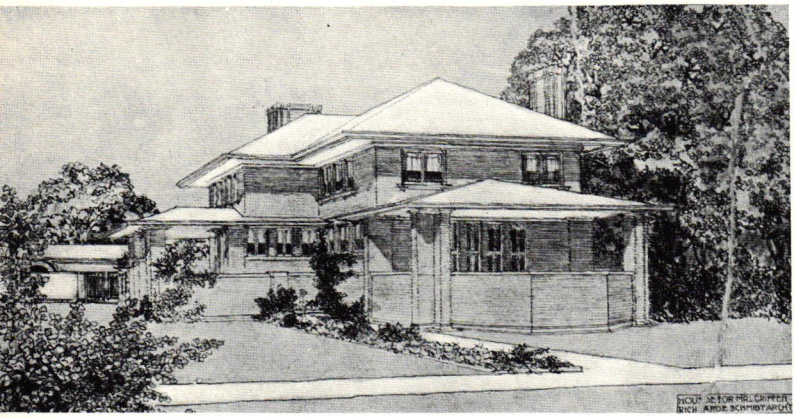
While Hugh Garden's work during the early years of his association with Richard E. Schmidt was primarily identified with commercial buildings designed in the manner of the Chicago School of Architecture, he was also a participant in the Prairie School of design which generally concerned residential work. Along with other young men of the prairies who were designing homes at the turn of

the century, he frequently broke with European tradition.[11]

As opposed to this, architects in the eastern part of the United States remained faithful to

The L. Wolff house as it appeared shortly after construction. This house is markedly like the earlier "Griffin" house exhibited by Richard Schmidt at the 1902 Chicago Architectural Club's Annual Exhibition. Photo from ***The Architectural Record.***

European tradition and considered their midwestern colleagues radicals. It was fortunate for American architecture that there were clients in the west who did not demand the styles of old Europe



This design for "A House in Buena Park, Chicago" for L. Griffin was exhibited by Richard E. Schmidt at the 1902 Chicago Architectural Club's Annual Exhibition. Drawing from the 1902 CAC Catalogue.

for their houses. They accepted non-traditional design, local materials and home-made fabrics appropriate for their locality. At about the same period, a secessionist movement in art, including architecture, took place in Europe known as "Art Nouveau" in France, and the "Jugend Style" in Germany. American designers of the midwest borrowed but little from these sources. They derived their inspiration chiefly from the work of Louis Sullivan and Frank Lloyd Wright. It was the latter whose early houses in Oak Park and elsewhere in the Chicago area pioneered the Prairie style.

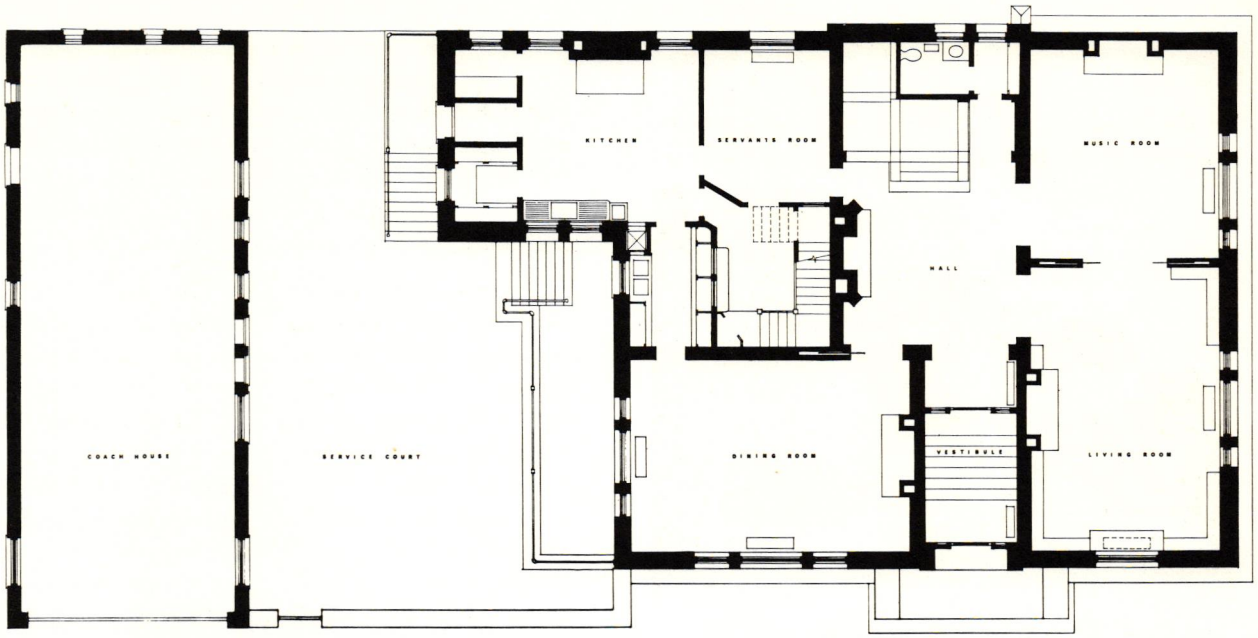
A house of the Prairie School designed by Hugh Garden during the beginning years of the century was the L. Wolff, Jr. residence located on Chicago's north side in a section formerly the suburb of Buena Park. A good deal of space was devoted to a discussion of this house in an article by Arthur C. Davis, "The Architecture of Ideas" in the Architectural Record.[12] As this writer pointed out, the design derived a good deal from Frank Lloyd Wright, and as he said, "that is as it should be, for he is the most original of the young designers of the day." One notes a very simple and rational character of exterior design, a frank treatment of materials and a purely functional placing of the openings. The critic admired the designer's handling of masses and his search for structural honesty, as well as the play of light and shade expressed in the color value of the brick and the bold shadows cast by widely overhanging roofs. Ornament was confined to the entrance framed with skillfully executed carving, detailed in Garden's typical style.[13]

Another of his early house designs was the Thorne house built in 1903 at Winnetka, Illinois, one of Chicago's fashionable north shore suburbs. In its exterior, like the Wolff house, it displays bold effects of light and shade. A feature was a two story portion with double gables, projecting out to produce deep shadows. Extending from this at right angles was a one story portion with hip roof and widely projecting eaves. It was of frame construction presenting a rather gay, picturesque appearance. On the lower story, sharp mouldings framed clapboards into rectangular panels producing an interesting effect.

11 Many years later, Garden wrote an important essay wherein he discussed the reasons for the development of a new architecture in and around Chicago. Illinois Society of Architects, *Monthly Bulletin*, October, 1939, pp. 6-7. We have reprinted the entire article starting on page 19 of this issue of *The Prairie School Review.*

12 *The Architectural Record*, April 1904, pp. 364-368, illustrated.

13 Ed. Note: The basic design of the L. Wolff house cannot be unquestionably credited to Hugh Garden. In 1902 Richard Schmidt exhibited "A House in Buena Park" at the Chicago Architectural Club. The title block on this perspective states "House for Mr. L. Griffin. . ." In comparing this drawing with photographs of the L. Wolff house they are obviously variations of the same design. To further complicate matters, William E. Drummond was employed by Schmidt during this period, and he has been recorded by H. Allen Brooks as having remarked to Barry Byrne that he designed the Wolff house for Schmidt. "The Prairie School: The American Spirit in Midwest Residential Architecture," Northwestern University, 1957, p. 184.



Above is the first floor plan of the Albert F. Madlener house, 1902, designed by Hugh M. G. Garden for Richard E. Schmidt. Drawing courtesy of Brenner, Danforth and Rockwell.

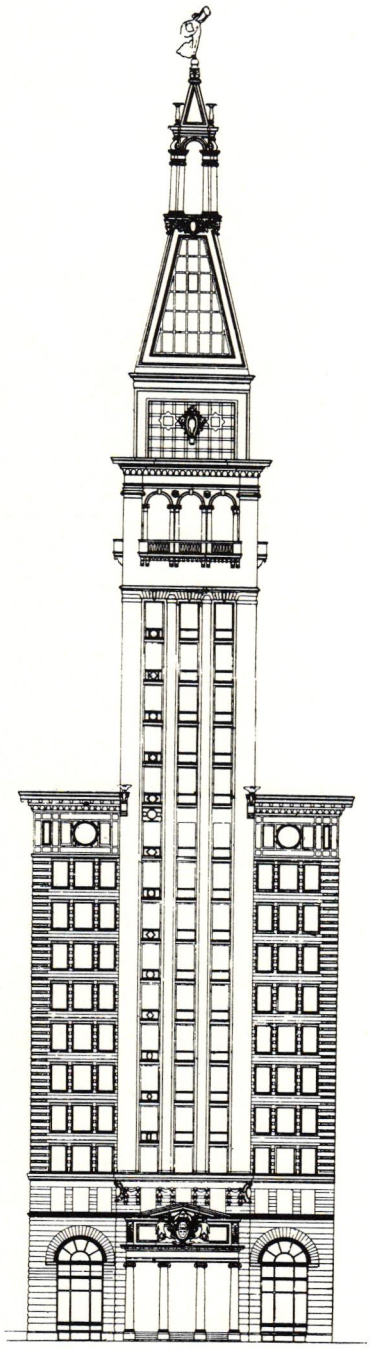
The celebrated Madlener house located on North State Street at Burton Place on Chicago's near north side was designed by Hugh Garden during the same period. It was of masonry construction, three stories high with a flat roof and an exterior faced with Roman brick and trimmed in buff Bedford limestone. It was a work generally regarded as a high point in Chicago's residential architecture. In plan it satisfied the owner's requirements and in its exterior displayed elegance without in any way copying the past.

The noted architectural critic, Russell Sturgis, author of "How to Judge Architecture" [14] and frequent contributor to the architectural journals of the early twentieth century, devoted an article to it in the *Architectural Record.* [15] He compared the design of the mansion with a certain Florentine palace of the day where the entrance rather stiffly centers on the windows above. There was no such symmetry at the Madlener house where the entrance and windows on the ground floor were placed as needed with a resultant gain in freedom. The Chicago house appeared to him neither grandiose nor traditional in feeling, but rather gave the impression of comfort and wholesomeness. The size and grouping of window openings, relative to the exterior wall-space, gave the design its character of sturdiness while the horizontal divisions were admirably proportioned in relation to each other. He felt, however, that something was sacrificed for exterior effect by keeping the window-heads low in the principal rooms of the first floor; higher window-heads would have provided better light. Since drapes and shades usually covered the upper parts of windows in homes, this does not appear to be

The Madlener House now serves as headquarters for the Graham Foundation for Advanced Studies in the Fine Arts. HABS photo.

14 Russell Sturgis (1836-1909) was an architect known primarily for his writing. During the last thirty years of his life he was a regular contributor to the major architectural journals as well as the author of several books on architecture and the arts.

15 *The Architectural Record*, June 1905, pp. 491-498, illustrated.



The drawing at the left and the photograph above are of the Montgomery Ward building on Michigan Avenue in Chicago. It was built in 1898 and was the largest building that Hugh Garden had designed for Richard Schmidt at that time. Both from 1899 CAC Catalogue.

a very serious objection. What seems to have determined the level of the window-heads, as one notes when examining the interior, was the designer's aim to keep them on a line with those of door openings. With the sills close to the floor line, generous glass areas were obtained, and the interior effect is pleasing.

The house was occupied by the Madlener family until the death of the original owner's widow in 1962. After this there arose the possibility of its demolition to make way for a high-rise apartment building, the site being very desirable for that purpose. Fortunately, it was acquired instead by the Graham Foundation for the Advanced Studies in the Fine Arts as its permanent headquarters. Thus a valued landmark was saved for posterity. In 1964 the Chicago Commission on Architectural Landmarks designated the Madlener house as an official Chicago Architectural Landmark.

The residential designs which Hugh Garden did during his early years with Schmidt were only a part of his contribution to the firm. The first of Richard E. Schmidt's important commissions in the commercial field to which Garden contributed the design was the Montgomery Ward building at the northwest corner of Michigan Avenue and Madison Street in Chicago built in 1898. It is difficult to visualize the original design from the present condition of the building. In later years under new ownership with other architects in charge, several additions and alterations completely destroyed the effectiveness of the design, much to Hugh Garden's regret. As described in the *Inland Architect & Building News,*[16] the main body of the building, 12 stories on 86 feet frontage, had a tower 40 feet square extending above it. The entire building with offices and storage space was occupied exclusively by the mail order firm. In exterior design the first three stories were of white Georgia marble, classic in treatment. Above, the material was brick and terra cotta, with soaring piers of Sullivanesque influence. In its general proportions, it was not unlike Sullivan's Schiller Building. The top of the tower recalled the campanile in Venice, its pyramidal roof covered with gilded terra cotta panels which shone brightly in the sunlight, and at the summit was the now legendary gilded copper statue of Diana which rotated in the wind as a weather vane. The design of the building was much admired by architects of the day, and for years it was a landmark on Chicago's Michigan Avenue.

A far cry from the above as to type, size and design was the Grommes & Ullrich warehouse at 108 West Illinois Street built in 1901. This was a four story brick building with wide windows of a type Giedion labels the "Chicago window", a mullioned window with a large unit in the center, flanked by two narrow ventilating parts. Projecting brick courses forming patterns in the piers between the windows and horizontal projecting brick courses above and below these were the only ornamental features in this simple "Gardenesque" design.[17]

The powerhouse of the Schoenhofen Brewery at 18th Street and Canalport Avenue built in 1902 was one of Hugh Garden's most distinguished designs. It has been designated by the Chicago Commission on Architectural Landmarks as a Chicago Architectural Landmark and is credited to

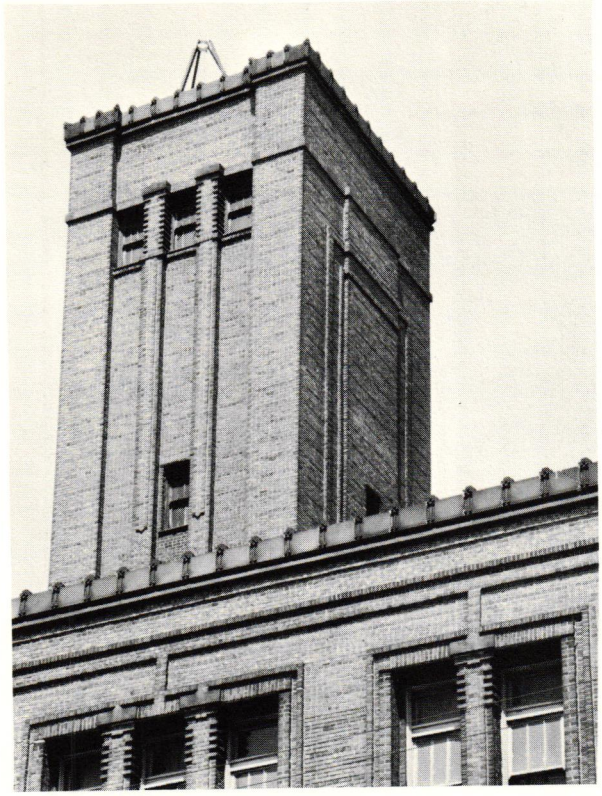
The Grommes and Ullrich building was a strictly utilitarian design in the Chicago "commercial" style. The only ornamentation was the restrained use of projecting brick courses. Photo by B. C. Greengard.

Richard E. Schmidt alone, though Garden was certainly responsible for the design. It was built on an irregularly shaped lot with an acute angle at the street corner. In plan it was divided into a powerhouse section and warehouse area. In its exterior the design expressed the various functions of the building in a unified and harmonious manner. A feature is the tower, carried up above the masonry enclosure of the interior stairway and elevator shaft

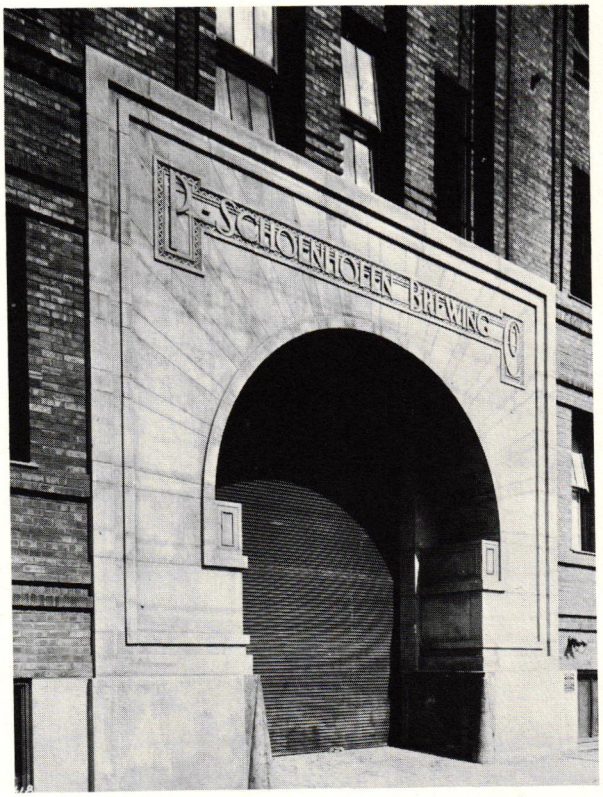
16 *Inland Architect & Building News*, December 1900, pp. 36-38, illustrated.

17 Frank A. Randall in his *History of the Development of Building Construction in Chicago*, Urbana: University of Illinois, 1949, states that the Grommes and Ullrich Building was constructed to allow for the addition of four more stories at a later time.

In the Schoenhofen Brewery Powerhouse of 1902 Garden used the "Prairie" style in a commercial building for the first time. In 1960 it was designated a Chicago Architectural Landmark.



On the tower of the Schoenhofen Brewery Powerhouse note the similarity of the projecting brick courses on the piers to the Grommes and Ullrich building. HABS photo.



This detail of the main entrance to the Schoenhofen Brewing Powerhouse is as it appears today. The building still stands although it is not occupied by the original owner.

to the required height for elevator machinery and a water storage tank. It is interesting to note that a structural system is *not* expressed in the design.[18]

The Schoenhofen Brewery design was also the subject of an article by Russell Sturgis. Commenting on it the critic remarked:

> . . . if architecture means making a building interesting and worthy of study in its exterior, then . . . such a building as the powerhouse of the Schoenhofen Brewery, . . . architectural enough. No school of architecture can teach a man how to design such a building. At least if there be any school of architecture of that stamp, it should really proclaim itself its power of inspiring liberal and practical ideas in the youthful mind should be widely advertised.[19]

No greater compliment could have been paid the designer who, as previously stated, never attended an architectural school. In Hugh Garden's background there was a natural talent for design, stimulated by the influence of Louis Sullivan and his contemporaries.

Another building designated as one of Chicago's Architectural Landmarks is the Chapin and Gore building at 63 East Adams Street built in 1904. Designed in the office of Richard E. Schmidt, its handsome facade was the work of Hugh Garden. In an article by William Herbert entitled "An American Architecture" [20] this building was discussed along with a number of other designs by Garden without, incidentally, any mention of the designer's name. According to this critic, the front elevation of the Chapin and Gore building was expressive of "clear functional demands", which was achieved, it might be added, in terms of beauty.

Carl Condit writes:

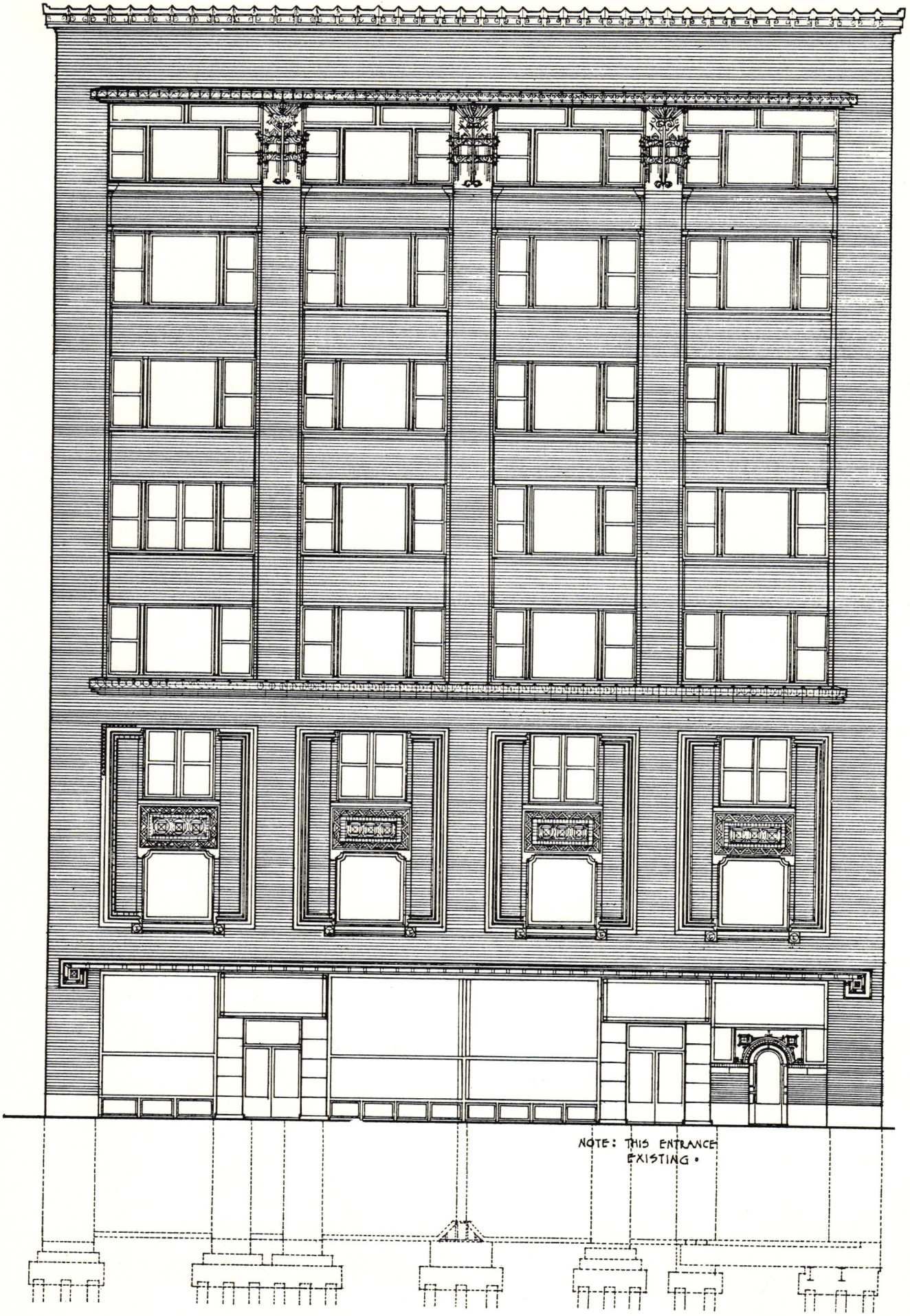
> The frame of the Chapin and Gore Building is virtually two separate structural systems with a a great difference in the bearing capacities of the individual members. Up to the third floor the frame is of massive construction designed for a floor load of 250 pounds per square foot; for the upper five stories it was designed for a 100-pound load. This difference may have suggested, or even dictated, the special treatment of the second and third stories.[21]

18 Condit, *The Chicago School of Architecture*, Chicago: University of Chicago, 1965, p. 188.

19 *The Architectural Record*, March 1905, pp. 201-207.

20 *The Architectural Record*, February 1908, pp. 111-122.

21 Condit, *The Chicago School of Architecture*, Chicago: University of Chicago, 1965, p. 188, footnote 25.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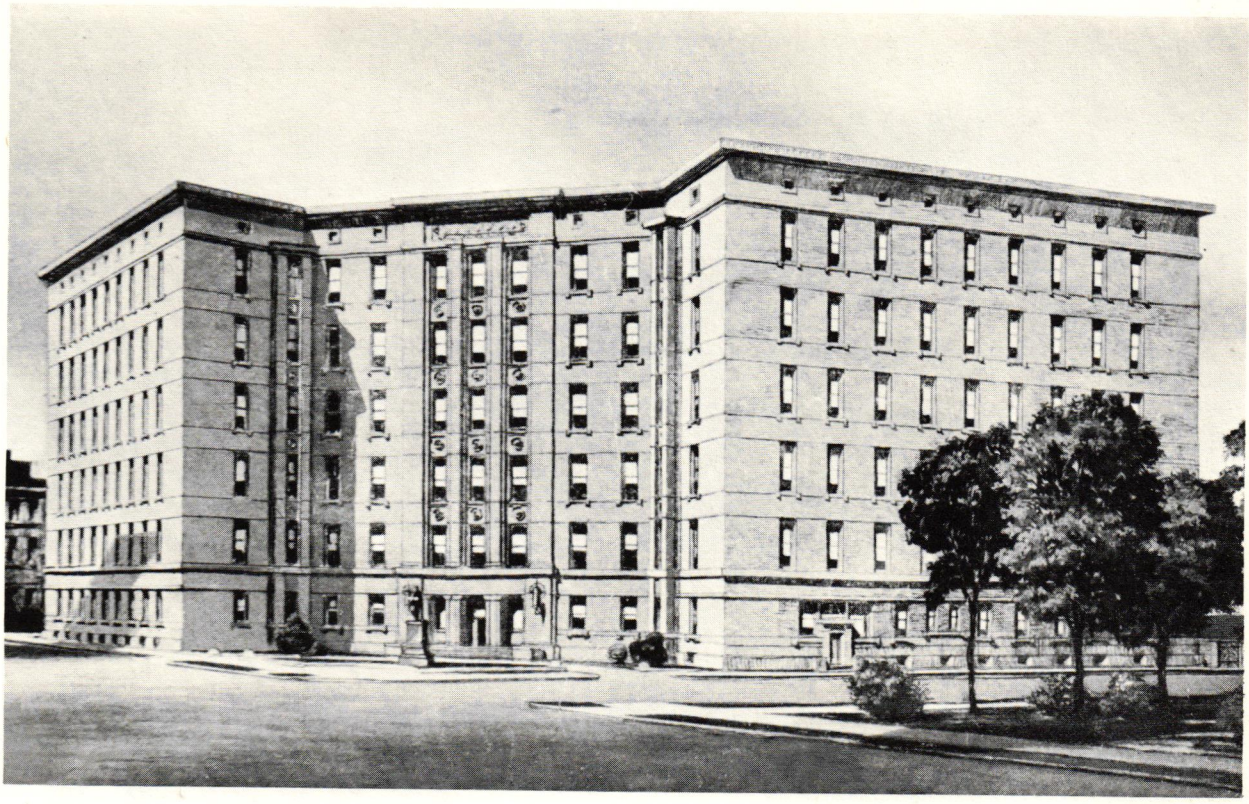


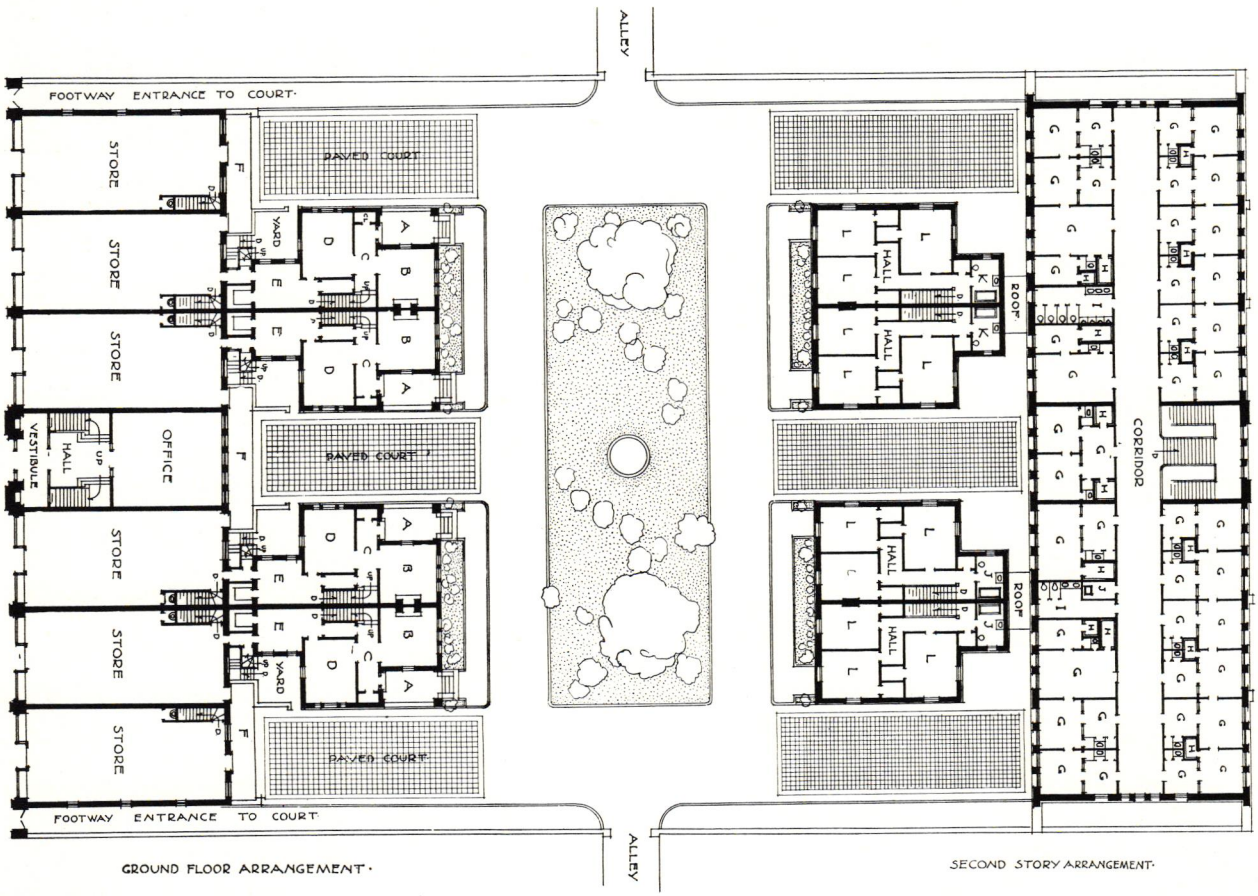
The second and third floors were used for storage and called for smaller window openings. These were richly framed at the jambs and ornamented at the spandrels. The floors above were offices with "Chicago windows", flanked by slender brick piers. The piers were topped with terra cotta capitals of typically "Gardenesque" design. As Mrs. Sally Garden Mitchell, Hugh Garden's daughter relates, Louis Sullivan was impressed with the beauty of this design and congratulated her father on it.

Along with commercial buildings, Richard E. Schmidt and his organization became noted as specialists in hospital design. Important among these was Michael Reese Hospital, begun in 1905 with Hugh Garden responsible for its architectural design. Located on Ellis Avenue and 29th Street, it was set back from the corner to a central pavilion at 45 degrees to the street lines with two wings projecting one bay extending parallel to the streets. The center entrance was marked with projecting piers running up five stories with contrasting horizontal bands of projecting brick courses at sills and heads of windows. The design was free from the influence of traditional styles and typical of

LEFT: The Chapin and Gore Building. This measured drawing was prepared by the 1964 HABS Chicago Project. The building was remodeled in 1959 with the cornice and pier capitals removed. The ground floor elevation has also been extensively revised.

This is Hugh Garden's rendering of his design for the Michael Reese Hospital. This portion of the building still stands although extensive additions have been made during the hospital's expansion.

Below is a detail of the "Gardenesque" ornament above the second floor windows of the Chapin and Gore building.



GROUND FLOOR ARRANGEMENT.

SECOND STORY ARRANGEMENT.

- A VILLAGE BLOCK -

HUGH M.G.GARDEN.ARCHITECT.

A. PORCH. B. LIVING ROOM. C. HALL. D. DINING ROOM. E. KITCHEN. F. SHIPPING PLATFORM. G OFFICE H VAULT I PUBLIC TOILET J JANITOR'S CLOSET K BATH ROOM L BED ROOM

One of the last designs executed by Hugh M. G. Garden under his own name was "Paper III, the Village Block Series" which was done for one of **The Brickbuilder's** *competitions and published in the April 1905 issue. It shows a strong Sullivan influence and was a quite satisfactory solution to the problem presented. Plan and rendering from* **The Brickbuilder.**

Garden's early work. This hospital has since been expanded into one of the great hospital and research centers of today.

In 1906 Richard E. Schmidt was awarded the important commission of the Montgomery Ward warehouse and office building located on Chicago Avenue at the north branch of the Chicago River. This building, some 800 feet long and nine stories high, is entirely of reinforced concrete construction, including parts of the exterior walls, and is one of the first in this country to be so constructed. In plan it roughly followed the shoreline of the river, and its design was guided by structural, economic and functional considerations. It was the designer's task to give architectural expression to its form and material. This Hugh Garden accomplished in a straightforward manner, emphasizing the horizontal feeling which the great length of the building suggests. Giedion called it "one of the few late buildings in which the spirit of the Chicago school still survives".[22]

The Montgomery Ward warehouse is a noteworthy example of the successful collaboration of an architectural designer and a structural engineer. Edgar Martin (1871-1951) was the structural engineer who along with Hugh Garden was associated with Richard E. Schmidt. It was at this juncture that the latter gave recognition to his associates by making them members of the firm under the name "Richard E. Schmidt, Garden & Martin". It was not until some years later that each got "equal billing" when the firm name became simply "Schmidt, Garden & Martin".

Another notable design by Hugh Garden during this period was an addition to the building of the Chicago Athletic Association, just off Michigan Avenue, facing on Madison Street. It adjoins the rear of the older building around the corner, facing Michigan Avenue which was designed by Henry Ives Cobb. Floor lines of the older building were carried through and with the kitchen located on the eighth floor, the banquet hall in the new addition was placed at the same level. The large hall called for a ceiling height twice that of the typical floors with tall window openings. These were tied with the smaller windows above to form a decorative unit. As described in a contemporary journal the entire facade expresses the club spirit, "more private than a hotel, nonetheless residential".[23] In 1925 six stories were added with the east elevation, then exposed, rather elaborately treated.

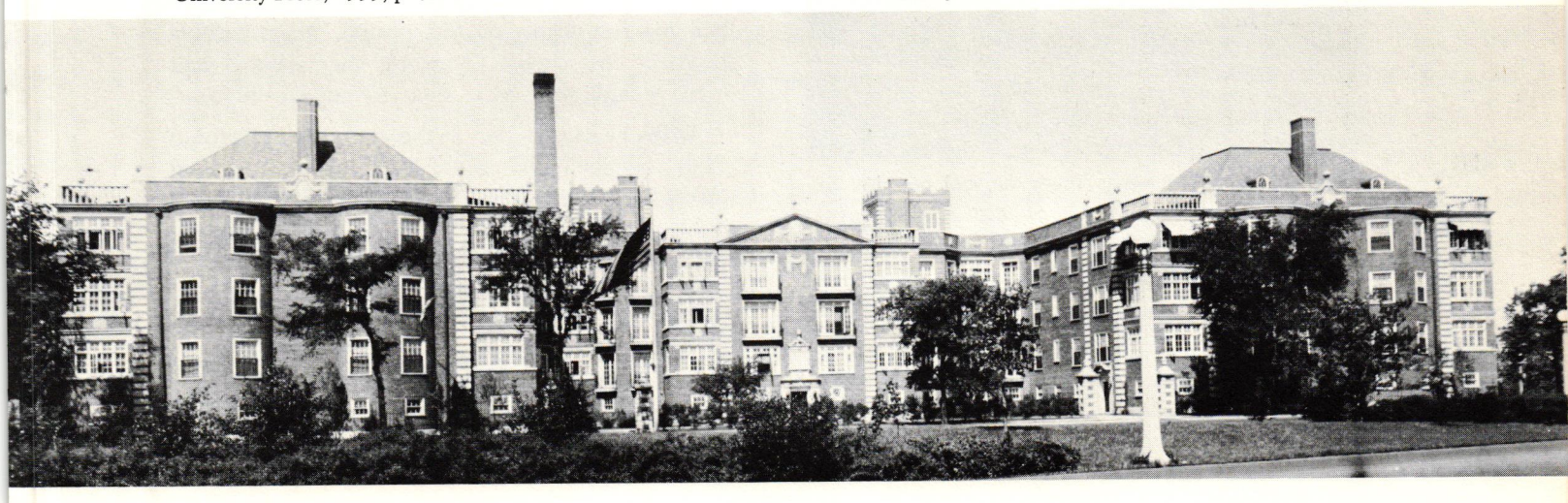
A work in which Garden is said to have taken particular pride was the Humboldt Park boathouse. On this he collaborated with Jens Jensen, the noted landscape architect, whom he greatly admired. It was pleasantly suited to its surroundings along the lagoon in an appropriate setting of trees and shrubs. An arched pavilion is open to a terrace on the water front, and below the terrace are moorings for row boats and facilities for the attendants and for storage. On the opposite side the low pitched roof with projecting eaves gives the design a horizontal feeling close to the ground with the open arches flanked by two enclosed spaces. The material was brick with stone trim, handsomely detailed in Garden's characteristic way.

In the year of 1911 Samuel T. Chase of Lake Forest came to Schmidt, Garden & Martin with a project for an apartment building to be built on the site of the old Chase family estate located at Sheridan Road and Belmont Avenue on Chicago's

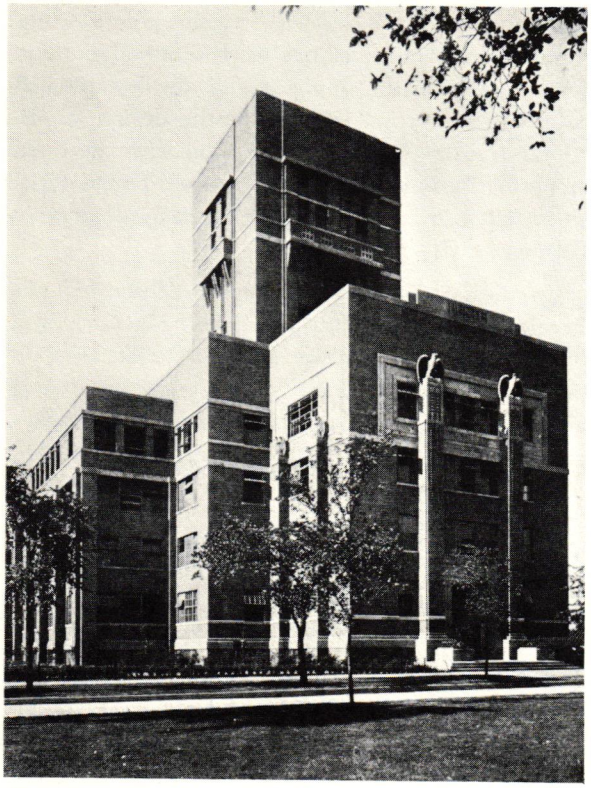
22 Giedion, *Space, Time and Architecture*, Cambridge: Harvard University Press, 1959, p. 326.

23 *The Architectural Record*, February 1908, p. 120.

In 1911 Garden designed this apartment house in a traditional manner for Samuel T. Chase. It marked the end of his individual style.



north side. This developed into a block-long building of three stories plus a floor at ground level known as an "English basement", the building containing thirty luxury apartments. In the exterior design Garden here deserted his former individualistic style, turning to eighteenth century English manor houses for its model. When asked why he had given up his accustomed freedom from precedent, he replied that "Gardenesque" was *avant garde* and people were not ready for it. Eastern architects, such as Charles A. Platt, H. T. Lindeberg and John Russell Pope, with their mastery of traditional styles, had made their impression on popular taste in Chicago as elsewhere. Some decades were to go by before modern architecture, which had its foundations in the Chicago School, finally came into its own. In the Chase apartments however, Hugh Garden acquitted himself brilliantly. It was awarded a medal by the Chicago Chapter of the American Institute of Architects for excellence in design.



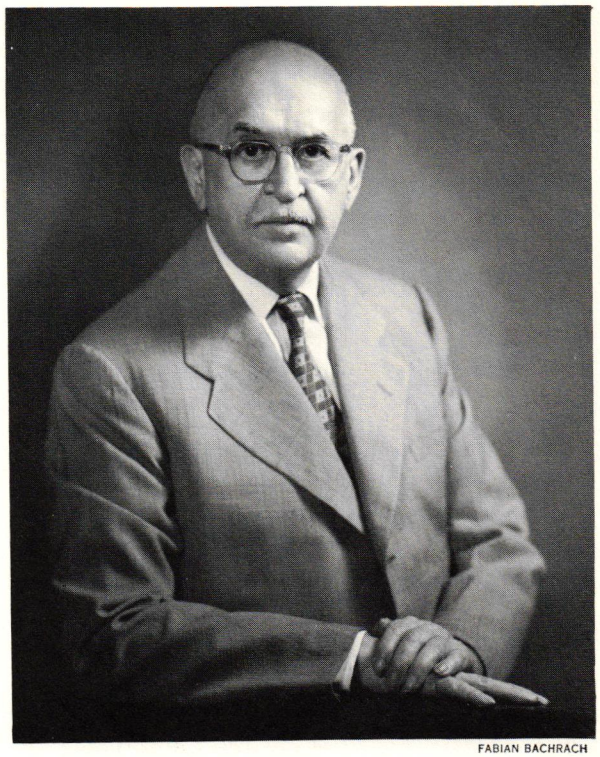
The Bunte Brothers candy factory designed in 1921 was the only non-traditional design executed by Garden after 1911. It falls short of his earlier work perhaps because of its monumental proportions.

After a period devoted to additional apartment houses and other projects in traditional styles, including the classic design of the Illinois Centennial building in Springfield, Illinois, Schmidt, Garden & Martin were awarded the commission of the large Bunte Brothers candy factory in 1921. Here Hugh Garden once more chose a non-traditional style for its exterior design. Prominently located at 3301 West Franklin Boulevard on Chicago's west side, it was T-shaped in plan, contained four stories plus basement, and totaled 400,000 square feet in area, possibly the largest candy factory in the world. It developed into an impressive and monumental composition with rectangular shapes. Near the main entrance short wings built up to a massive tower, the entrance flanked with pylons topped with sculpture. The long wings of the office and factory sections were treated with projecting piers. This building marked the last of the buildings in the spirit of the Chicago School to come from the office of Schmidt, Garden & Martin. In the years that followed, the firm, later known as Schmidt, Garden & Erikson, grew into one of the largest architectural organizations in the country with hundreds of draftsmen and a variety of designers. But, as is often the case with such large firms, individuality in design was largely lost. Although the work of the firm continued to be of high quality, it did not reflect the character of the early work of Hugh Garden.

During his later years in semi-retirement, he worked in his roomy studio at his home on North State Street in a quiet section of Chicago near Lincoln Park. As his daughter writes, "he was never without a pencil or a drawing board". He produced many beautifully rendered drawings, mostly for projects that were never built. One of these was for an Episcopal Cathedral for Chicago, a favorite project of his. Working on this was to him a pleasure, quite apart from any prospect of ever building it. As he said: "There is no greater joy for a designer than designing."

As for his association with Richard E. Schmidt, it continued throughout the greater part of their long lives. According to Garden's daughter, this association was an ideal one: "Richard Schmidt had his feet firmly on the ground, father had his head in the clouds. Together they worked and loved it and they were dear friends to the last."

When he passed away at the age of 88 in October 1961, Hugh Garden could look back upon a long career as a member of a distinguished firm. But it is his work as designer during the *early* years of his association with Richard E. Schmidt that remains as his most significant. He never allowed baldness or monotony to characterize his work. He used ornament with restraint, a style of ornament inspired by Louis Sullivan's, yet it was his own; it was "Gardenesque". In the annals of the history of modern architecture, his name deserves to be remembered.



FABIAN BACHRACH

The Chicago School *

By Hugh M. G. Garden

In this fast-moving age the "Chicago School" is almost forgotten and recent press and platform statements showing a lack of understanding of the part played by Chicago architects in the initial days of what is now variously called the "Modern Style," "Functional," "International," etc., and which now sweeps the world like an influenza epidemic, seem to justify a short review of those days following the invention of the "Skyscraper" in Chicago when Chicago architects pointed out the way for all who followed them.

The Editor of the Bulletin has asked me, as an eye-witness and participant in those activities, to undertake such a review.

There exists in the souls of all designers of buildings a restless urge to give their designs some quality of arrangement which they can recognize as "art," and this urge results in what we call architecture. Not content with mere functional building, the architect insists that his productions shall express his own conception of what is orderly, proper, and—he hopes—beautiful, or at least good to look at. In this urge he is abetted by those he builds for; for all people seem to feel the need for beauty in their habitations.

Through the ages this has resulted in some astonishing performances which at times have crystallized into what we call "styles" and their subdivisional "periods".

From time to time changes in living conditions or in methods of construction have brought about a radical and sometimes abrupt change in design with some fragments of preceding fashions lingering over to cloud the new expression. Such an abrupt change was the introduction of steel as a principle material for construction of walls, displacing solid masonry and opening up to the architect the possibility of wide-spanned openings and slender vertical supporting members. The invention of the elevator or lift as a quick and fatigue-saving means of vertical communication, added to the use of steel, made possible a vast increase in the height of buildings and a more intense use of small portions of land.

The aesthetic expression of the new construction, while swift to make its appearance, was not immediate and many of the facades of the early experimental buildings of the late seventies and eighties, although often more honest in expression of skeleton construction than many later buildings, were appallingly crude.

*This article originally appeared in the Illinois Society of Architects, *Monthly Bulletin,* October, 1939, pp. 6-7. Reprinted by permission.

This crudity was made clear to Chicago architects when Henry Hobson Richardson of Boston erected for Marshall Field the large wholesale store building (the site is now a parking lot for automobiles) in Chicago. This structure, although traditional and of solid masonry construction, was a highly original example of the regularity and simplicity of pure masonry design for which Richardson became famous. It pointed a way to all American architects toward simplicity and swept into the discard the multitude of meaningless gew-gaws that had survived from the Victorian Gothic revival that preceded it.

To Louis H. Sullivan of Chicago, it opened a new road from the strange but interesting originalities he had been perpetrating and down this path he quickly advanced to the development of the brilliant personal style for which he has become famous.

The Museum of Modern Art of New York has recorded this development in their "Exhibit of Early Modern Architecture, Chicago 1870-1910," and has established the chronology of the development with short biographies of the leading architects and illustrations of the principle structures with comment on each. To this excellent bit of work I am indebted for many of my facts which might otherwise remain controversial and from it I quote the following to make clear what is meant by the "Chicago School":

"The influence of Sullivan's style was so great that it attracted a group of young architects who formed under his leadership the Chicago School.

"The free non-traditional architecture of the Chicago School retained its vigor until about 1910 when the stylistic revivalism which had made its first striking appearance in Chicago with the World's Fair of 1893 vitiated its force."

From the same source I also quote the following:

"Sullivan led for two decades a considerable group of architects known as the Chicago School, but he alone made of the early skyscraper an aesthetic invention."

The tall commercial building was the outstanding contribution of American architects in the second half of the nineteenth century.

It emerged gradually, following a number of technical developments preceding the year 1880. These included, in the fifties, the first use of metal to replace masonry bearing walls; the introduction of elevators, making multiple stories possible; methods for fireproofing metal structural members and the development of effective pier foundations; and, to quote again from my previous source:

"Finally in Chicago, by the late eighties, the protective masonry shell came to be carried entirely by the metal framework in which Bessemer steel replaced cast and wrought iron. The skyscraper, imminent for more than a generation, thus became an actuality."

Thus the invention of the skyscraper furnished the spring from which the Chicago School flowed as the nucleus of a stream of modern art expression that flows world-wide and architecture was, I think, the first of the arts to respond to the modern urge as distinguished from traditional art.

For the Chicago School was not concerned exclusively with the designing of skyscrapers and, with the possible exception of Sullivan, its members were not especially conscious that they constituted a "School". The name, as I remember, appeared first in the architectural press of the day and may have been coined by Montgomery Schuyler or Russell Sturgis or another of the editorial writers and critics of the East. Also, the Chicago School included many men not resident in Chicago. But it was definitely Midwestern and its center was in Chicago.

In 1880 Leroy S. Buffington of Minneapolis, inspired perhaps by ideas of Viollet-le-Duc, and undoubtedly conscious of what was going on in Chicago, had dreams of metal "cloud-scrapers" and through the versatile hands of his designer, Harvey Ellis, an artist of the first rank, produced a design for a multiple story, castle-like office building in the Richardson manner which formed the basis of Buffington's claim that he was the inventor of the skyscraper. It was an effective design, as was everything that Ellis produced, but was considered a dream and went not much farther that the publication of the drawing.

In like manner, there were men in St. Louis, St. Paul, Indianapolis, and others in Minneapolis as well as farther west, who were quick to see the opening through which poured the light of freedom from traditional restraint.

The great flood of architectural publications, which in the succeeding years of stylistic revivalism made every architect's library a prerequisite to practice, had scarcely begun and in consequence the architects of the Chicago School, books being scarce and the money to buy them as scarce, were only too glad to forget about precedent and proceed quite naturally to make their own designs as Sullivan urged them to.

It was Sullivan who invented the slogan "Form must follow function," and the young architects

about him understood easily enough what he meant and went confidently on to create new forms as each problem demanded. And they did this without conscious thought that they were doing anything extraordinary.

The continuous horizontal window, since rediscovered in New York with much acclaim for originality, was actually produced in Chicago, not only by Sullivan (who in fact did not at first make them quite continuous but merely narrowed the dividing piers) but by several others in the ordinary course of practice, quite without thought of any epochal significance.

Thus in 1907 a factory building requiring continuous work benches under the windows was designed with continuous horizontal windows as a matter of course.

This inconspicuous structure, scarcely noticed then or now, has found an honored place in the Museum's exhibition of significant structures with the following critical comment: "This factory has real architectural quality based only on the character of the ferro-concrete structure. At this early date a factory at once so simple and so well studied in its proportions was unique."

Mention of ferro-concrete in the above suggests that in considering the problems of the new construction, ferro-concrete, which followed rapidly on the heels of steel, is but steel in another form in most of its applications. Of the new possibilities opened to the designer by ferro-concrete in applications peculiar to itself, I shall have no space in this short story to speak. The sequence is obvious and not essential to a record of the Chicago School.

Louis Sullivan was, of course, loud in proclaiming his "New Deal" in architecture and was echoed by his immediate pupils; but the others of the Chicago School were less vociferous and I think less conscious of their importance—which is as it should be.

In the light of later days and larger undertakings, it is seen that not much of the work done prior to 1910 was important and before the assault of the wrecker and the alterer, an appalling amount of it has disappeared along with its authors. But its significance as an aesthetic expression at a time when American architecture was emerging from chaos into a definite trend remains at least in the minds of a few white-haired old gentlemen.

That large and expensive buildings growing more or less old-fashioned should be destroyed as a relief from high taxes is a phenomenon of American cities. The wiping out of the capital investment and the conversion of their sites to parking lots or other taxpayers seems a strange loss of wealth, not only to their owners but to the taxing bodies that caused the destruction. At any rate, this trend, particularly in Chicago, is the cause for the disappearance of many interesting if unprofitable buildings, many of them examples of the work of the soon-to-be-forgotten Chicago School. The automobile, besides throwing all city plans out of joint, is responsible for many changes and today the old-fashioned buildings go and in their place the "parking lot" reigns supreme.

I shall not attempt to record the names of the men composing the Chicago School, except its founder, because I would almost certainly forget some of them, which would be unfair.

There is, however, one other who has played an outstanding part in the movement who, because he is still living—very much so—and because of some peculiarities and antagonisms, I shall refer to as "Hamlet"—a pseudonym that will be transparent enough. It is necessary to mention him, for how can there be anything to Hamlet without HAMLET!

But this is the story of the Chicago School and the book says that, except for a few brief years while wings were sprouting, he is not to be classed with the Chicago School or with Louis Sullivan, but is one apart, alone, a great triumphant star of the first magnitude. And in truth he is a great star, a great artist, possessor of—everything; determined, too, that all shall know it, without either false or real modesty. As he strides down the aisle toward the dais, the spot-light knows instinctively which way to turn, and turns.

But he *is* a great artist.

Equally at home as architect, as Master surrounded by his pupils, as lecturer or debater on the platform, or as author with pen in hand, Hamlet stands alone and confident, a magnetic personality. Possessed of an erect, trim figure with good square shoulders—despite his more than sixty years—a leonine head of white hair, a vibrant voice and a nimble wit, he asks for no sympathy or affection from his brother architects and, alas, gets none or little.

But he *is* a great designer.

Like all great designers, great artists, he makes his design from the instinct that is within him and then invents a beautiful theory to go with and explain it. And it is certain to be a perfectly splendid theory even if you know it is an afterthought. Also he has an excellent sense of humor, can laugh at himself and so is to be forgiven a great deal of buncombe. The balance, that you feel you cannot forgive, you must for he *is* a great designer.

He is, of course, a supreme individualist and egoist. Ruthlessly so, for he knows no other way but his own and will admit none.

Also he is a showman. The printed page and the center of the stage are for him and, like all showmen, he requires an audience. If there be none, he will find a way to attract one and, like that other great showman, he believes that there is a prospective client born every minute.

He gets about too, as he must to keep up the supply of audiences; the Orient, Europe, are as much his stage as is his native land. Recently he has completed a group of lectures before the Royal Institute of British Architects. And, if one may judge from the reviews, he has "mowed them down" in London as he has elsewhere.

If we may judge from past performance, there will be a sharp upcurve in Britain of a certain type of design, which imitations will fall far, far short of the work of the one and only Hamlet.

In his itinerant showmanship he has perhaps made his greatest, if inadvertent, contribution to Modern Art. For he carries and sows the seed—good sound seed too—of basic honesty in design that Sullivan taught. He is a prolific and indefatigable worker. From his facile mind and pencil flows a stream of fresh and beautiful designs. Too often they have the same quality that distinguishes a certain musical composition called "The Flight of the Bumble Bee," which serves as medium for the technical display of skill by violinists and, to my mind, establishes a new "low" as music. There is too often an insistent buzz to Hamlet's work.

I have described a great artist, but I have not yet called him a great architect. I do so now. His influence has been tremendous and it has been, on the whole, good.

From the score of years when Sullivan dominated the architectural scene in Chicago, the heyday of the Chicago School, the sound of his words and deeds passed first to Europe and remained there to come back to us later as an echo, scarcely recognizable, of functional architecture.

It is to be remembered that until Sullivan spoke, architectural chaos and revivalism were practically world wide and that after he had spoken his message was heard in Europe, the very seat of eclectic architecture.

In Holland, in France, in Austria, in Germany, in Finland and the Scandinavian countries and in Italy, men began to discard their textbooks and dare to make their own designs. The best of them admit their debt to Sullivan and the Chicago School. But it is inevitable in any art that no artist can long endure the acknowledgment of his debt to anyone. And so we have a score of new genii who proclaim themselves the anointed sages of the great new art.

But I think that without Sullivan and the Chicago School, we would never have had that glorious "second prize" design in the competition for the building of the Chicago Tribune by Eliel Saarinen, a design that completely revolutionized architecture in America, that completely won over the winners of the Tribune competition and made them followers of the author of the second prize design, and that brought to an abrupt stop the ascendency of the stylistic revival.

Mr. Saarinen is now our fellow citizen and he too is a great architect and a great teacher, greater than Hamlet, for with him architecture comes first and its author after.

There is so much to regret!

While Europeans were taking up and nourishing the seeds that Sullivan had sown in our own country, as the Museum pamphlet states, "the free non-traditional architecture of the Chicago School retained its vigor until about 1910 when the stylistic revivalism which had made its first striking appearance in Chicago with the World's Fair of 1893, vitiated its force." Thus Chicago was the birthplace of the new art and the place of its temporary obscuration.

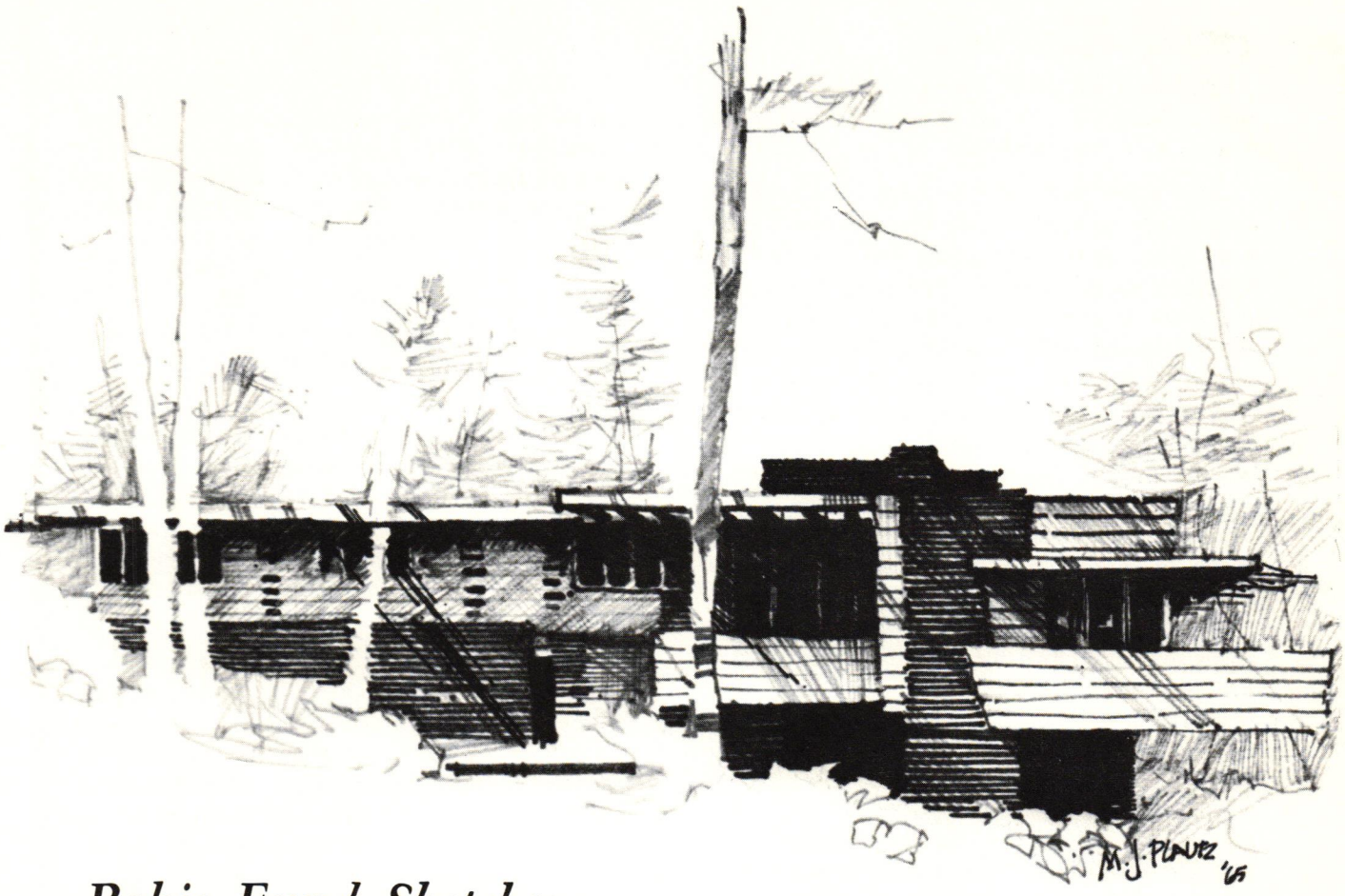
What if it had been otherwise? What if Sullivan's influence had gone on at home as it did abroad? What if the Chicago School had not faded under the stylistic revival? I think that the intervening wasted years might have produced other good architects and certainly the grammar of modern architecture would have been vastly richer than it now is.

And certainly we would not now have a group of foreign professors of art coming over to teach us what it is all about.

But, of course, there would have been no living with Sullivan.

And as for Hamlet? Things have been just perfect for him. He could not long have borne the beatification of Sullivan and he would not have been the one great star that was never dimmed by the clouds that obscured the Chicago School.

So perhaps after all, it does not matter—much—except to a few old white-haired gentlemen who will soon go the way of their works into parking lots and be as little remembered as the Chicago School.



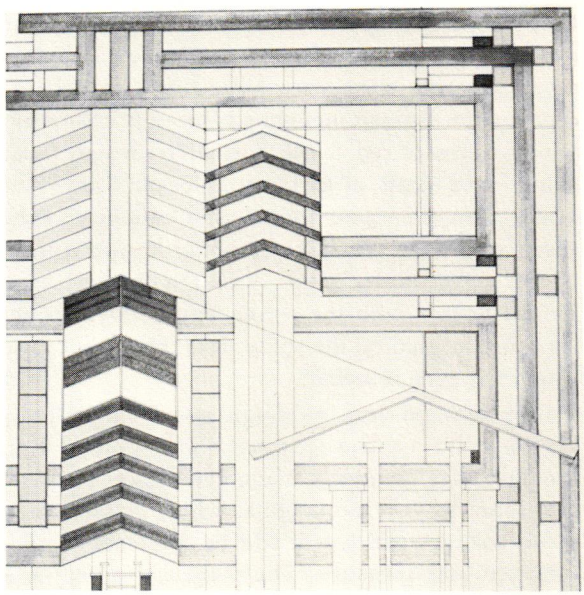
Robie Fund Sketches

During the summer of 1965 The Committee of Architectural Heritage at the University of Illinois at Champaign-Urbana sponsored a Frank Lloyd Wright Summer Sketch Competition for students in the Department of Architecture. The competition drawings were then used as part of a three week exhibition entitled "Frank Lloyd Wright, Vision and Legacy" held in September as a project to raise funds for the Robie House restoration program. John R. Smart served as exhibition director and Hermann G. Pundt was faculty advisor.

The drawings were juried and the first place sketch was awarded a copy of *The House Beautiful* by Frank Lloyd Wright and William C. Gannett. After the awards were presented, the sketches were sold at auction for the benefit of Robie House.

The exhibit was an excellent example of what can be done with a minimum budget, imagination and dedication. It was designed in a manner reminiscent of Mies van der Rohe's Barcelona Pavilion and included Wright-designed furniture from several sources, drawings, leaded windows, a superb model of the Robie House and several fragments of ornament. Several hundred dollars were raised and contributed to the Robie House Fund.

The first place sketch by Mike Plantz is of the Gregor Affleck house in Bloomfield Hills, Michigan.



A window from the Dana house in Springield, Illinois was the model for this drawing which earned second prize for Charles Zucker.

Book Reviews

THE WORK OF FRANK LLOYD WRIGHT, The Great Wendingen Edition. Edited by H. Th. Wijdeveld. Horizon Press, New York, 1965. 164 pp., $42.50.

The *Wendingen* edition of 1925, as the Dutch monograph on Frank Lloyd Wright is often called, has always been, along with the more famous Wasmuth publications of 1910 and 1911, among the most important yet more rare items in the Wright bibliography. Now it is available in a splendid new edition.

Wendingen, which means a turn in the sense of a new direction, was the title of the Dutch periodical published between 1918 and 1931 by the architect and critic H. Th. Wijdeveld. The journal served as spokesman for the Amsterdam School, a group of expressionist designers who were near contemporaries of the de Stijl group of Rotterdam. On two separate occasions *Wendingen* devoted its pages to Frank Lloyd Wright. First, a single issue was published in 1921, entitled "Lloyd: Wright", with a text by H. P. Berlage and with twenty illustrations. A special edition of this issue was bound in hinged hard covers on which appeared (extending over front and back) a four color lithograph especially designed by Lissitsky. The spine was tied with straw. This handsome book is so rare as to be all but unknown. It is missing from most Wright bibliographies and, in the Lissitsky bound version, the reviewer has seen no other copy than his own.

The second occasion when *Wendingen* published the work of Wright was in 1925-26. At that time seven special numbers of the magazine were devoted to him and these were issued either in seven separate parts each bound in identical (except for the Roman numerals I through VII) heavy paper covers of red, black and white design (with spines tied with straw), or in book form. The book, with the same format and contents as the seven single numbers, is the better known version of this publication. It was bound in tan cloth over hinged boards with the words Frank Lloyd Wright stamped in gold on the spine. It is this publication which has been reissued.

The new edition, although not a facsimile, is very similar to the original. The editor, Ben Raeburn, has obviously made every effort to retain the character of the original while making only those changes which will add to the readers' convenience and pleasure. The format, binding, and double-fold pages are the same. However the paper is slightly thicker and more glassy and the inking is heavier. This results in a stronger, more bold impression which loses the subtile, Oriental character of the original.

The most remarkable and commendable variation from the original is the improved quality of illustrations. Often fuzzy or even smudgy in the original publication, they are at least as good and in many instances better in the Horizon edition. This is a real achievement. Eleven plates, according to the "A Note to this Edition," have been substituted with improved views, and to this list should be added plates 7 and 153 (top) which are also new and plate 66 which has been severely cropped.

At the back of the book a list of "Dates of the Buildings Shown" has been appendaged (misprint under Lowes House: read 1922 for 1912), and this is a most welcome addition. Over two-thirds of the designs illustrated represent the period from 1911 to 1922, thus offering the most extensive coverage of these years available in any publication.

The text, in spite of the galaxy of authors, is probably less important than the illustrations. Many of the articles were previously published in various magazines. Wright's two articles "In the Cause of Architecture" are reprints from 1908 and 1914, although his "In the Cause of Architecture, the Third Dimension" of 1925 is not. Both of Louis Sullivan's articles about the Imperial Hotel are reprints, as are H. P. Berlage's and J. J. P. Oud's. The latter's contribution is perhaps the most interesting, especially for his discussion of cubism and architecture. Lewis Mumford, Robert Mallet-Stevens, and Erich Mendelsohn are also represented. An introduction by Mrs. Frank Lloyd Wright has been added at the beginning.

In sum, one cannot but speak in praise of this new edition of *The Life-Work of the American Architect, Frank Lloyd Wright.* It is a publication of high quality which does honor to its predecessor of 1925.

H. Allen Brooks
University of Toronto

BEAUTIFUL HOMES AND GARDENS IN CALIFORNIA, by Herbert Weisskamp. Harry N. Abrams, Inc., New York, 1965. 211 pp., illustrated, $17.50.

The architecture of California is, for the most part, representative of the *avant-garde* in the buildings of the United States. This is particularly true of residential work. The buildings illustrated in this book are examples of the best contemporary architecture of the past thirty years with emphasis being placed on the more recent designs.

California, with its mountains, forests, coastline and splendid varied weather has long been an area of architectural inovation. The work of the brothers Greene during the first decade of the present cen-

tury and that of Bernard Maybeck and Irving Gill later on led the way to modern California architecture as we know it today. Unfortunately, the present volume does not include the work of these pioneers, but the designs of the twenty-nine offices that are included are all in debt to the work of these predecessors in some degree.

Frank Lloyd Wright is represented only by his Walker house at Carmel. It is a fine small house, but what of the work Wright did during the twenties in California? The Hanna house of 1937 is far more significant historically than the Walker house and his textile block houses certainly deserve some mention. Architects Aaron Green and Mark Mills, both products of Taliesin, get more space than the master which in this case is appropriate. Their work deserves close attention and will probably get it as their buildings become more well known. John Lautner's work is also covered extensively being most notable in its great variety of imaginative designs.

The greatest space is given to the dean of California's modern architects, Richard J. Neutra. His work includes the Heath house built in 1927 at Griffith Park, Los Angeles, through the Edgar J. Kaufmann house at Palm Springs and the Rados house in San Diego which also adorns the book's dust jacket.

The gardens portion of the book has been somewhat neglected with only two major firms represented. This can be excused if one considers that architecture in California must take its surroundings into consideration even more than elsewhere and therefore nearly every building illustrated has been carefully studied from this point of view.

This book is beautifully produced with careful attention to detail including superb page layout, excellent typography and good paper. Text is held to a minimum with over two thirds of the book being plans and photographs. Our only regret is that the author did not see fit to include the men who started it all. W. R. H.

ARCHITECTURE IN PUERTO RICO, by Jose A. Fernandez. Architectural Book Publishing Co., New York, 1965. 267 pp., illustrated, $15.00.

Only the first 25 pages of this volume are devoted to historic architecture. Only two paragraphs cover the work of Puerto Rico's only architect of the "Prairie School", Antonin Nechodema.

The remainder of the book is largely illustrations of contemporary architecture. It constitutes a well balanced presentation of what is being built in Puerto Rico today.

ENCYCLOPEDIA OF MODERN ARCHITECTURE. Edited by Wolfgang Pehnt. Harry N. Abrams, Inc., New York, 1964. 336 pp., illustrated, $15.00.

This "first encyclopedia of modern architecture" might be better titled "An Encyclopedia of Modern Architects". Over 1000 individual names are included comprising perhaps nine of every ten entries. The names are heavily weighted in favor of European architects with the "International" group leading all others. This probably is a result of there being only six North Americans included in the list of thirty one author contributors.

Editor Wolfgang Pehnt has written an excellent though brief introduction discussing the period from 1850 through the present day. It is this era that is covered by the main body of the encyclopedia with the greatest attention devoted to the Bauhaus years and to the last decade or so. In attempting to be absolutely current, a few names are included which may fall by the wayside when the much needed comprehensive encyclopedia of modern architecture is written. At the same time, a number of the lessor known but important figures in the development of the modern movement are conspicuous by their absence. William Drummond is not mentioned, Hugh Garden is included only as part of the firm of Schmidt, Garden and Martin, and Walter Burley Griffin is completely omitted.

Historians will find it often unsatisfactory for research because of these and other reasons. As a layman's reference work it will be quite useful, answering many questions that often come forward in architectural discussions of a casual nature. The alphabetical arrangement is good and cross references are helpful. Nearly every major entry includes its own bibliography which in some cases will prove extremely useful. The selected bibliography at the end of the book is less comprehensive than it should be, and one wonders why it was included in such a minimum fashion. Typography and layout are good; however the quality of reproduction of photographs is poor. This is probably due to the use of the offset process on a dull surfaced paper.

This book, the first of its kind since Russell Sturgis edited his three volume *Dictionary of Architecture and Building* in 1901 does serve to remind us that modern architecture is growing more complex every year, and that the time has come for someone to edit and publish an extensive reference work which will include in depth discussions on the many facets of modern architecture. The present volume is not enough.

Reviewed by Lloyd Henri Hobson

In Chicago

Ralph Fletcher Seymour was the victim of an automobile accident on January 1, 1966. He would have been 90 years old in March of this year. Mr. Seymour had been a permanent personage in Chicago art circles for over fifty years, and was particularly noted for the unusual, handcrafted books he designed and published.

Some of Seymour's publications are now in the collector's category. For example, he did at least five publications for the late Frank Lloyd Wright. He published the English translation of *Ausgefuhrte Bauten und Entwurfe* in 1911, and he published two titles by Ellen Key which Wright and Mrs. Borthwick translated from the Swedish. These little known works were *The Morality of Woman* and *Love and Ethics,* both published in 1911. The first was in enough demand to require a second edition in the same year. In 1912 Seymour published *The Japanese Print* by Frank Lloyd Wright. This was done in three editions. The first was rejected by Wright and all but 50 copies were destroyed. The second and third were both done from the same new plates but the second was on heavy handmade Japanese vellum while the third was on delicate handmade Japanese rice paper. Both were bound in boards covered with ordinary brown paper and printed with a flying bird motif of Wright's design in green ink along with the title. Later the same motif was used on the cover of the catalog of an exhibit of *Antique Colour Prints From the Collection of Frank Lloyd Wright* held at the Fine Arts Building in the fall of 1917 and again on the cover of the Auction catalog printed for the sale of Wright's prints in New York in 1927. No record of who printed these catalogues is available, but they may also have been done by Seymour. The final item we know to have been done by Seymour for Frank Lloyd Wright was a small paper cover booklet *Experimenting With Human Lives.* This was distributed by the Fine Art Society at Olive Hill in Hollywood, California, but Seymour did the graphics and printing in 1923.

Mr. Seymour also claimed Louis Sullivan among his friends and was to have printed his *A System of Architectural Ornament* until the American Institute of Architects decided to underwrite the publication of that venture and bring it out over their own imprint.

As a founding member of the Cliff Dwellers Club in Chicago, Mr. Seymour knew nearly all of those men who made Chicago the great architectural center that it was and still is. The publications that he did for Wright and others contributed to that greatness. He will be missed but remembered for many years to come.

Letter to the Editors

Gentlemen:

In some cleaning out that we are doing we have come upon a stock of a few sheets of the original edition of *A System of Architectural Ornament.* This is the sheet that has plates two and three on it. Although the outside sheets are quite dirty, I imagine that there might be between 60 and 70 that are quite presentable.

It has occurred to me that possibly some people would like to get copies of even one original sheet, particularly for framing purposes. I doubt if we could handle this ourselves, but I thought that you with your specialized clientele might possibly be interested. Any proceeds, of course, we would add to the Sullivan Scholarship Fund.

Sincerely yours,
George E. Pettengill, Hon. AIA
Librarian, The Octagon

Editor's Note: We are happy to accept Mr. Pettengill's suggestion. He has forwarded the sheets to us, and they will be distributed on a first come, first serve basis. The plates are printed on opposite sides of the same sheet in such a manner as to permit their being divided and framed separately. The price is $2.50 per sheet in advance.

Preview

The Second Quarter of Volume III of THE PRAIRIE SCHOOL REVIEW will be primarily concerned with the work of Marion Mahony. This talented designer, perhaps best known for her work in Frank Lloyd Wright's Oak Park studio, later became Mrs. Walter Burley Griffin. The author is David T. Van Zanten of Harvard University.

To be reviewed . . . .

The Forgotten Rebel
John Crosby Freeman

Views of Ancient Monuments in Central America, Chiapas and Yucatan
Frederick Catherwood

We appreciate receiving comments and recommendations in the form of letters to the editors. When of general interest and space permits, we are happy to publish such letters. We are particularly interested in previously unpublished and little known works of the "Prairie" architects.