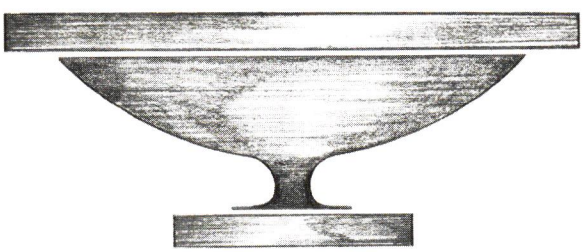
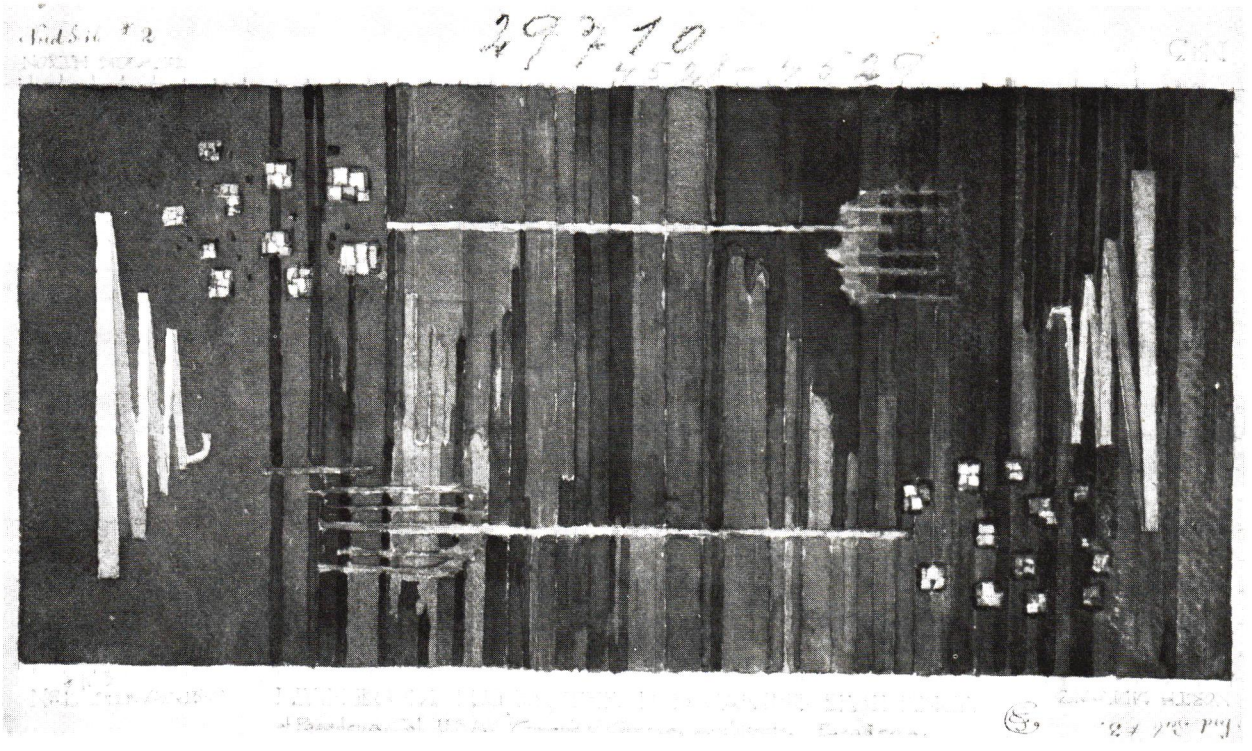


The PRAIRIE SCHOOL *Review*

Volume V, Number 4 Fourth Quarter, 1968

$1.50 a copy

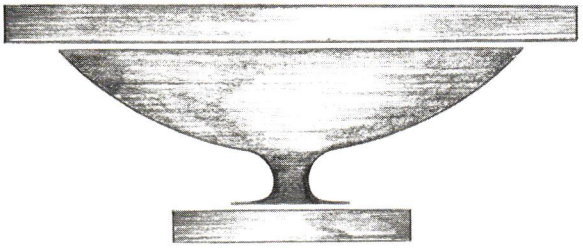


ABOVE:
Watercolor sketch for the Gamble living room carpets incorporates an abstraction of the tree of life and a folded cloud pattern.

COVER:
Recessed inglenook in the Gamble living room. The linear geometry of hand made fireplace tiles is softened by the mosaic vine pattern in Tiffany Favrile glass and tiles. Photo by Marvin Rand.

The recent photographs of the Gamble House which are used in this issue are, for the most part, the work of architectural photographer, Marvin Rand. Mr. Rand has had a long standing interest in the history of architecture and is currently a member of the board of the Southern California Chapter of the Society of Architectural Historians. He has also been active in the HABS program for the same area.

THE PRAIRIE SCHOOL REVIEW is published four times a year by The Prairie School Press, Inc., 12509 South 89th Avenue, Palos Park, Illinois 60464. W. R. Hasbrouck, AIA, Editor and Publisher, Marilyn Whittlesey Hasbrouck, Assistant Editor. Manuscripts concerning the Prairie School of Architecture and related arts are solicited. Reasonable care will be used in handling manuscripts and such material will be returned if return postage is enclosed. Single copy price $1.50, subscription $5.00 per year in U.S. and Canada, $6.00 elsewhere. Issues are mailed flat in envelopes. Address all change of address notices, subscription or back issue inquiries to the Editor at the above address.



The Prairie School Review

Volume V, Number 4 Fourth Quarter, 1968

CONTENTS

Lighting fixture on the clinker brick wall of the rear terrace was designed of copper and Tiffany glass. Photo by Marvin Rand.

From the EDITORS

With this editorial we formally finish five years of publication of **The Prairie School Review.** *It seems an appropriate time for reflection and reestablishment of purpose. The* **Review** *has changed in some ways, remained the same in others. We now generally seem to have more material than we can use for the issue at hand, but we still worry about material to fill next year's pages. Somehow, it always seems to arrive. Our first issue five years ago was a thin 20 pages; now we have difficulty holding down to 32 pages and have done so, in 1968, only with this issue. Receipts still don't cover costs, and your two editors still do everything alone. Authors still aren't paid, but it is heartening to write this with a letter on our desk from a talented young man asking about the possibility of employment with our "Organization".*

We end our first five years with a certain amount of satisfaction about what the **Review** *has become since 1964. We have managed to find subscribers in every state of the Union and in a dozen foreign lands. We have published brilliant young "unknowns" alongside those more established scholars. At least two of our authors have gone on to better things as a result of their being published here first. Most of all, our satisfaction has been gained from seeing so much interest aroused in the study of the architecture of the midwest. More and more we realize that what we refer to as the Prairie School of architecture was far more prevalent than anyone had suspected. At least 50 architects worked in this architectural idiom which for so long has been ascribed solely to Louis Sullivan and Frank Lloyd Wright. It is true that without these two giants, the school would not have existed, but without the others its influence certainly would not have been so widespread nor so lasting.*

We will continue to publish the results of scholarship in this somewhat esoteric field. The satisfaction of gaining knowledge of our past and of the foundations of our culture would be enough for us to continue; but, if through **The Prairie School Review** *we are also able to demonstrate some of the techniques of modern architecture by a careful examination of its roots, we will have found a great bonus for our efforts. Our basic thesis still remains that one should not study buildings only as a record of history, but that historic buildings should be studied as architecture. Like great music and great art, great architecture lives forever. Perhaps seeking out the whys of greatness will show us a clearer route to a better architecture of today and tomorrow.*

Greene and Greene: The Gamble House

by Randell L. Makinson*

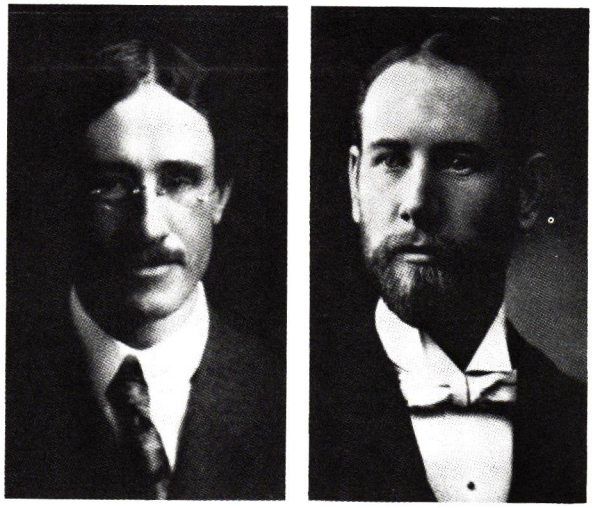
Randell L. Makinson is currently curator of the Gamble House, School of Architecture and Fine Arts, University of Southern California. He received his Degree in Architecture from USC in 1956 and in the same year was awarded the AIA Rehmann Fellowship for the study of Architects Greene and Greene. Mr. Makinson has written extensively on the architecture of Greene and Greene and is currently preparing two books on their work. He is also active in the Society of Architectural Historians and the HABS program in Southern California.

The David B. Gamble house is the most complete and best preserved example of the work of California architects, Greene and Greene. Built in 1908 during their most productive period, it embodies the highest level of the California Bungalow and is one of the finest examples of the American Craftsman Movement. Beautifully sculpted in wood and a masterpiece of American Craftsmanship, the Gamble House importantly attests to the courage of its determined young architects who broke from the training and tired traditions of their profession to produce one of the few truly American contributions to architecture.

Charles Sumner Greene and Henry Mather Greene came to Pasadena in 1893 for a short visit with their parents who located here due to Mrs. Greene's health. California was a challenge. The brothers were impressed with the bold but serene architecture of the Franciscan Missions. To the Greenes, the people, leading a quiet life centered around the enjoyment of nature, were a part of the

* *The author would like to express his appreciation to the Gamble family and especially to Mr. James N. Gamble, Chairman of The Gamble House Advisory Board. Members of The Gamble House Docent Council were also helpful, particularly Mrs. R. H. Henderson, Miss Cynthia Richardson and Mrs. Raoul Savoie. Thanks are also due to Mrs. Joseph Johnson and Mrs. Harold D. Stewart. Finally, Mr. Marvin Rand's superb photographs made the article come alive.*

Photo by Leroy Hulbert.



Charles Sumner Greene and Henry Mather Greene

honest simplicity they found in these buildings. All thoughts of returning to practice in the East were soon forgotten.

They were young eclectics trained in the traditional classic styles, having graduated in 1892 from the School of Architecture, Massachusetts Institute of Technology. For several years their work appears to have taken its form from the popular styles and particular desires of their clients. Through this period, from 1893 to 1900, the practice showed a continual search for a more rational expression.

By the turn of the century, new forms began to emerge in the work of Greene and Greene. These forms were simple, direct, and reflected regional characteristics that sprang from the young architects' individual convictions and artistic vision. Each new project clearly showed the brothers' continued striving for an over-all sense of oneness, an elimination of excess and decoration, the emergence of a strong sense of the horizontal, a relationship to the land, and a clear and obvious use of articulated structural joinery.

From 1900 their work continued to develop with such vigor and clarity that the California Bungalow became synonomous with Greene and Greene. Pasadena, California and many of its visitors soon became aware of the Greene Brothers' influence upon the rapidly growing young community. In ten years Greene and Greene had established an architectural form so fresh that it spread throughout Southern California and over much of the country. The demand for their services soon allowed them the opportunity to design for a wealthy clientel. This enabled Greene and Greene to exact the ultimate in quality and craftsmanship.

It was at this time that Mr. and Mrs. David B. Gamble decided to give up their temporary annual winter quarters at the Hotel Raymond and establish permanent residence in the community.

David Berry Gamble of Cincinnati, a second generation member of The Procter and Gamble Company, had retired in 1895 from active work as an officer of the Corporation.[1] He was a man of common sense and not a follower of fashionable or dictated taste. Early in 1907 Mr. Gamble, then 60, and his wife, Mary Huggins Gamble, responded to the recommendation of a close friend and met with the architects Charles and Henry Greene. During this one brief discussion the Gambles discovered that the Brothers' ideals and philosophies expressed their own beliefs. From this single meeting came the commission for the Gamble House.

The Gambles selected a site away from the fashionable addresses of the South Orange Grove Estates. It was located north of Colorado Boulevard on a private street paralleling Orange Grove Boulevard. Westmoreland Place, screened from Orange Grove Boulevard by a verdant parkway, provided access to an island of six properties bounded by Orange Grove Boulevard on the east, Scott Place on the west, Lester Avenue[2] and Arroyo Terrace on the north and south respectively.[3] The site afforded a magnificent and unobstructed view of the San Gabriel Mountains and the Arroyo Seco, now the location of Pasadena's famed Rose Bowl. The Lester Avenue entrance was closed to through traffic just prior to construction. This action may possibly have been initiated by Greene and Greene since specifications for construction of the Gamble House required that "all contractors shall see that all hauling, delivery of material, etc. shall come into Westmoreland Place at north entrance only".[4] Greene and Greene were responsible for the final development of Westmoreland Place. They designed the parkway, the ornamental iron gateway at the closed north end, the entry at the south end, and the identification signs. The private street and parkway were maintained cooperatively by the six residents. A covenant written into each deed stipulated the rights of access to each resident across the property of the other five.

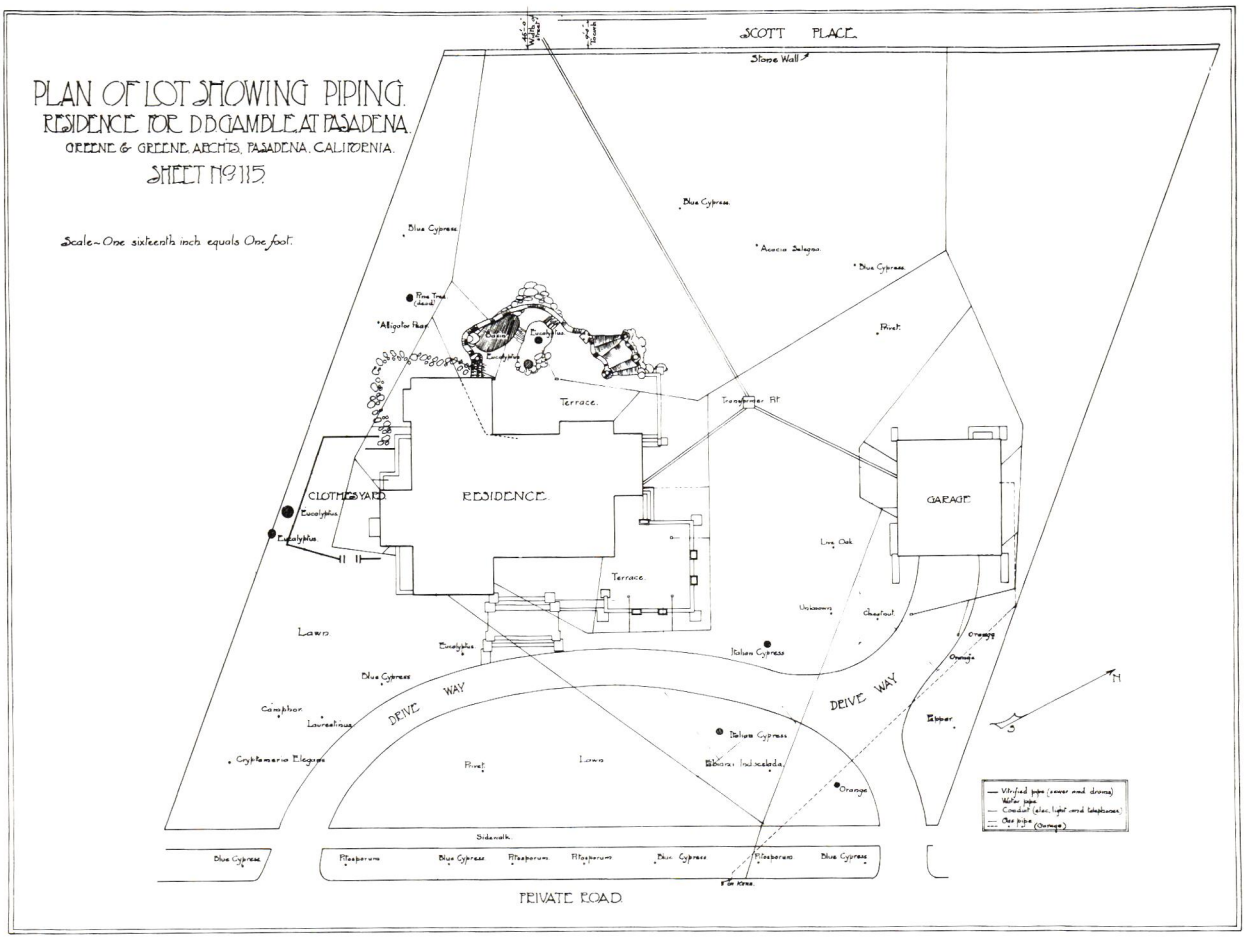
The Gamble property, a parallelogram 240 feet wide and 251 feet deep, was surveyed, and a

1 Mr. Gamble retained his seat on the Board of Directors of The Procter and Gamble Company until 1921.

2 Lester Avenue has since been renamed Rosemont Avenue.

3 West of Scott Place were five acres of orange groves which Mr. Gamble purchased while the house was under construction.

4 General specification for a two story dwelling house for D.B. Gamble, Esq., December, 1907. Greene and Greene Library, The Gamble House, Pasadena, California.



Site and piping plan: Sheet number 115 of the working drawings.

contour map prepared for Greene and Greene on May 21, 1907. The site has a gentle slope of seven feet across the mid-section with a steep drop of fifteen feet at the rear. The dominant feature of the property was two full grown eucalyptus trees measuring 26 and 32 inches in diameter. Earliest design sketches and many family photographs indicate that great importance was given to relating the house and its outside living spaces to these majestic trees.

During the several months of planning, Mr. Charles Greene and Mary Gamble spent much time together going over concepts and details of the design. However, the Greenes were given a free hand with regard to style. To the Greenes "The style of a house should be, as far as possible, determined by four conditions: first, Climate; second, Environment; third, Kinds of materials available; and fourth, Habits and tastes — i.e., life of the owner. The intelligence of the owner as well as the ability of the architect and skill of the contractor limit the perfection of the result." [5]

5 Quotation from an article entitled "Bungalows", by Charles Sumner Greene in *The Western Architect,* July, 1908.

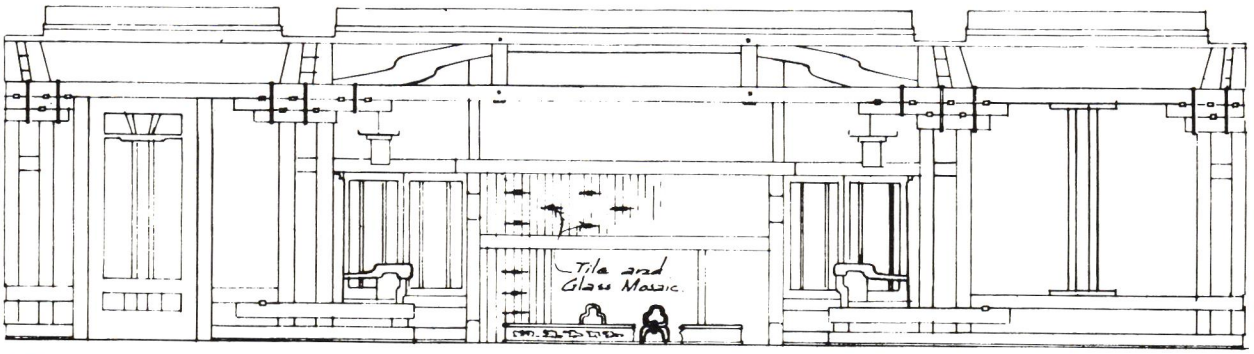
Pencil tracing preliminary drawings including interior elevations, details, and furnishings were completed by the end of December, 1907. [6]

More than one hundred sheets of linen drawings with plans, elevations, full size details, and specifications make up the contract documents. They are identified, "Residence for Mr. D.B. Gamble at Pasadena, California; Greene and Greene, Architects; 215-31 Boston Building, Pasadena, California", [7] and dated February 19, 1908. The General Contract for the basic construction of the house, at a cost of $50,400, was signed on March 3, 1908 by D.B. Gamble and the contractor, Peter Hall. [8] The

6 Careful study of the linen drawings of a proposed second residence for Freeman A. Ford by Greene and Greene dated May 13, 1907 reveals many concepts that are major features in the design of the Gamble House. Greene and Greene Library.

7 Greene and Greene Library.

8 Peter Hall was an expert craftsman and early drew the respect of the Greene brothers. To meet the high standards of craftsmanship required, the Greenes established Mr. Hall in business, fully equipped his cabinet shop and mill, and personally trained many of the craftsmen.



following day a like contract, in the amount of $3,700, was signed for the construction of the garage. On March 5, 1908 the following article appeared in the local *Pasadena Daily News:*

Rich Manufacturer Will Erect a Palace — Ivory Soap Man to Build — D.B. Gamble of Cincinnati to Erect $50,000 Mansion in Pasadena — **Ground Will Be Broken This Week** — Greene and Greene Design Artistic Plans of Unusual Merit.

D.B. Gamble of Cincinnati, a member of the famous firm of Proctor & Gamble, makers of Ivory soap, who is now a guest at Hotel Raymond, will erect a $50,000 house in Westmoreland Place which is to be one of the most artistic and beautiful houses built in this city for many months. The plans have been drawn by Greene & Greene and are characteristic of these architects, whose work has been so favorably commented upon by various architectural publications.

It will be somewhat Japanese in feeling, though it cannot be said to conform to the Japanese style. It will contain twelve rooms and the best of everything is to be used. Mahogany will be used in the dining room, teakwood in the living room and hall, oak in the den, and white cedar in the remainder of the house.

There are to be five bath rooms, three luxurious sleeping porches, two enormous terraces and a garden of charming plan. On the third floor is an immense billiard room that is surrounded by windows on four sides, and some particularly artistic concepts will be included in its decoration.

The house is to be located on a lot 240 feet deep in a most attractive location commanding a fine view of the Arroyo and of the mountains. The structure will face east, although it practically will have three fronts. The main entrance at the east from a broad and spacious terrace, leads one into a hall 38 feet long. The great living room, 34 by 18, is to be done in the richest of teakwood with beamed ceilings, and wainscoting. At the west will be a great bay window looking toward the terrace and the garden. At the east an inglenook 16 by 5 feet will be built, with side seats and a fireplace of tiles and glass mosaics.

The dining room, facing south and west, will be an ideal room done in heavy mahogany, with wainscotted walls and plate rail, built-in buffet topped by a row of art glass windows, artistic china cupboards built-in, etc. The den is to be done in quarter-sawed white oak with book shelves, letter files and desks built-in, an attractive fireplace and many quaint and charming features. A large kitchen, butler's pantry, screen porch and all of the supplementary closets and cupboards known to modern convenience will be included. A large bedroom with private bath is also located upon the first floor.

There will be entrances on all the terraces. On the second floor are to be five bedrooms of large size, with many windows, and complete in every detail. The three sleeping porches are to be screened with Japanese reed curtains. A linen room, commodious closets and wide halls are other features. The kitchen department is to open into an area with high brick wall. The house is to be connected with the garage with an artistic pergola. In architectural design the garage will conform to the style of the house. The foundations are to be of clinker brick and cobblestones with heavy buttresses. The exterior of the house is to be split shakes with malthoid roof. The walls will be treated with a stain used by the Greene brothers in their work carrying out the harmony of the architectural plan.

A garden with pool, fountain, fernery, winding paths and flower beds suggestive of the Japanese gardens will be a feature.

The contract will be closed today, Peter Hall being the contractor who will build the house, and it is probable that ground will be broken tomorrow or Saturday. The house will require a year in which to build and when completed will be one of the distinctive residences of the exclusive west side.

While parts of the article surely embarrassed both the Gamble family as well as the Greenes, it is important because it enumerates several items in the original design which were not carried out in the final construction. Japanese reed curtains for the sleeping porches, the high brick wall off the kitchen area, and an artistic pergola connecting the house to the garage, were never carried out.

Ground was broken and work begun on March 7, 1908, with the contracts calling for completion by February 1, 1909. The Gambles had every confidence in their architects and immediately departed for a trip to the Orient.

The three level 8100 square foot structure,[9] situated on the high part of the rolling site, was designed around the eucalyptus trees. Early studies show attempts to pivot the axis of the house plan to relate to the prevailing breezes from the arroyo rather than to the property lines or street frontage. All such sketches, however, retain the trees as an integral part of the design. Mrs. Gamble's strong conviction that the house should parallel Westmoreland Place was acknowledged, and the angular siteing schemes abandoned.

9 Specifications identify the Gamble House as a two story structure. However, the central portion of the attic roof is raised, and a third level billiard room is carried out in the same manner as the other two floors.

North side and rear elevations during construction show the close relationship of the original eucalyptus trees to the rear terrace and roof structure. Photo by Sidney D. Gamble.

Seventy-five feet back from Westmoreland Place, broad steps rise to the entry terrace from the carefully patterned brick drive that gently curves across the front of the property. From the street view the brick paving appears to disappear into the roll of the land formed from the grading of the drive. Foundations and retaining walls for outside terraces are brick with exposed areas displaying a fine example of the Greene's use of clinker brick mixed with varying sizes of boulders from the nearby arroyo. Greene and Greene had earlier found that the use of cobblestone alone was visually cold and lifeless. By combining the granite clinker brick, carefully sculpted by expert masons under Charles Greene's watchful eye, the transition from structure to site was warm and natural.[10] In certain areas where a softer texture was desired, portions of the foundation and chimney masonry were coated with gunite.

Extensive terraces of hand-made tiles flank the entry, the north, and the westerly portions of the house providing outdoor living spaces adjacent to the dining room, living room and den. Supplemented with specially designed cast stone jardinieres containing ferns and palms, the terraces provide a subtle transition from the house to the site without the trite use of foundation planting.

10 Copies of these walls soon spread throughout Southern California and were humorously referred to as the peanut brittle style. In the hands of the untrained, the brick and cobblestone walls were gross, awkward, and unsightly.

Street elevation of the Gamble House exhibits strong horizontal lines emphasized by the deep shadows from the long roof overhang and cantilevered structure.

Rear view of the Gamble House shows the dominance of the two eucalyptus which account for the boldness of the clinker brick and cobblestone wall retaining the rear terrace. Photo by Leroy Hulbert.

Broad overhanging eaves shade the terraces and walls and cast deep shadows on the details of the wood joinery and shingle clad exterior. As the day passes, everchanging shadows from the rafter tips projecting beyond the edge of the rolled malthoid roof dance across the structure. Heavy beams necessary to support the long roof overhangs are a part of the interior design. Because of the size of the beams, ends were rounded, tapered, and hand shaped to bring them into harmonious scale with the rest of the building elements. Greene and Greene believed that a wooden structure should clearly express the building up of a multiplicity of its many separate parts. Joinery and each member are treated as design elements, contributing to the enrichment of the structural composition. "The whole construction was carefully thought out, and there was a reason for every detail. The idea was to eliminate everything unnecessary, to make the whole as direct and simple as possible, but always with the beautiful in mind as the final goal."[11]

The basic structural material is Oregon Pine with lesser amounts of redwood and oak. The exterior is sheathed with hand split cedar shakes, thirty six inches in length exposed eleven inches to the weather. The heavy build-up of shingles over the solid horizontal sheathing, coupled with the long roof overhanging provides much needed insulation from the hot sun. Cabot's creosote base stains in a soft olive were used to preserve the siding and the structural members of the exterior. Shakes were emersed in the stain for three days prior to installation to prevent cupping. Railings, doors, and window trims were treated with a light brown stain and a rubbed linseed oil finish.

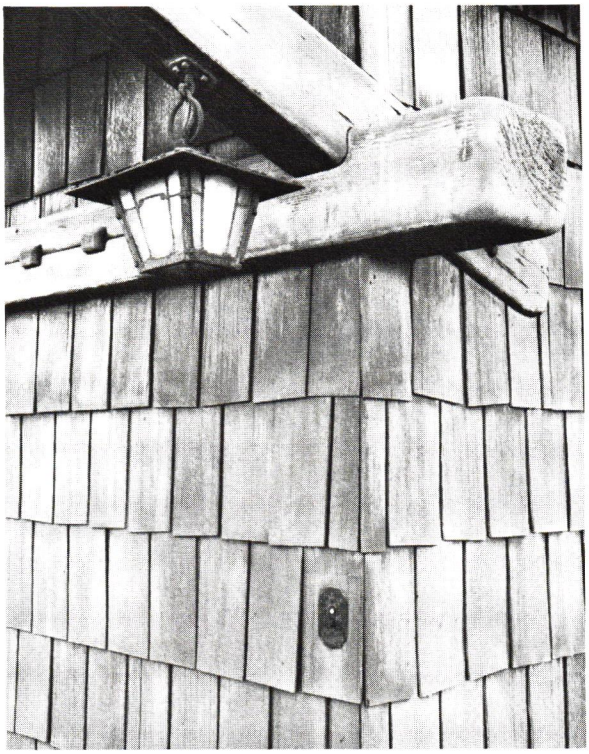
The entry terrace is defined by the projecting two story wing on the left balanced by the second story sleeping porch on the right which shelters a veranda overlooking the parklike landscape. The second story cantilevers over the entry wall breaking the scale down to human proportions and casting a strong shadow accenting the horizontal lines of the house.

The overall plan allows for a free association of indoor and outdoor spaces complementary to one another, bringing the garden realistically into the living pattern. The ground floor is divided by the large entry hall which bisects the plan and opens onto the rear terrace. One of the most dominant features in the house is the Tiffany glass entry consisting of an oversized center door, flanked by

11 Henry M. Greene quoted in "California's Contribution to a National Architecture: Its Significance and Beauty as Shown in the Work of Greene and Greene, Architects" in the *Craftsman Magazine,* August, 1912, p. 536.

Front sleeping porch of the Gamble House shelters a tiled veranda. Lines of the hand shaped railings hint of the orient. Wooden and cast ceramic planters were a part of the integral design. Photo by Marvin Rand.

A major characteristic of the Gamble House and Architects Greene and Greene is the composition occurring when many separate elements come together in the structure. Photo by Marvin Rand.



The entry doors and overhead light panels depict, in Tiffany glass, the Greene's design of the characteristic California gnarled oak tree. Photo by Marvin Rand.

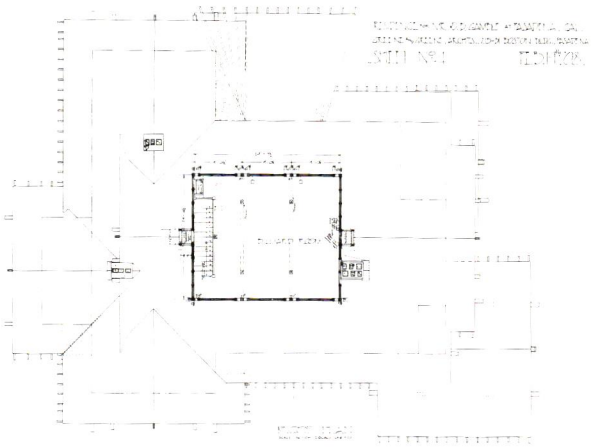
The entry hall and main stairway of the Gamble House are crafted in solid dark burma teakwood. Partially seen opening on the far left enters into the living room. Photo by Leroy Hulbert.

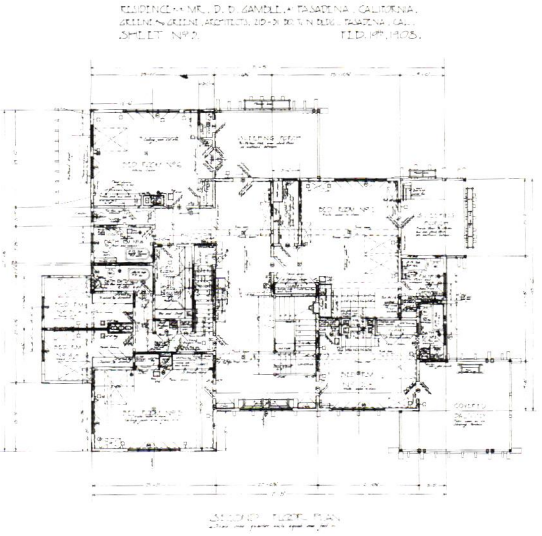
Interior of the entry hall of the Gamble House exhibits the three panel Tiffany entry screen leaded to the Greene's design by Emil Lange, a former craftsman in The Tiffany Studios, New York. Photo by Marvin Rand.

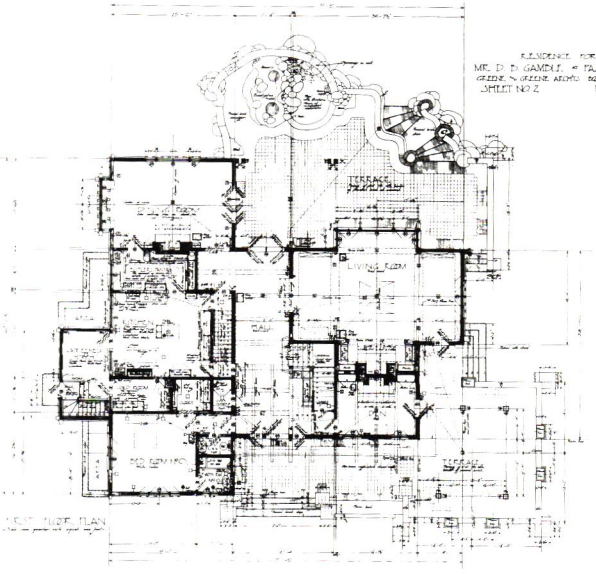
narrower screened doors and overhead panels. The side doors allow for the free flow of air without the necessity of a cumbersome screen on the access door. The unique leaded design, by Charles Greene, depicts the gnarled oak trees characteristic of the area. The stained glass, in muted earth colors, was secured from Louis Comfort Tiffany and crafted in the Los Angeles studios of Emil Lange, formerly a craftsman at the Tiffany Studios, New York.

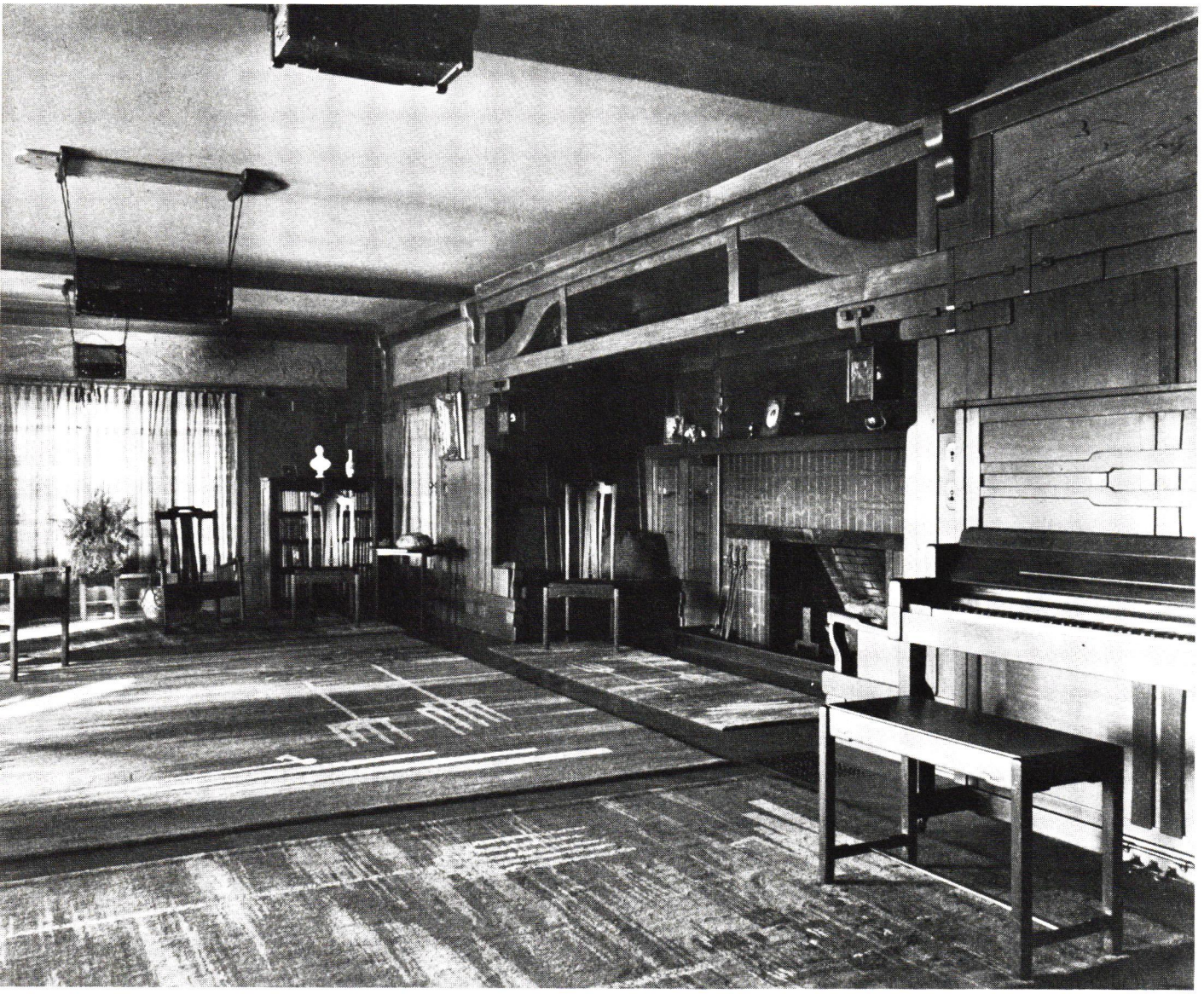
The solid paneled entry hall of "selected dark burma teak" is equally dominated by the carefully detailed main stairway. Characteristic of the interior, the stair construction consists of rabbitted joinery and blind screws. Rectangular pegs enrich the overall composition, and the hand rubbed finish invites the touch.

The living room, sculpted in teakwood, provides a contrast of large and small spaces comfortable to the lone individual as well as to many. Aware of the Gamble's pattern of living, they designed a cruciform plan to define areas for music, library, and the warmth of the fireside. The cave-like darkened inglenook, formal in plan, focuses upon a broad fireplace faced with handmade tiles. A vine pattern in mosaic glass weaves through the tile softening the formality of the linear design. Andirons, fireplace tools, and fender were especially designed by the









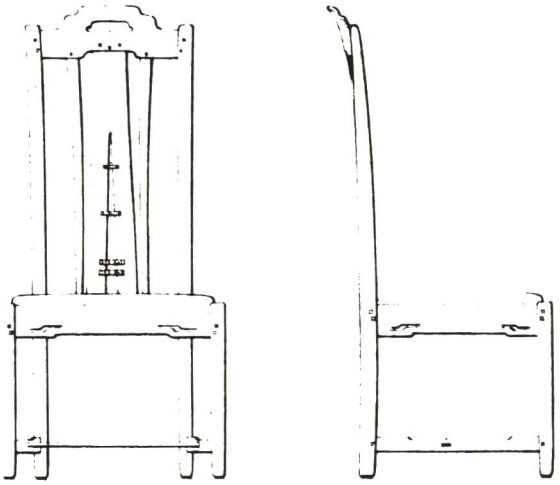
The living room of the Gamble House illustrates the total involvement of the architects. Greene and Greene designed the carpets, lighting fixtures, andirons and fireplace tools, hardware, and the furniture including the piano and bench at the far right. Photo by Leroy Hulbert.

Greenes in forms reflected throughout the structure. To each side of the fireplace are book cabinets with leaded glass doors and related built-in seating. Opposite the inglenook is a sunlit sitting alcove completely defined by horizontal casement windows which afford a view of the terrace, the garden, the arroyo, and the mountains beyond.

Carpets for the living room were woven from watercolor designs by Charles Greene. The abstract pattern features the tree of life and a folded cloud form reminiscent of the oriental. The warm earth colors reflect the tones of the teakwood paneling, plus subtle olives, ocres, and accents in burgundy. When the finished carpets arrived, Mr. Greene was so upset with one of the colors that he engaged local weavers to remove those portions and to reweave it to his exact specifications, a process taking weeks. Some spaces made use of antique oriental carpets from the Gamble house in Cincinnati. The balance were unpatterned Bombay rugs in muted brown tones selected by the architects.

One of the most interesting pieces of furniture designed for the house is the upright piano. Like the rest of the detail and furniture, it was handmade in Peter Hall's Mill . The case was then sent to the Baldwin Piano Company, Cincinnati, Ohio, for completion.

Nowhere is a detail left to chance. At every turn, one recognizes the unmistakeable hand of the Greenes. The integral design of furniture, lighting fixtures, carpet, picture frames, and hardware blends into the overall composition. Wood paneling and trim are fastened with brass screws covered with



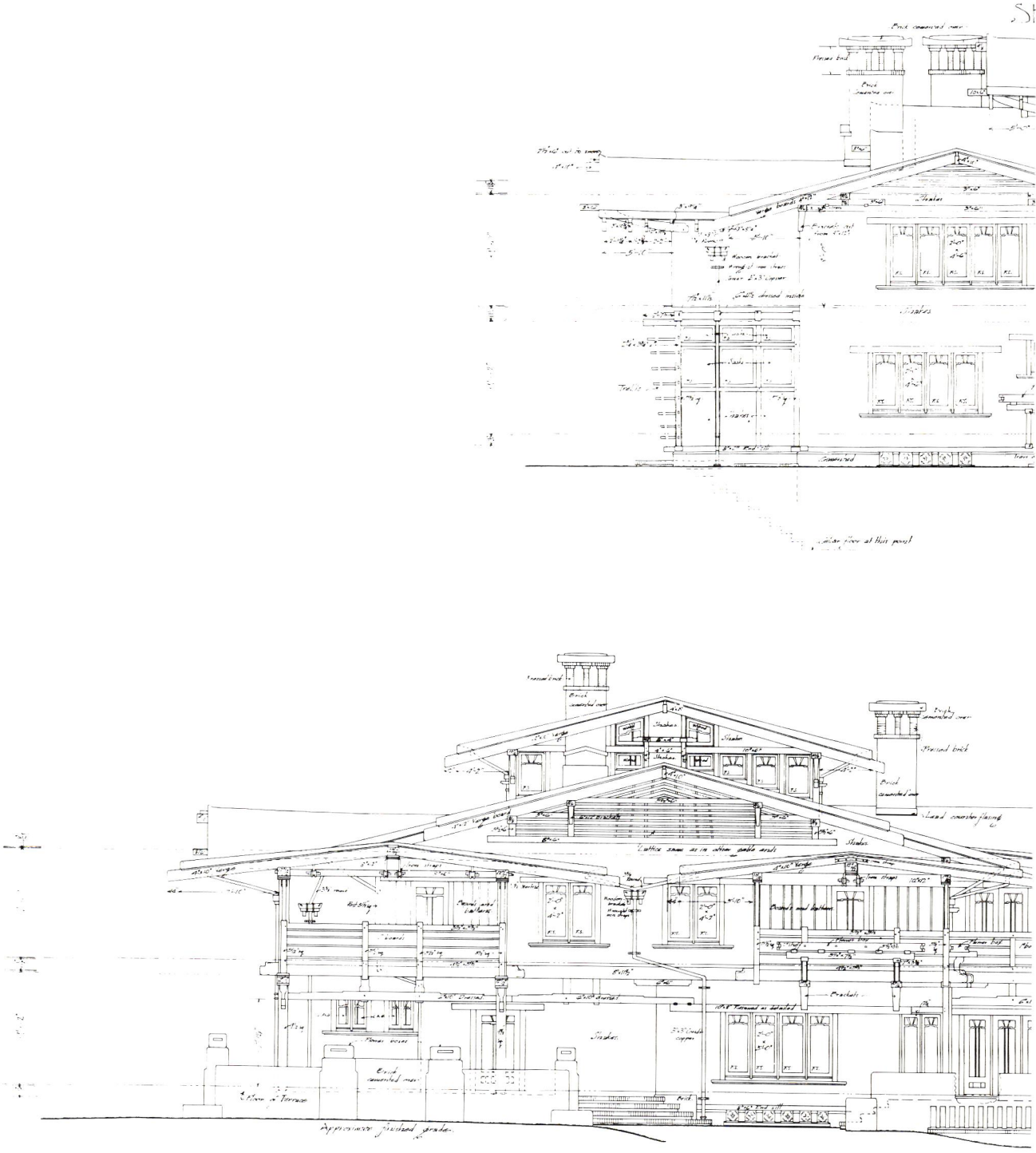
Structural truss, paneling, lighting fixtures, electrical switch plates, fireplace tools, carpets, and furniture were all contributing elements of the articulated Greene and Greene design. Photo by Marvin Rand.

square pegs of ebony, mahogany, or oak. Woodwork is detailed so that the various parts come together in different planes. This, along with the rounding of the edges, tends to express the identity of each contributing piece. By accenting the line at the meeting of the members, the movement of joints in the structure go unnoticed. The design of the furniture, in Honduras mahogany, grey maple, quartered oak, and ash, likewise recognizes the expansion and contraction characteristic of the materials by securing joints with an ebony spline cross-pinned with square ebony pegs.

Incandescent lighting was new and a challenge to the young architects. Latterns of Tiffany glass placed into mahogany or plated metal frames are suspended from ceilings or beams by leather straps. Matching wooden wall brackets were designed to accommodate standard or Tiffany glass shades. Indirect lighting was given the same attention as decorative lighting.

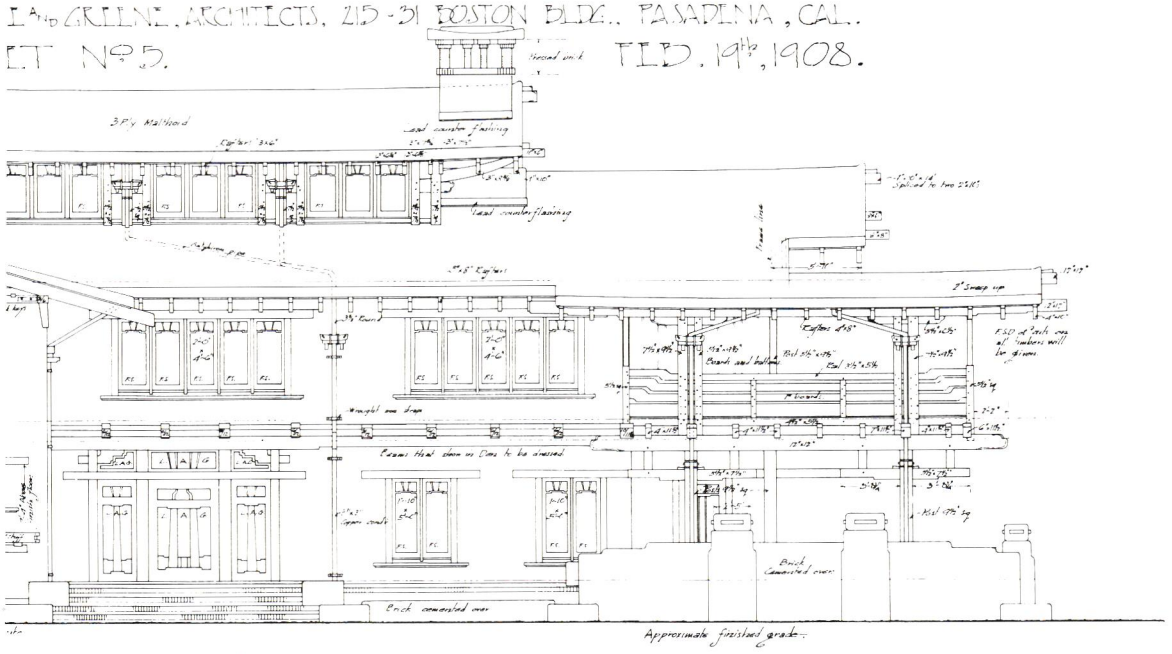
Door hardware, electrical outlets, and switches were plated to the desired patina and formed to follow the soft lines of the hand carved and rubbed wood detail. Window rods of matching woods are equipped with folded brass clips to hold the curtains. Picture frames of mahogany and ebony are suspended by leather straps from brass anchors which hook onto the door height horizontal wood trim surrounding each inside space.

Mr. Gamble's private den is located immediately to the right of the entry, offering easy access for business associates. Its cabinetwork and paneling were carried out in quartered oak so that commercial filing drawers could be incorporated into

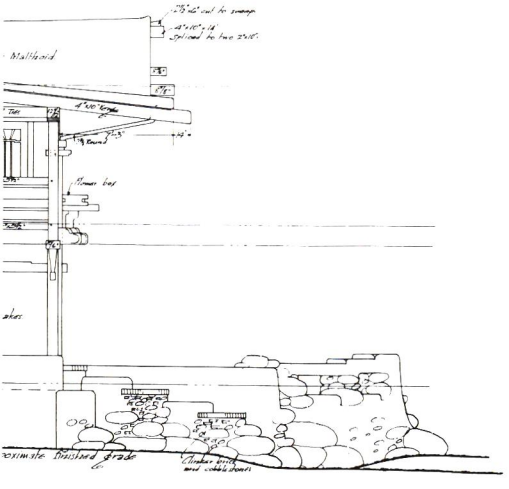


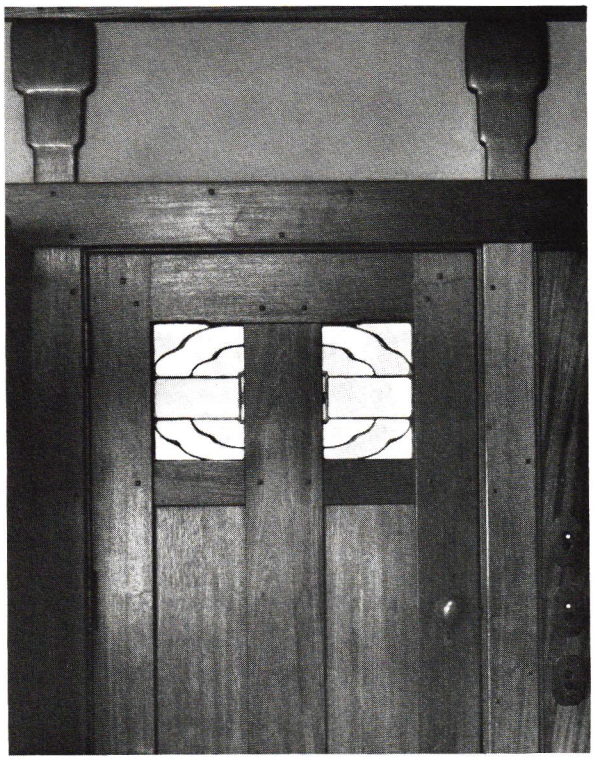
NORTH ELEVATION
Scale one quarter inch equals 1 foot

:NCE for MR. D. B. GAMBLE, at PASADENA, CALIFORNIA.
E AND GREENE, ARCHITECTS, 215-31 BOSTON BLDG., PASADENA, CAL.
ET No 5. FEB. 19th, 1908.



EAST ELEVATION
Scale one quarter inch equals 1 foot





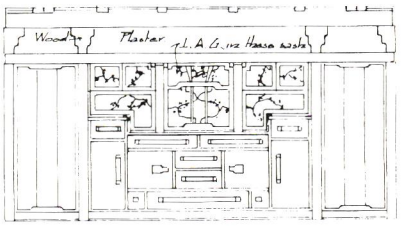
Dining room door is typical of the Gamble interior doors. Tiffany glass insert design carries out the "lift" pattern depicted subtlely throughout. Photo by Marvin Rand.

Built-in sideboard and cabinetwork of the dining room is representative of the handling of storage units throughout the Gamble House. Escutcheons for the key holes in the cabinet doors were designed and carved in ebony. Photo by Marvin Rand.

the design. Typically, the standard commercial metal handles were replated to conform with the Greene's hardware used elsewhere. Although furniture had been designed for this room,[12] David Gamble insisted on the use of his oak roll top desk and Morris chair, much to the chagrin of Mrs. Gamble and the Greenes. The cedar paneled ceiling appears higher than the typically low ceilings throughout the house due to the small scale of the space. Heavy exposed beams and wrought metal straps, combined with the massive fireplace, which splays into the ceiling to support the hearth of an upstairs fireplace, give the den a strong masculine character.

The dining room, in selected San Domingo mahogany, is located at the rear of the house and opens onto the terrace and gardens. The massive dining table, over which hangs a Tiffany glass chandelier coordinated both in size and form to the table, is one of the dominant features of this room.

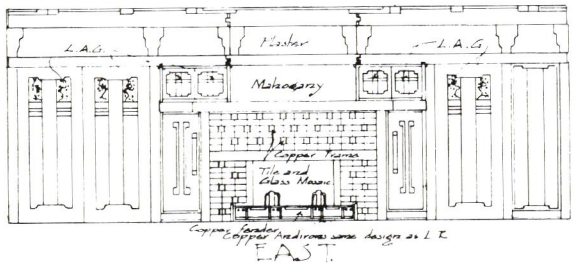
12 Peter Hall's records list the following pieces to be built of quartered white oak: one desk with onyx top, desk chair, easy chair, light chair, and couch.



The single pedestal support of Honduras mahogany is so beautifully and sensitively proportioned that it rivals the best in the art of wood sculpture. Over a large built-in sideboard, leaded glass windows in gold with red accents giving the appearance of shadows from outdoor planting, create the illusion of sunlight even on cloudy days. Detail in Favrile glass, matching a Tiffany mosaic fern bowl from Mrs. Gamble's collection, is incorporated into the design of the dining room fireplace.

The butler's pantry provides a transition between the kitchen and the dining room. Its cabinetwork is typical of the abundance of specialized storage provided throughout the house.

The kitchen, like the pantry and the related cold room, is detailed in clear and birdseye maple. The wall surfaces are three inch by six inch white glazed tile to door height. A solid maple utility table floats in the center of the work space and, like the other furniture, has the peg and spline details. Its drawers pull from both sides for convenience. A back stairway, leading from the kitchen to the upstairs maids' quarters, acts as a noise barrier between the service areas and the living spaces. All transition halls and spaces between the kitchen, the dining room, and the entry hall have double doors to control noise.



Directly off the kitchen is an eating area for the staff. Identified on the working drawings as a screened porch, it is, however, complete with sliding glass windows for year round use. Service entrance and the secondary stairs to the full basement are a part of this area. The main stairway to the basement is located directly under the staff stairway and can be reached from the entry as well as the kitchen.

Immediately to the left of the front door, and opposite Mr. Gamble's den, is a private bedroom suite designed for non-family overnight guests. By compartmentalizing the bath and putting double doors on the intermediate hallway, the privacy of the bedroom is maintained while also providing a visitors' powder room. The plaster walls and ceiling of this bedroom (number O) are painted a soft medium grayed brown. Cedar trim and paneled doors have a silver gray stain. The furniture, of gray maple, has inlay of floral pattern in solid silver. Twin beds with silver plating repeat the lines of the wooden furniture.

The dining room table of selected honduras mahogany is related to the overall design and detail of the space. Overhead lighting fixture, suspended by leather straps, has Tiffany glass matching the leaded windows over the built-in sideboard. Photo by Leroy Hulbert.

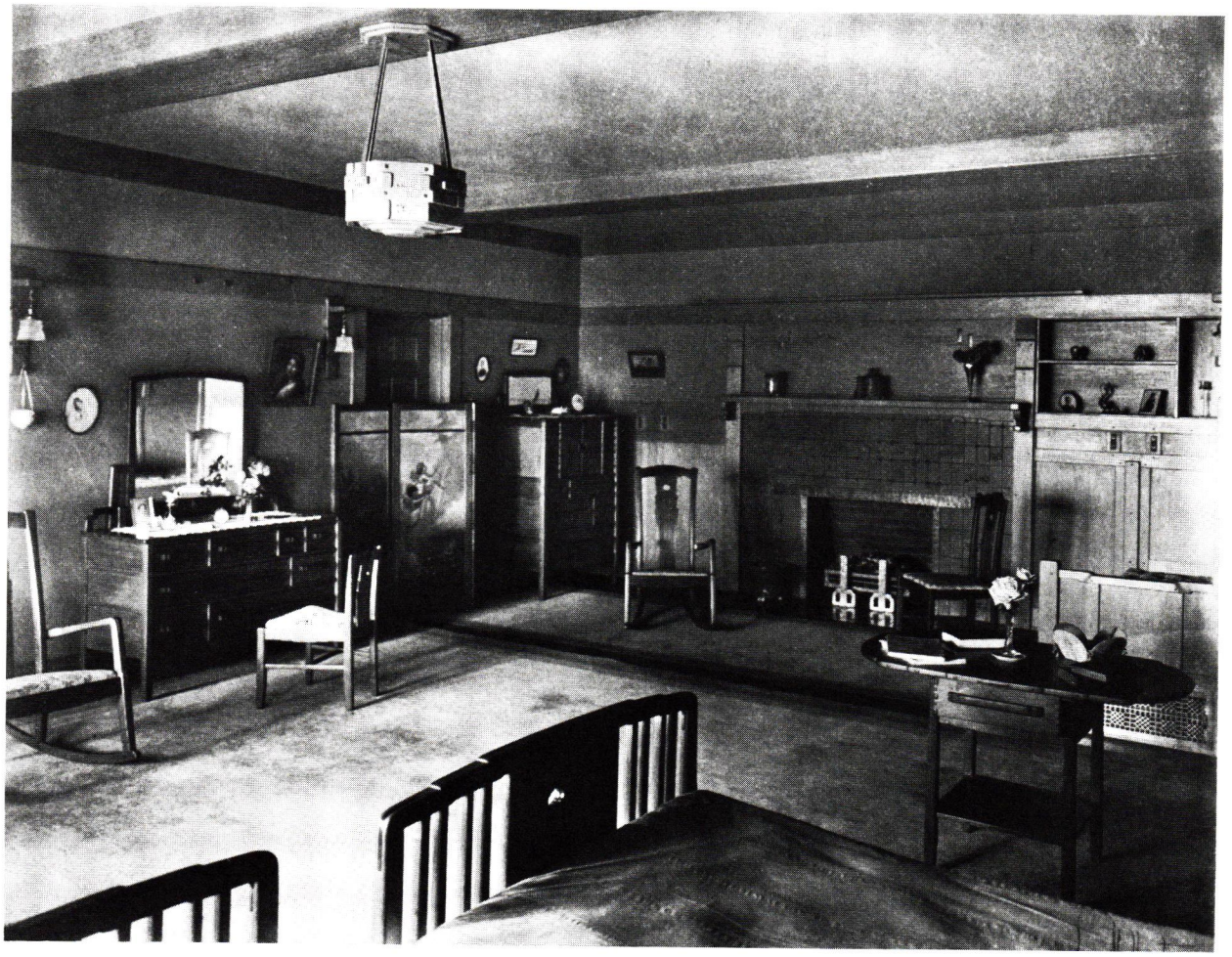
The second floor is entirely for sleeping. Like the ground floor, its plan is clearly bisected by the central hall which opens at the rear onto a sleeping porch allowing through ventilation. A horizontal band of casement windows, opening to the east, floods the entire hall space with morning sunlight. An interior leaded glass window between the upstairs hall and the master bedroom allows the cool breezes from the arroyo to pass through the second level. This provides a complete change of air in the late afternoon and a release for built-up warm air.[13] Because of the interior windows, long overhangs which keep the direct rays of the sun off the thickly build-up shingle walls, and the extensive open attic ventilation, the house remains naturally cool in the summer months.

The master bedroom (number one), designed to function also as an informal sitting room, was referred to by the family as the blue room because of its decorative accents and the blue Tiffany glass in the interior leaded window. The room is irregular in form and is entered through a foyer-like area with wardrobes to the right and a full walk-in closet to the left. Furniture of black walnut, lighting fixtures hung with leather straps, and wall brackets are detailed with inlay work of semi-precious stones, fruitwoods, and ebony. A fireplace inglenook with built-in seat is carried out in a similar manner to the one in the living room directly below.

Bedroom (number two), located at the front over Mr. Gamble's den, was designed for the two younger sons, Sidney David, eighteen, and Clarence James, fourteen. It has a full private bath, like the master suite, plus the only original stall shower in

13 The Greenes great concern for the control of light, air, and ventilation was a result of the strong influence of their father, Dr. Thomas Sumner Greene. While the brothers attended the experimental Manual Training High School program operated by Washington University in St. Louis, the family lived in a narrow, dimly lit row house with light and ventilation coming only from the street elevation. Dr. Greene had set up practice in the town and soon specialized in respiratory ailments. He quickly became aware of the unhealthy aspects of this type of living space. His experience later strongly influenced the young architects.

Master Bedroom (number One) of the Gamble House. Furnishings are of black walnut with inlay work of semi-precious stones, fruitwoods, and ebony. Photo by Leroy Hulbert.



the house. While the drawings show the room designed for one single bed, it essentially was developed as the living space for both boys.

Bedroom (number three), located across the hall from the bedrooms of the family, was planned for relatives. While it was not equipped with full bath facilities, it does, however, have a basin and medicine cabinet built into the extensive storage wall. Wardrobes, desk, drawers, and overhead cabinets, typical of the woodwork on the second floor, are executed in Port Orford cedar.

Greene and Greene did not design furniture for bedrooms two and three. However, they selected fine pieces of "mission oak" designed by Gustav Stickley and handmade in his "Craftsman Workshops" in New York. This was a natural selection, for the Greenes had long respected the integrity of Stickleys' designs and had recommended its use to earlier clients.

Maids' quarters (bedrooms four and five), complete with bath, are positioned in the center of the south wing, directly over the kitchen and screened porch. These rooms are separated from the main hall by the back stairwell, the storage wall of bedroom three, and the linen room, providing privacy for both the family and the staff.

The balance of the south wing was designed for Miss Julia Huggins. Aunt Julia, as she was affectionately known to the family and three decades of Pasadena residents, was Mrs. Gamble's maiden sister and a permanent member of the household. Her suite was composed of a private hall, compartmentalized bath, bedroom-sitting room (number six) and her own sleeping porch. Not at all convinced that the planned gravity heating would prove to be sufficient, she insisted that provisions be made for the installation of her "Franklin" stove. To accommodate her, the Greenes designed a special firewall, faced with ceramic tile and fitted with a vent in the center. It was complete with wood mantle and leaded glass cabinets above. A white cedar "temporary" covering was made to conceal the vent opening until such time as the stove would be installed. The gravity heating evidently proved quite adequate for there is no evidence that the "Franklin" stove was ever installed, and the "temporary" vent covering is neatly intact today. A dressing table, a writing desk, and a table top in ash were made for this room. The balance of the furniture, selected by the Greenes, was in wicker.

Another interior leaded glass window is at the base of the stairway leading to the third floor. The normally darkened hallway leading to Aunt Julia's suite floods with sunlight in the early morning hours.

Sheet number four of the working drawings identifies the 24' by 29' third level space as a billiard room. However, Mr. and Mrs. Gamble did not believe in billiards. Earlier final preliminary pencil tracings had noted the same space as an attic. A careful study shows the design and concept as nearly identical to the third floor plan in the Greenes' project for the Freeman A. Ford second residence.[14] The completed Ford drawings are dated May 13, 1907, six days prior to the date of the survey maps of the Gamble property. The second Ford house was never built, but many of its features appear in the Gamble design. It is reasonable to assume that the Gamble third floor "billiard" room was generated more by the architects than by the clients.

Although the use of the so called "billiard" room was primarily storage and a playroom for grandchildren, it is completely paneled in white cedar with detail and craftsmanship equal to the lower floors. Its two king-post trusses exhibit the typical Greene joinery with penetrating dowels and metal strap and wedge detail. Windows open all four walls to the view, causing the low gable roof to appear to hover over the surrounding structure.

A full basement includes a dark room, laundry, trunk, and vegetable rooms; workshop, heating spaces, a coal bin and spacious storage.

The oversized two car garage is complete with tool room, bath, and small bedroom. Wardrobe, storage units, and the workbench exhibit the same design and craftsmanship as the main structure.

Construction of the house went well through the summer of 1908. In August, when the Gamble family returned from the Orient, the walls were up and the roof was under construction. At the Peter Hall mill, cabinetry and interior detail were in process. Final sketches of the living room frieze had just been completed. The designs in floral patterns indigenous to the area were carefully developed to exploit the beauty of the wood grain. However, conversations with the returned clients resulted in changing the major north panel to include the design of Mount Fuji.

Mrs. Gamble had acquired a fine silk embroidery in Kyoto and was anxious to have it incorporated into the house. The waterfall scene was woven in colors similar to those used in the Tiffany stained glass entry doors. A special frame was designed for the embroidery, and it was given a prominent position on the first landing of the main stairway.

The construction contract had called for completion by February of 1909, but work had progressed so well that the family was able to occupy the

14 Greene and Greene Library.

house in January of that year. Although basically completed, there were a number of refinements that were to continue for some time.

Billings for furniture designed by Greene and Greene and built in the Peter Hall mill began on December 1, 1908. The first finished pieces were delivered January 8, 1909, continuing throughout that year and into the summer of 1910. Typically, the Gambles spent the summer in the Midwest, but returned in the fall. Purchases of miscellaneous furnishings selected by the architects commenced again in November, 1909. Statements for the irridescent glass work for the interior doors and lighting fixtures were received from December 25, 1909 through February 15, 1910. Additional records, for the balance of 1910, show projects including lighting fixtures, fireplace tools and andirons, picture frames, additional shelving, landscaping, and the purchases of the wicker furniture for Aunt Julia's room. Drawings for the cast jardinieres for the outside terraces were done on November 11, 1910.

4 Westmoreland Place matured through the teen years and was host to personal friends and associates from the Pasadena Presbyterian Church and Occidental College. Among other things, Mr. Gamble served as a Vice-President, Trustee, and, for a short time, President of the Board of Trustees of Occidental College, Los Angeles.

David B. Gamble died on July 15, 1923, and his widow's death followed in 1929. The house continued to be occupied by Miss Julia Huggins until her death in April, 1942. After this the house was closed for three years.

In 1945, Cecil Huggins Gamble and his wife, Louise Gibbs Gamble, reopened the house as a temporary residence. Eldest of David and Mary's three sons, Cecil was 24 years old in 1908 when the house was built. Except for occasional visits, he spent no time in residence at the house. Momentary plans for the sale of the Gamble House were abruptly abandoned one Sunday afternoon when the intended buyers stated, upon leaving, their intent to paint white all of the hand rubbed natural wood surfaces. Whereupon Louise Gamble turned to Cecil and stated, "We are not selling this house."[15] The importance of this decision, in terms of the future preservation of the Gamble House, cannot be overstated.

With the great revival of interest in the architects Greene and Greene following the Second World War, the Gamble House became the focus for students, architects, and visitors from all parts of the world. The visitations had become daily occurrences. The Gambles' awareness of the architectural significance of their home also increased. In the ensuing years, design faculty from the University of Southern California School of Architecture brought their classes to the Gamble House to study the principles and unity of its design.

Following Cecil Gamble's death in June of 1956, and due to Louise Gamble's failing health, it was necessary to close the house to the growing number of daily visitors. However, Mrs. Gamble was keenly aware of the sincere interest of the architectural profession and extended to two members of the University of Southern California Architectural faculty the privilege of bringing selected visitors and classes to view the ground floor. It was at this time that she expressed to this author her great concern for the future of the structure. Because Cecil and Louise Gamble's six children were well established in various parts of the country and because of the architectural value of the house, the family began to consider giving it to an organization concerned with its historic preservation.

After a lengthy illness, Louise Gamble died on September 11, 1963. For a second time the Gamble House was closed temporarily. During this period James N. Gamble and the late Elizabeth Gamble Messler, representing their brothers and sister, discussed with the author the possible gift of the house to a suitable organization. To insure the carrying out of Mrs. Gamble's wishes that the house and its furnishings be preserved for its architectural qualities, specific terms and conditions of the gift were formulated. Several prospective recipients were contacted and asked to express their interest under the terms of the Agreement and to submit their proposal for the use of the house. Meanwhile community concern became so widespread that Pasadena City Officials were brought into the discussions. Because of this concern and because of the long standing interest shown by the School of Architecture of the University of Southern California, a unique arrangement in the history of architectural preservation was finally concluded.

On January 25, 1966, acting on behalf of the Gamble family, Mr. James N. Gamble presented the deed to the Board of Directors of the City of Pasadena in a joint agreement with the University of Southern California. Under the terms of that Agreement, an Advisory Board was immediately formed to guide the operating policies of the Gamble House. Its members included three representatives of the Gamble family, two representatives from the City, and two from the University. In accord with the University's responsibility for the operation and

15 Personal conversation with Mrs. Gamble.

function of the Gamble House, a Curator was appointed from their staff. The University's proposal had been that the Gamble House become a facility for the study and research of the work of architects Greene and Greene and a center for seminars related to the design and politics of the urban environment.

Efforts began immediately to make these proposals a reality. At the same time steps were taken to begin restoration of portions of the house which had undergone minor changes during the years. Formal dedication ceremonies commemorating the opening of the house were held on Sunday, September 25, 1966. The following Tuesday marked the start of free tours available to the public each Tuesday and Thursday afternoons. The first day popular response was so great that immediate steps had to be taken to provide for a much larger staff than originally anticipated.

As a consequence, a Docent Council of the Gamble House was formed. It was comprised of women from the community who volunteered their services to conduct tours and to provide the hospitality traditional to the house. Growing interest in the house resulting in an increase in visitors led to the need for additional Docents. To prepare the Docents for their important role, a six months training course was initiated. The course, in addition to the study of the house and the architects, attempts to provide a broad background of the significant movements in the history of architecture from the Industrial Revolution to the present day.

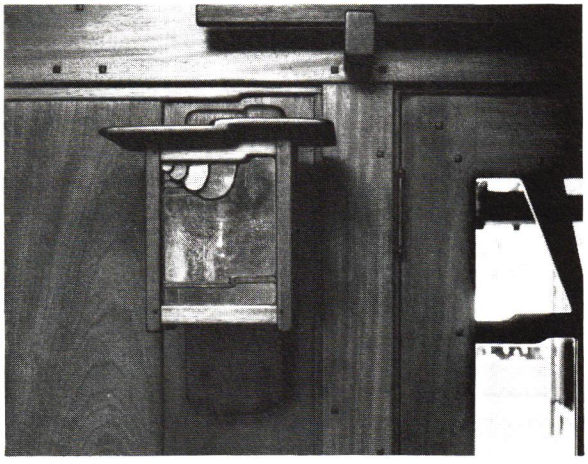
Since the opening, public visitation and requests for private tours and lectures have continued to grow. Classes from schools and universities from all over the United States have been welcomed. A special program for third and fourth grade students of the Pasadena School district has been developed to acquaint these children with the architectural heritage of their community. Some of the many activities that have taken place since the Dedication include Architectural and Public Administration Seminars, the California Governor's Design Award Program, meetings of the American Institute of Architects, California Art Historians, the Society of Architectural Historians, the Historic American Building Survey, and receptions honoring architects, craftsmen, and public officials concerned with living environment. The Pasadena Chapter of the American Institute of Architects maintains an office in the Gamble House as its local headquarters.

In the first year of operation over 6,000 visitors, representing forty-seven states and twenty-seven different nations, were received at the Gamble House. In addition to these public tours, there were ninety-six different special tours and meetings by reservation.

Initial restoration projects by the University of Southern California have dealt with returning painted plaster surfaces to the original muted colors and removing varnish from certain exterior surfaces and returning them to the original hand-rubbed, oiled finish. Members of the Docent Council are researching and locating matching fabrics to restore original draperies and upholstery throughout the house. Restoration of the grounds, consistent with the drawings prepared by Greene and Greene, is in process by the City of Pasadena. Working from old photographs and the working drawings, furnishings have been rearranged to exhibit the architects' initial concept. Pleased by these efforts, members of the Gamble family have been most generous in returning to the house various furnishings and personal belongings. Similarly, members of the Greene family, encouraged by the great public interest, have presented many of the valuable drawings and personal papers of the architects to the Gamble House.

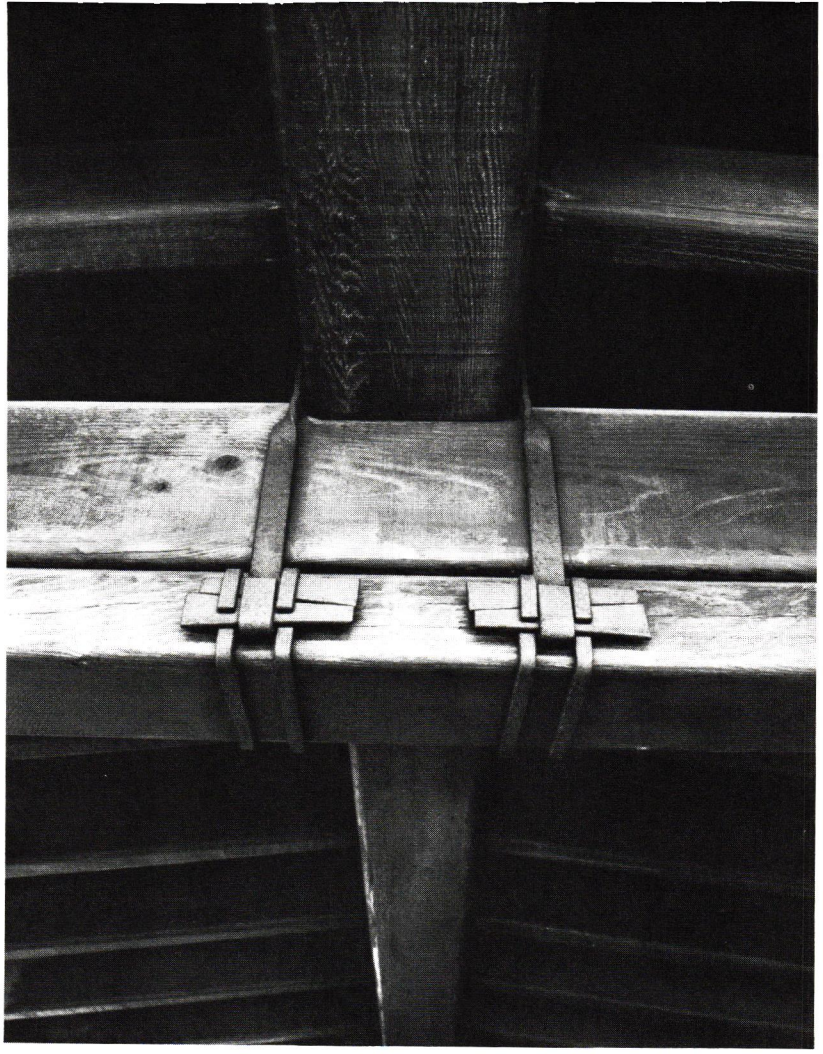
As a result of the above mentioned gifts and the increasing research being done by students all over the country, a Greene and Greene Library has been established in the third floor "billiard" room. The Library is the permanent archive for the drawings, letters, sketches, photographs, and files documenting the work of the architects. It also will house work of other early Pasadena architects who were part of the American Craftsman Movement.

To celebrate the one hundredth Anniversary of Charles Sumner Greene's birth, the Gamble House chose October 12, 1968, as the occasion for the Dedication of the Greene and Greene Library and for the formal announcement of the Greene and Greene Endowment Fund established to insure the future of the Gamble House.



Society of Architectural Historians

An Academic Paper: The Gamble House



by Randell L. Makinson

The essence of the work of Architects Charles Sumner Greene and Henry Mather Greene is an evident spirit of total involvement.

An involvement of principles, of space, materials and joinery. The extent to which the architects concerned themselves led to the most minute detail and speaks of strong convictions, intense devotion and absolute control.

It speaks of simple ideas and fundamental relationships.

It is representative of Charles Greene's later statement of his "search for the hidden kernel of the oneness of all that exists."

Throughout their work is a clear statement of the Greenes' almost religious belief in the integrity of basic units, in the use of system as a means to the organization of a multiplicity of elements or units; in the need and importance of transition as a clue to change, and the recognition of the third condition as inevitable.

A clear illustration of these beliefs is seen by the drawing of a simple circle.

The circle is a basic unit. Alone it is an entity within itself.

Several circles placed near one another in an orderly manner constitute a system or organization.

Between the circles of the system are new forms defined by the circles. These are the transition between one circular entity and another; and between the individual circle and the overall composition.

If we bring one circle closer to another this transitional space becomes more important. It must play a greater role in relating the two circles to one another. When the point is reached where the two circles overlap, the circle is destroyed.

We have created a new form, which is ovular in shape with points at each end.

This then is a third condition. We have taken two basic units, joined them, and in so doing established a new unit of a different form and of a different size.

In the work of Greene and Greene where the primary material is wood, the basic units are linear, as in columns, beams, rafters, railings, and drapery rods; planer as in wall paneling and shingles; and volumetric forms which allow hand forming.

Additional units are the varied forms of brick, tile, boulders, formed metal, and ornamental glass.

Each while contributing to the enrichment of the whole composition, however, retains its identity as a distinct and individual part of the whole.

Each having been selected to perform those functions which are inherent to its characteristics.

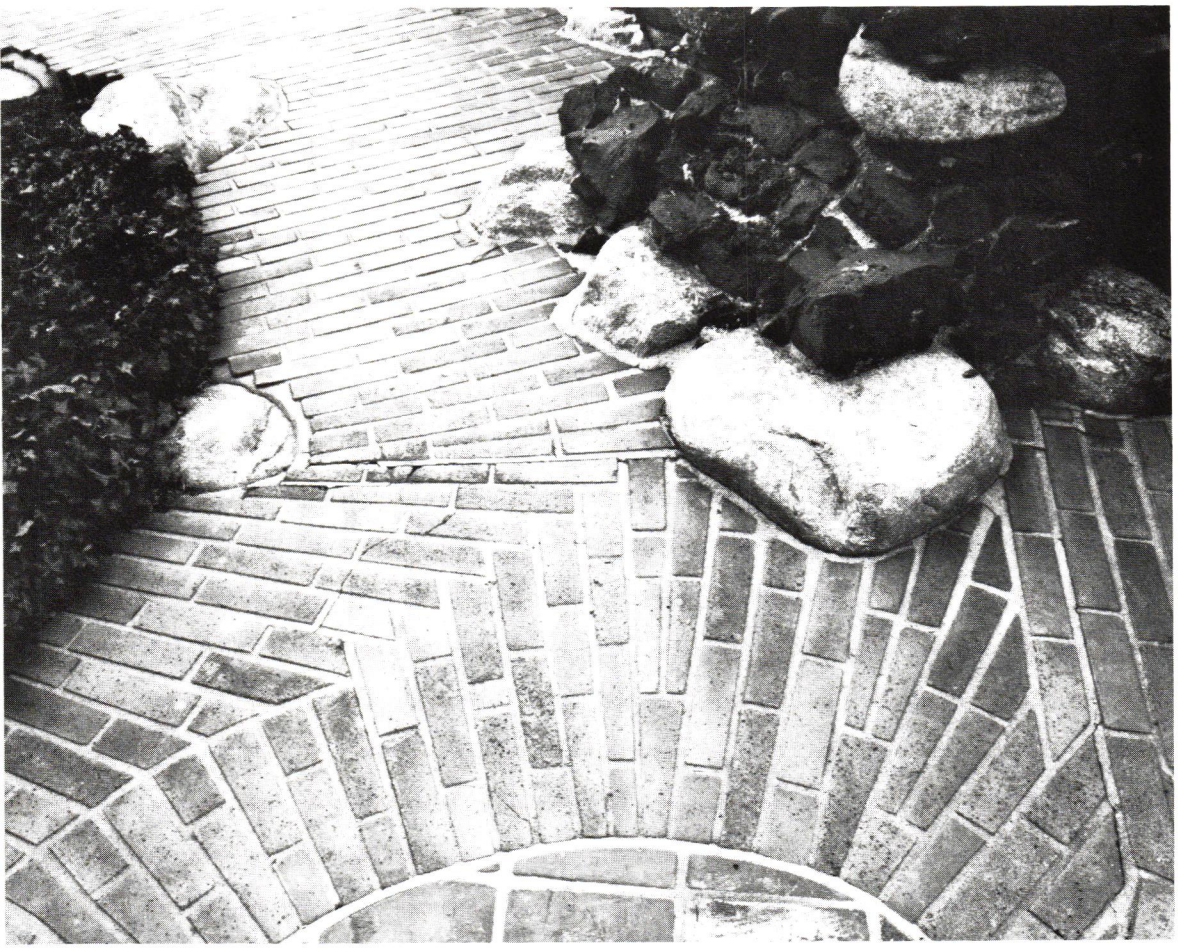
For example the small scale of the shingle, as a basic increment, has a size relationship to the wall — which make it readily adaptable to change and the complexity demanded in most of the work of Greene and Greene.

Units of quarry tile used on exterior terraces where spaces are open and flat give way to smaller increments of brick where change of level, direction, or form occur.

System is the theme. It is the continuity — the thread which weaves the elements together.

It is that framework of constants which bring order to the composition of the many varied parts.

To Greene and Greene it became a set of principles, flexible, so as to allow a maximum ability of change within the framework.



System was a relationship of parts — one to the other and to the whole — a relationship of change: change of plane, material, of connections and joinery. An expression of the role and identity of each part.

It was the integrity of materials and the recognition of those design determinants inherent in materials, in environment, and in the human being.

Theirs was a system which expressed simply the nature of change occurring when like or unlike elements meet. Where conditions and materials give direction to form. Where there is latitude in practice and rigidity in theory.

TRANSITION is the introduction to change.

A spatial relationship, a link between two elements.

It is an inherent part of system and is the cushion between dissimilar conditions.

In the David B. Gamble house transition is the systematic change from the busy roadway to the interior experience. The gradation of sensory relationships is clear. There is change of scale through the change of size, of sound, of forms, of materials and scope of vision.

It is the transition from the living room space through the inglenook to the covered terrace opening to the garden and then to the view of the arroyo and the mountains.

It is the transition from the quarry tile of the terrace to the smaller increments of brick signaling a change of level, or other change of condition.

Then there is the transition when one element actually meets another. The joint, the connection, the detail.

This is the third condition.

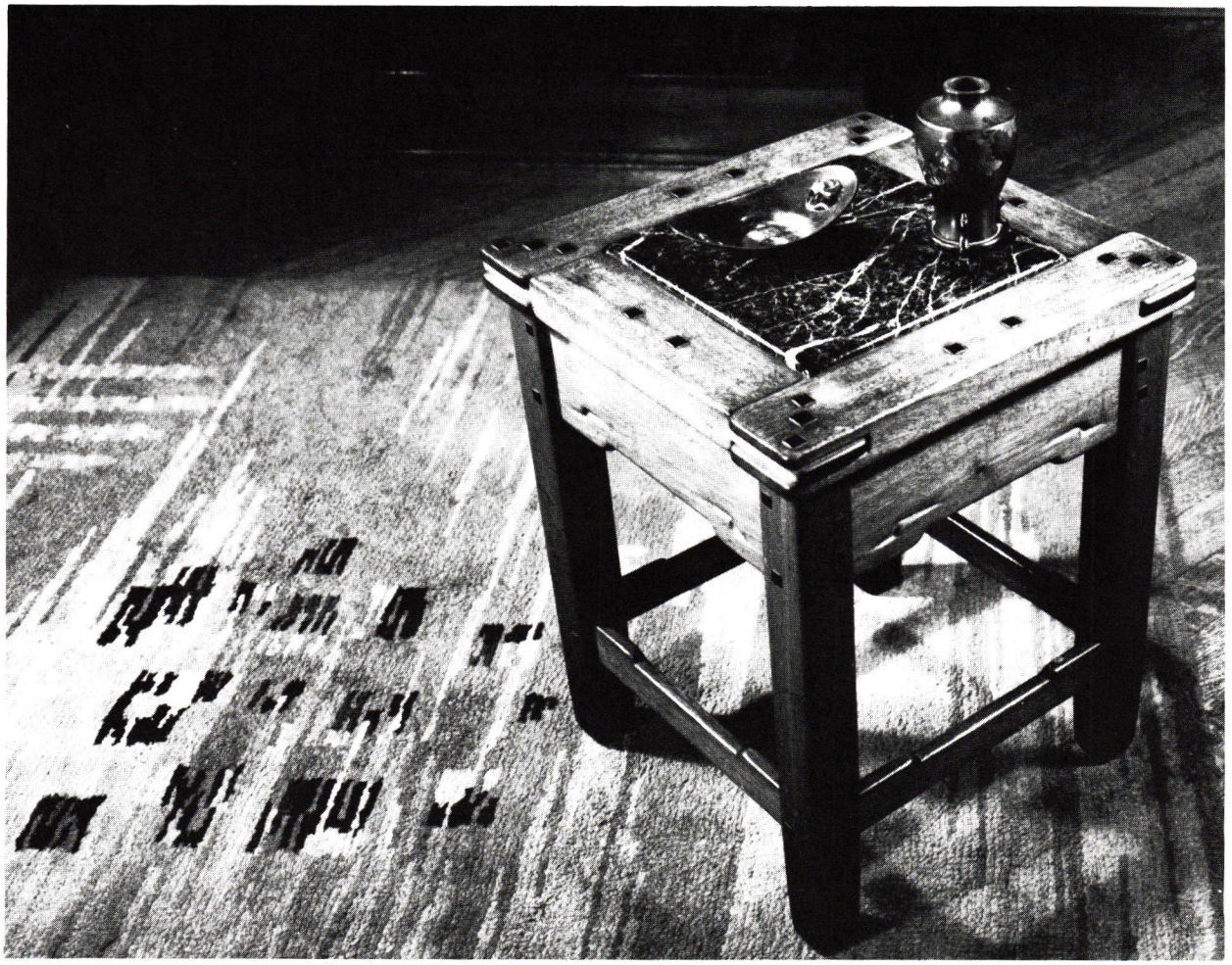
Here is the lapped wood joint, the wooden dowels, the ebony pegs. Metal straps, the driven wedge, and the delicate detail emerging from the meetings of dissimilar sizes and kinds of materials.

These are the fruits of the love affair between the Greenes and their art.

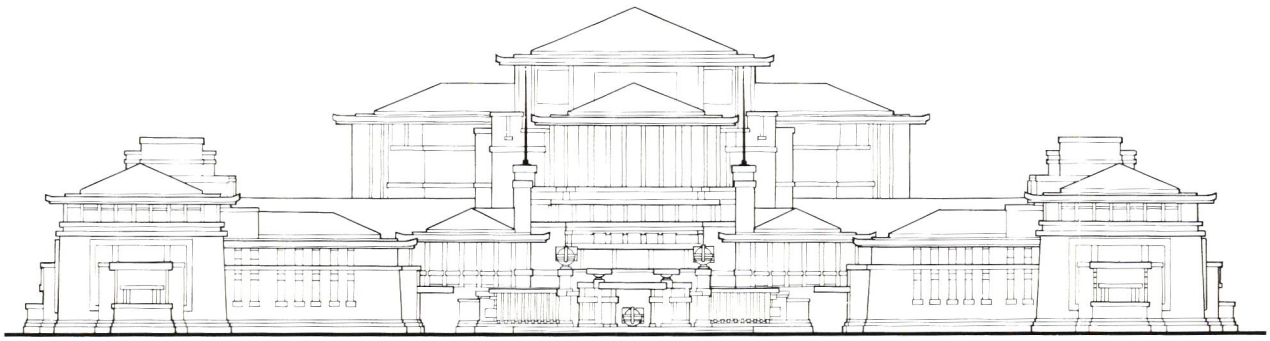
They capitalized on the third condition, and developed a vocabulary of connections and detail which individually are sculpture while collectively producing a textural richness and excitement which becomes a theme in itself.

These are the concerns, the fundamentals, and the thoughts that made up the vocabulary through which Architects Greene and Greene speak to us today.

One need study only one example of the work of Greene and Greene to experience that which we call the spirit of total involvement.



Book Reviews



THE IMPERIAL HOTEL, Frank Lloyd Wright and the Architecture of Unity, by Cary James. Charles E. Tuttle Company, Rutland, Vermont, 1968. Printed in Japan. 46 pp., 63 plates, plus 6 fold out drawings. $7.50

During the first two winters of the Taliesin Fellowship, 1932 and 1933, there was little real work on the boards, and Mr. Wright thought that we apprentices should keep busy drawing plates of various projects to keep in trim. Outside of the Studio we kept in trim by going off to the woods every other day to fell trees as fuel for the boilers and fireplaces. Half of the Fellowship was keeping the other half warm.

We made a type of drawing similar to the HABS measured drawings from the files of the Imperial Hotel and other projects, and it was then that we heard Mr. Wright's stories of the building — how difficult it was to train the men, and the endless barriers, man-made and otherwise. Drawing the individual rooms and sections of the building gave real insight into the actual construction.

Insight to the basic concept was difficult to ascertain. The original scheme had a flat roof very similar to Unity Temple, and apparently Mr. Wright made the change to the pitched roof after he arrived in Tokyo.

FLW had been to Japan in 1901 and again in 1906, and although seldom and vaguely outlined to us apprentices in detail, one can imagine he knew very much what he wanted in the basic design before making the trip for the Imperial. Many personal changes had come to his life — the Fire at Taliesin, a second and unfortunate marriage, and virtual loss of his practice.

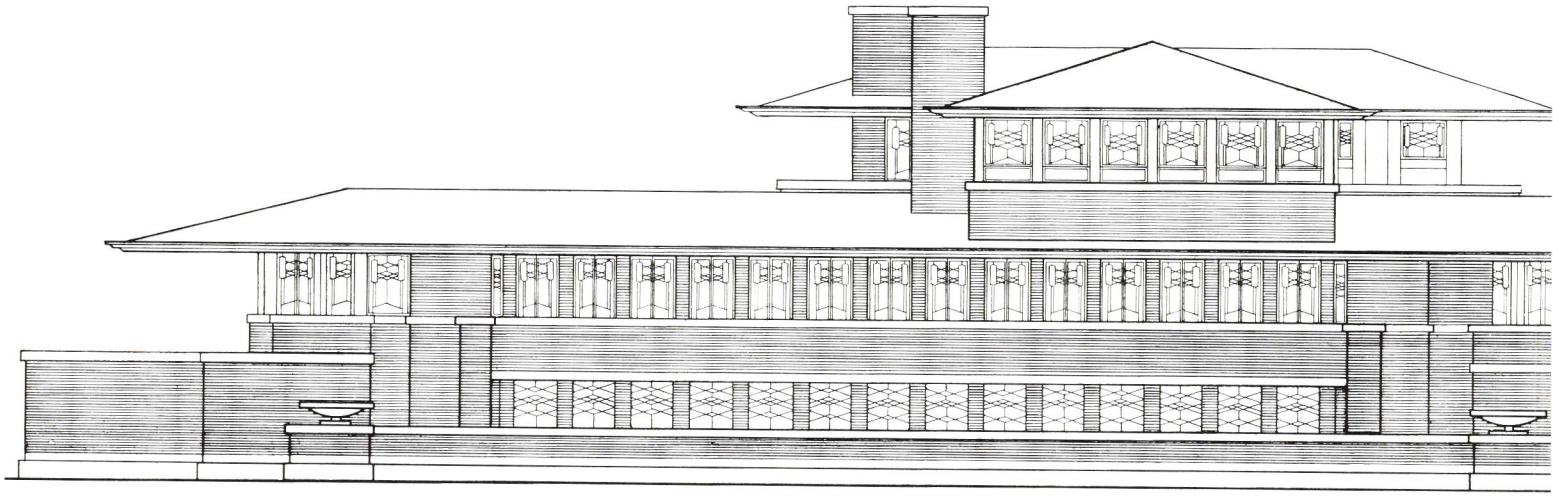
It is no wonder that Wright threw himself into work on the hotel with every force possible. History will judge to what avail, for the Imperial might be considered one of the most over-architected projects in history — almost like a cathedral. Nothing was left un-designed with care, but was over-stated and restated. Cost got out of hand, schedules were unkept; financial disaster ensued.

The writer only saw the building being demolished. Cary James saw the building during its last stages of neglect and decay, and gives us a rare series of photographs along with appropriate copy from the *Autobiography*. James adds nothing to history, except how an architect could superbly photograph a building that we all knew too soon would have to be demolished.

The Imperial today is as valid economically as a three-storied motel on Times Square built fifty years ago. This is hardly the point. We all knew the impending demolition was inevitable, and this was to be the most publicised building destruction of our time. Parts of the building were there for the taking — they could have embellished tens of architectural schools and museums. The very exquisite parts of the whole were in themselves a piece of architectural history ready for the asking. Almost nobody asked. There was no desire by our museums, institutes, foundations. Not one valid move was made by any government agency to honor one of its greatest masters.

Sometime in the future a child may ask "Where were you, Architect Daddy, when they took down the Imperial?" The tragedy of the Imperial is that the question will have been asked.

Reviewed by Edgar Tafel, AIA
New York City



THE ROBIE HOUSE, Frank Lloyd Wright, by the Historic American Buildings Survey. The Prairie School Press, Palos Park, Illinois, 1968. Unpaged, 14 sheets of drawings, paper, $2.50.

Understandably, architectural critics, self-styled or otherwise, have been trying to say something new about Frank Lloyd Wright's mighty Robie House ever since the building went up before what must have been some pretty startled eyes back in 1908-09.

I say "understandably," but I wonder if it really is that to those who have only intellectually experienced the house; i.e., through photos, reams of analysis, etc. It often occurs to me that architecture, of all the major arts, must be actually experienced to be truly appreciated. Experienced, that is to say, by approaching the structure from different streets at different times of the day, various seasons of the year, by handling the door knobs, walking through the halls and rooms, feeling the wall and surface textures, looking out the windows — by, in short, becoming at one with the actual environment and statement of the building.

There are those of us fortunate enough to be living in close enough proximity to Wright's masterpiece for a lot of this kind of experiencing. And then there are those not so fortunate. But all of us will experience the home much more clearly, however vicariously, because of this publication from the Prairie School Press.

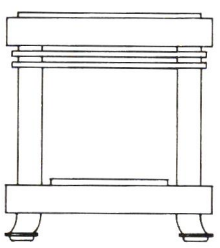
A project of the Historic American Buildings Survey, this volume of measured drawings is part of a long-range program, begun in 1933, which has already assembled some 27,000 drawings, 37,000 photographs and 6,000 pages of historical and architectural data. At the present rate of demolition of our architectural heritage, I can only hope that HABS is working overtime these days.

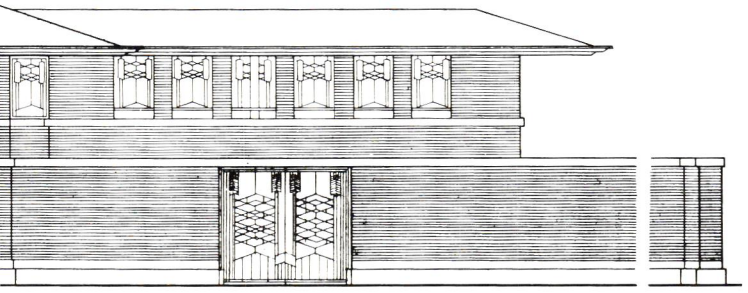
In any case, the present volume, on large, 11 x 15 inch pages, and on sturdy, 80 pound paper stock, has a site plan, three pages of floor plans, three pages of elevations, two pages of window details, a particularly fascinating page of environmental provisions (sun control, ventilation, heating, lighting, and insect control), and four pages of plans and details of the unique furniture Wright designed for the house. All complemented by informative textural details by the knowledgeable Reyner Banham.

It is the page devoted to the environmental provisions that many will find worth the entire (and incredibly modest) price of the volume. Wright's controlling of the sun by those massive roof overhangs on the south and west sides of the house is well-known. But I wonder how many are aware of the unique lighting system he installed: Visible glass globes strung along the length of the living room and the dining room were supplemented by lights at the edge of the ceiling downstand concealing the vertical structural steel beams, and also by dimmer-controlled bulbs above the lighting grilles. As the text accurately notes, "The Robie House is one of the most complex and sophisticated examples of (Wright's) environmental skill."

All in all, a highly valuable addition to anyone's library of Wrightiana.

Rob Cuscaden, Editor
Inland Architect, Chicago





ARCHITECTURE IN CALIFORNIA, 1868-1968, An Exhibition Organized. . .to Celebrate the Centennial of the University of California, by David Gebhard and Harriette Von Breton. Art Gallery, University of California, Santa Barbara, 1968. 34 pp., plus 146 photographs, paper, no price given.

In recent years the Art Gallery of the University of California at Santa Barbara has become a veritable fountainhead of excellence in architectural exhibits and catalogs. Mullgardt, Schindler, and Southern California in general have all been the subjects of previous releases, and now we have *The Architecture of California, 1868-1968.* All these and others have been made available through the almost single handed efforts of the Director of the Art Gallery, David Gebhard.

A brief introduction to the catalog by Harriette Von Breton is followed with some 30 pages of text by Gebhard which is complete without pretending to be thorough. For those who wish to delve deeper, there is an excellent bibliography.

However, the real reason for this book's significance is in the 146 illustrations. The earliest structure shown dates from 1859 but only that and one other built in 1866 predate the 1868 date which forms part of the book's title. The photographs are almost all of fine quality. One must, of course, make allowance for aging negatives and the primitive equipment of 100 years past. A substantial portion of the buildings shown have long since disappeared and for a few, only line drawings or wood engravings were available to the authors.

Not all the buildings illustrated are good architecture; as a matter of fact some are hardly architecture at all. On the other hand many are great and all are representative. Mr. Gebhard set out to show what architecture has been in California in the past 100 years. He has succeeded admirably.

CHICAGO, An Extraordinary Guide, by Jory Graham. Rand McNally, Chicago, 1968. 499 pp., maps, $7.95.

Chicago, as is true of any other urban metropolis, has had its share of histories, guide books, or whatever. Some of these have been awfully hysterical (*Chicago: The Second City,* by A.J. Liebling, 1952), some awfully historical (*Chicago: The History of its Reputation,* by Henry Justin Smith and Lloyd Lewis, 1929), and some just plain awful (*Chicago Confidential,* by Jack Lait and Lee Mortimer, 1950).

Now joining these volumes and considerably more is Miss Graham's book — and it goes right to the top of the list. A fourth-generation Chicagoan, she really knows the city, and it is all here and all in great detail. Not a mere listing of shops and restaurants and hotels, it is a true insider's book; she is, for instance, depressingly accurate about such esoterica as the White Sox: "The team is great on pitching, running and hustling, but batting is somehow beyond them."

Most encouragingly, she is extremely knowledgeable on the city's architecture ("its one unique contribution to the world"), and lays out two separate walking tours of the Loop (with maps), another one through Streeterville, and much reliable information about buildings on the south side, including Mies' IIT campus, as well as data on Wright in Oak Park and River Forest. She even directs the reader to Graceland Cemetery, with its "great architectural prize, the Getty Tomb . . . It's covered with Sullivan's beautiful tracery, and its gates are exquisite."

Her comments are invariably concise and critically interesting. The Auditorium, for instance, "is still one of the most powerful buildings of any age." The Holabird & Roche buildings (specifically, the Board of Trade Building) "tend to make you think of F. Scott Fitzgerald-era formality." The Reliance Building "is Burnham being joyful, something one suspects the old promoter wasn't often." The American Dental Association Building is "one of the least anxious precast concrete buildings in the city — it simply flows. One wonders if it was capped with its massive slab roof to keep it from flowing away. The lobby, unfortunately, repudiates the fine exterior." One very small quibble: The 333 North Michigan Avenue Building is not by Holabird & Roche, but by Holabird & Root.

Actually, the only real complaint this reviewer has of the volume is its somewhat self-serving subtitle. The publisher was here unfair to Miss Graham — her readers would have added that bit of compliment to the book themselves.

Letters to the Editors

Sirs:

This is just a note to tell you how very much I enjoyed your last number on Mason City. All of your issues are good, but this was exceptional. It was a really remarkable job in its analysis of Griffin and his clients. Please congratulate the doctor for me.

Enclosed please find my cheque for one of the binders you advertise. An excellent idea.

Leonard K. Eaton
University of Michigan

Sirs:

I have just finished reading Dr. McCoy's article on the Mason City projects and want you to know that nothing I have read in the last few years has given me as much pleasure.

One is impressed, of course, by the careful research evident in every paragraph. But I would judge that a scholarly conscience of a high order is only a small part of Dr. McCoy's literary assets. Only a broadly cultivated mind could establish so skillfully the relevant details of a community's history and the varying impacts of the distinct personalities involved. The descriptions and criticisms of the buildings are models of clear delineation without once descending to the obscurantist jargon that passes for criticism in so many other art and architectural journals. Dr. McCoy's style is clear, unobtrusive, and yet felicitous in every phrase. A first-rate mind, fully engaged.

If there is such a thing as a Prairie School of Writing, I would nominate Robert E. McCoy as a resident fellow.

Russell E. Leavenworth
Fresno State College

In Chicago

The editors of *The Prairie School Review* are beginning a comprehensive bibliography of writings by and about Frank Lloyd Wright. Anyone who has knowledge of unusual or little known material which should be included in such a volume is invited to contact W. R. Hasbrouck at 12509 South 89th Avenue, Palos Park, Illinois 60464.

Preview

The First Quarter of Volume VI of *The Prairie School Review* will have as its major article a study of the work of architect William E. Drummond. The work will include a great many newly discovered drawings done by Drummond and a careful analysis of his ability as a designer.

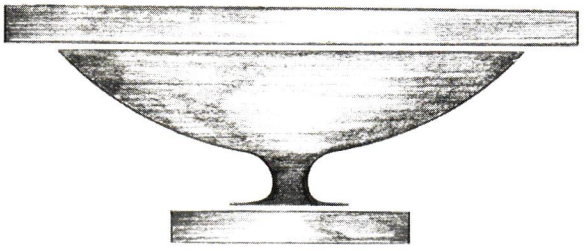
We will also review several recently published books including:

The Early Work
Frank Lloyd Wright

Drawings for Architectural Ornament
George Grant Elmslie

Architecture of Chicago and Mid-America
Wayne Andrews

We continue to solicit articles for publication concerning the work of "Prairie" architects. We also appreciate receiving comments and recommendations in the form of letters to the editors. When of general interest, and space permitting, we are happy to publish such letters.



The Prairie School Review

Volume VI, Number 1 First Quarter, 1969

CONTENTS

From the EDITORS

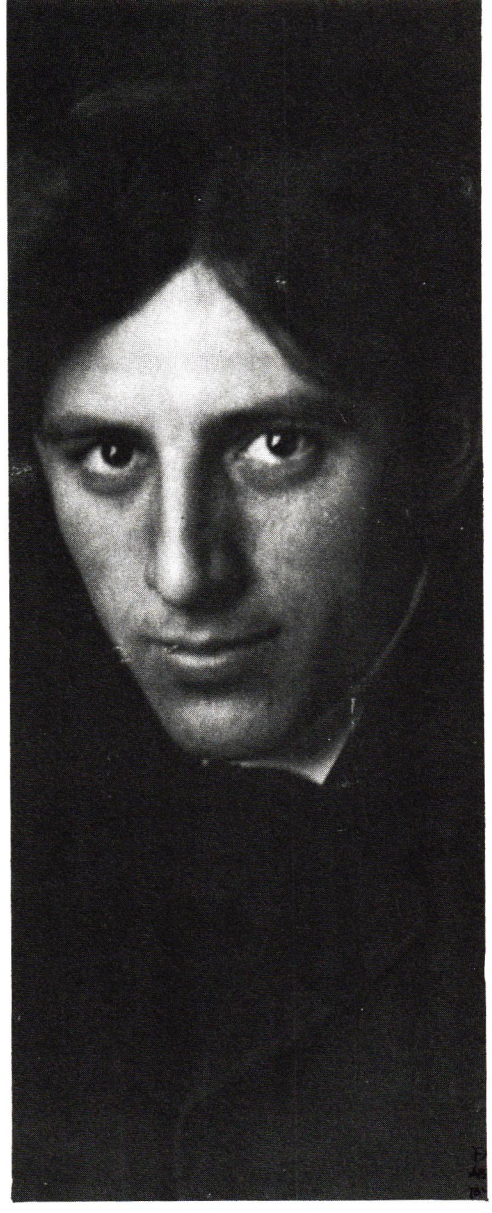
During the week previous to the preparation of this editorial, we have received notice of the impending sale of two Prairie School houses. Both were designed by Frank Lloyd Wright shortly after the turn of the century and probably cost about the same, although one was somewhat larger than the other. The sale prices however, are much different. The smaller house commands a price four times that of the larger.

This great variation can be explained in one word. Condition. The smaller house was never allowed to deteriorate, and its condition today may in some ways be better than when it was built, taking into account the careful addition of modern wiring and plumbing facilities and some extraordinarily fine landscaping of a really difficult site. The larger house, on the other hand, was never properly maintained. A succession of insensitive owners each made his own "improvements" while doing little to preserve the integrity of the design. Only the current owner recognized the value of restoring the house to its original condition. Plans for restoration in several stages were under way when for business reasons he was compelled to move to another state and sell the house.

If the larger house had been restored at the time of sale it would have, of course, commanded a better sale price. More important, both the previous owner and the new owner would have enjoyed the pleasure of living in the building in the manner intended by the architect. But this was not the case.

The last owner had no trained professional assistance in restoring his building. Consequently, much of the architectural work was done in a manner more suitable for new construction or remodeling than for restoration. When the time came to begin actual work, the owner and the architect were even more frustrated by the difficulty of finding craftsmen able to do the work required. Costs for seemingly simple items, unfamiliar to tradesmen, were unreasonably high. The most difficult thing to accept was the loss of time. Finally, it was too late: the owner had to sell.

We write these words to emphasize our concern with the great shortage of trained professional restoration architects. Too many cases such as that outlined above have come to our attention.



William Drummond:

I. Talent & Sensitivity

by Suzanne Ganschinietz*

This article was prepared by Miss Ganschinietz while she was employed as an architectural historian with HABS and the National Park Service. Prior to that, she obtained Bachelor of Arts from the University of Minnesota and a Masters in Art History from Columbia University. She has done work toward her doctorate at Northwestern University and is currently employed by an architectural firm in Washington, D.C.

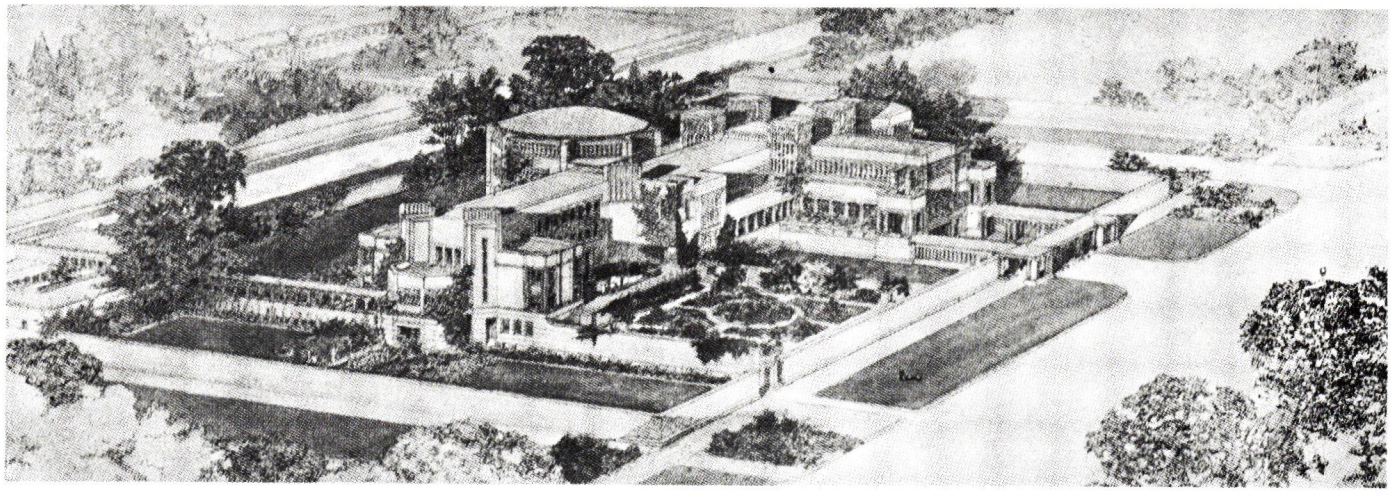
William Drummond was a member of that highly talented group of architects surrounding Frank Lloyd Wright at the turn of the century whose work has been designated by historians as the "Prairie School", but whose later work for the most part lies in obscurity. In Drummond's case, his trail after 1920 became so obscure that one architectural historian declared that he had left Chicago.[1] Drummond did not leave Chicago, but remained until his death in 1948. And although his later style did not resemble that of the Prairie School — it is possible to trace through it the genius for organization and detail that was to characterize his entire life work.

William Eugene Drummond was born in Newark, New Jersey on March 28th, 1876. He was the oldest of eight children born to Eugene Drummond, a cabinet maker and carpenter, and his wife, Ida Lozier. In 1886, when Drummond was ten years old, the family moved to Chicago and settled on the west side of the city, at that time the suburb of Austin, at 813 Central Avenue. This address was to remain in the Drummond family until recent years. Drummond grew up in Austin, attending the Austin public schools.

Drummond felt a closeness to his father, a carpenter, and as oldest and favorite son, he was expected to share family responsibilities and financial burdens. He began working quite young as an apprentice carpenter both to help support his family and to further his education. In many respects Drummond was a self-made man. Born with a native ability and feeling for building and building materials and techniques, he extended these abilities into the profession of architecture. Later in life, Drummond helped his father to break away from the limitations of carpentry when he obtained for him the position of contractor for Wright's Larkin Building.

1 Mark L. Peisch, *The Chicago School of Architecture,* New York, 1964, p. 83

*The author would like to thank Dr. Alan Drummond not only for providing information but for providing insight into the work of William Drummond and the Prairie School.



An American Embassy, by William E. Drummond, 1901. Drawing from Chicago Architectural Club Catalog, 1902.

A clue to Drummond's ability is provided in an early watercolor sketch[2] made at age nineteen of a Shingle style house. Drummond's early preference for a clear, uncluttered facade, the feeling for texture in the Richardsonian arches, the feeling for geometrical arrangement of roof and windows as well as relation of house to site all foreshadow his choosing, a few years later, Wright as his mentor. Drummond's concern for accuracy in depiction of texture and foliage as well as for composition reveals an extraordinary skill and sensitivity in view of the fact that he was virtually self-taught.

Drummond's desire to become an architect was great, and in 1896, at the age of twenty, he returned to school and attended the University of Illinois Preparatory School. The Preparatory School or Academy, whose purpose was to prepare students for university work, was located on the University campus. The following year, Drummond entered the University of Illinois School of Engineering. He was one of nine special students enrolled in the architectural curriculum, but did not graduate with his class in 1901.[3]

The Departments of Architecture and Engineering at the University of Illinois were at this time under the direction of Nathan Ricker who was chairman of the Department of Architecture (1873-1910) and Dean of the College of Engineering (1878-1906). This epoch in Midwestern architectural education has been documented in Mark L. Peisch's *The Chicago School of Architecture*.[4] Walter Burley Griffin was at the University of Illinois at the time Drummond was there, and it is probable that they were acquainted.[5] The financial burdens imposed upon him were too great, and Drummond was forced to leave school after only one year.

Throughout his life, Drummond was accustomed to taking long walks. On one such walk in the neighboring suburb of Oak Park, he encountered the Studio-home and other early works of Frank Lloyd Wright. He immediately recognized in Wright, a quality in architecture that he was seeking, and shortly after this, he applied to and was hired by Wright.[6]

Drummond came to the Wright studio with little formal training and great desire to work with the principles that Wright, at this highly creative time in his career, represented. That Drummond was an adept student can be seen from his "Design for an American Embassy" submitted in 1901 as a competition entry for the First Traveling Scholarship of the Chicago Architectural Club (hereafter identified as CAC). The perspective for the ballroom appeared in the Catalogue of 1901.[7] In the Catalogue of 1902, the plan and interior perspective were illustrated.[8] Drummond's organizational ability as well as his talent as a designer and renderer can be seen in this design.

Although the design may have preceeded Drummond's entry into the Wright Studio[9], there are

2 Sketch in the collection of Dr. Alan Drummond.

3 Information received from correspondence by author with the University of Illinois Alumni Association and the University of Illinois Archives.

4 Peisch, *op. cit.*, Chap. I, pp. 7-16.

5 *Ibid.*, p. 16. Peisch also refers to other architects trained under Ricker: Alfred Fellheimer, Henry Bacon and William J. Steele.

6 Conversation of author with Dr. Alan Drummond, March 22-23, 1968.

7 *Catalogue of the Fourteenth Annual Exhibit of the Chicago Architectural Club,* Chicago, XIV, 1901.

8 *Ibid.*, XV, 1902.

9 H. Allen Brooks, "The Prairie School: The American Spirit in Midwest Residential Architecture," unpublished Ph.D. dissertation, Northwestern University, 1957, p. 148.

aspects of it which suggest an influence from Wright. The roofs are flat with the exception of a low dome over the large octagonal structure to the rear of the complex. The use of the octagonal may have been inspired by the use of this form in Wright's Studio-home in Oak Park or the 1901 enlargement of the River Forest Golf Club which includes an octagonal lounge. The spreading structure is concentrated under one roof, the long, low horizontals are broken by octagonal terminations and towers.

The corners avoid simple right angle terminations, rather, there is a tendency toward massing at the corners. Although the entire structure is asymmetrical, the individual sections are ordered symmetrically. This is an important characterization that is found throughout Drummond's work; the first floor plans of the buildings are frequently asymmetrical (typical free-flowing Prairie style plan) while the interior ordering, such as window placement, decorative motifs, etc. are frequently of a very symmetrical nature.

Wright's inability to pay his apprentices with any regularity added increasing financial pressures on Drummond and forced him to seek work in other architectural firms. Drummond joined the Wright Studio in 1899 and remained until 1909 except for periods between 1901 and 1903-1904.[10] During these periods he worked for Richard E. Schmidt (later Schmidt, Garden and Martin) as chief draftsman, and also for D.H. Burnham during the period 1903 to 1904. However, during this period he also continued to work part-time for Wright. In 1905 he returned to full-time work at Wright's Studio.[11] Wright drew up a list of his assistants in 1908[12] listing Drummond as having been at the Studio for seven years. This does not correspond to the above facts, but in view of Manson's documentation of other errors in this list of Wright's,[13] it does not present an obstacle in reconstructing Drummond's years at the Studio.

Drummond is reported to have claimed credit for the Wolff house during his association with Schmidt and Garden.[14] The Wolff house is located on Chicago's North side, in a section formerly known as Buena Park, and is one of the few residences of Prairie School design by this firm. The problem of determining the designer of this house is further confused by the fact that it has been attributed to both Schmidt and Garden.[15]

Drummond's relationship with Wright was complex. He was chief draftsman and project manager for many of Wright's jobs. Dr. Alan Drummond states that his father was in charge of the office, doing working drawings, designs, and detailing, as well as supervising. "At the height of their cooperation, my father was like an alter ego of Mr. Wright."[16] According to Dr. Drummond, the basic procedure was for Wright to see the clients and to do the basic design, while Drummond would do the detailing and the working drawings.

Dr. Alan Drummond, in an interview with his father in 1944,[17] reviewed the book, *In the Nature of Materials* by Henry Russell Hitchcock,[18] in order to ascertain those works in which Drummond participated. This interview, with two exceptions, was recorded in symbols. One dot meant that Drummond worked on the project, two dots that he contributed to the design.

The exceptions are written notes about numbers 53 and 55, the Hickox house and the Bradley house of 1900: "did in one day." "He stated that both of these commissions came while Mr. Wright was out of town for the weekend. So, in one day he designed the two houses and presented them for Mr. Wright's approval the following Monday. They were accepted as designed, without change."[19]

The projects designated by one dot are as follows: Project for Wolf Lake Amusement Park;[20] Joseph W. Husser House; River Forest Golf Club; Edward C. Waller House; Susan Dana House;

10 H. Allen Brooks, "Frank Lloyd Wright and the Wasmuth Drawings," *The Art Bulletin,* XLVIII, June, 1966, p. 194.

11 Wilbert R. Hasbrouck, "The Architectural Firm of Guenzel and Drummond," *The Prairie School Review,* I, Second Quarter, 1964, p. 7.

12 Frank Lloyd Wright, "In the Cause of Architecture," *Architectural Record,* XXIV, March, 1908, pp. 155-221.

13 Grant Carpenter Manson, *Frank Lloyd Wright to 1910 — The First Golden Age,* New York, 1958, p. 217.

14 H. Allen Brooks, "The Prairie School," p. 148, footnote 2: "Barry Byrne informed the author, Feb. 22, 1956, that Drummond told him that he, Drummond, had designed the Wolff house while with Schmidt."

15 Bernard C. Greengard, "Hugh M.G. Garden," *The Prairie School Review,* III, First Quarter, 1966, p. 8. Mr. Greengard attributes the design of the Wolff house to Hugh Garden. In footnote no. 13, the editors take issue: "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."

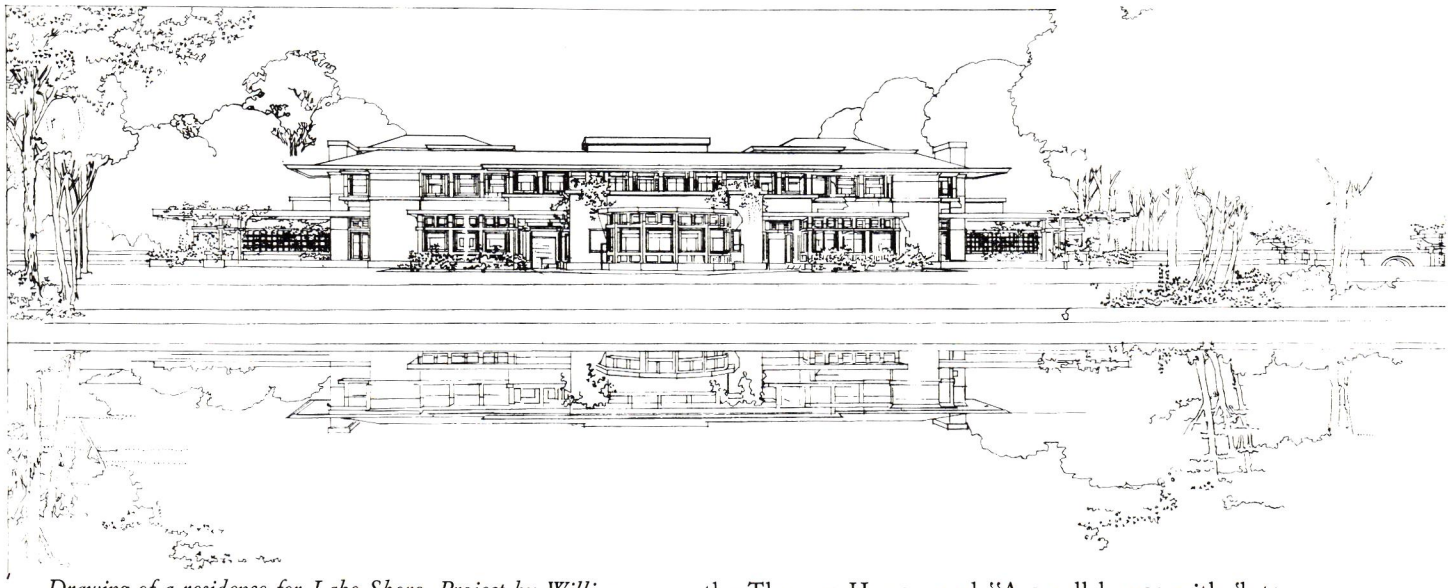
16 Dr. Alan M. Drummond, "William E. Drummond: Works with Frank Lloyd Wright; 1899-1910," March 17, 1968. (typescript)

17 *Ibid.*

18 Henry Russell Hitchcock, *In the Nature of Materials: 1887-1941; The Buildings of Frank Lloyd Wright,* New York, 1942.

19 Drummond, *op. cit.*

20 This project is dated by Hitchcock as 1895 — four years before Drummond entered Wright's Studio.



Drawing of a residence for Lake Shore. Project by William E. Drummond, 1912. Note the similarity to the Dexter Ferry residence on page 2.

Larkin Company; Unity Church; Rookery remodeling; W.R. Heath House; Como Orchards Summer Colony; City National Bank Building; Hotel Mason City.

The projects designated by two dots are as follows: Warren Hickox House; B. Harley House; Darwin D. Martin House; Edwin H. Cheney House; Thomas P. Hardy House; E-Z Polish Company; Unity Church; A.W. Gridley House; Stephen B. Hunt House; Warren McArthur Concrete Apartment House; Larkin Company Pavilion; Pebbles and Balch Decorating Shop; Burton J. Westcott House; L.K. Horner House; Harold McCormick House; Robert E. Evans House; E.E. Boynton House; Avery Coonley House; Isabel Roberts House; E.A. Gilmore House; Robie House.

The problem of determining which of the published drawings of the Wright Studio can be assigned to Drummond is too complex for this paper. The load of office work prevented Drummond from taking a prominent role in the Wasmuth drawings (*Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright*, the folio of drawings published by Ernst Wasmuth of Berlin in 1910). The difficult problem of attribution of drawings in this portfolio has been examined by H. Allen Brooks in an article in the *Art Bulletin*.[21] Brooks compares renderings done by Drummond of his own work, the American Embassy of 1901 and the German Embassy of 1913 with those in the portfolio and concludes that perhaps Drummond did the rendering of Wright's Village Bank. Brooks also suggests Drummond may have sketched the view of Lexington Terrace, the Thomas House, and "A small house with 'lots of room' in it." He comments on Drummond's rendering as follows: "What Drummond was trying to achieve in his renderings was the realistic effect of sunlight upon plants and trees. The result was not always convincing. His model was apparently a combination of the Anglo-American tradition of architectural rendering (best typified by Richard Norman Shaw) and the reality of the black and white architectural photograph of his day."[22]

However, those examples cited by Brooks are not only not representative but are the least appealing of Drummond's various styles of rendering. Drummond, in many of his drawings, strove not so much for a photographic effect as for an oriental concept of expressing volume, texture, and space by the use of line.

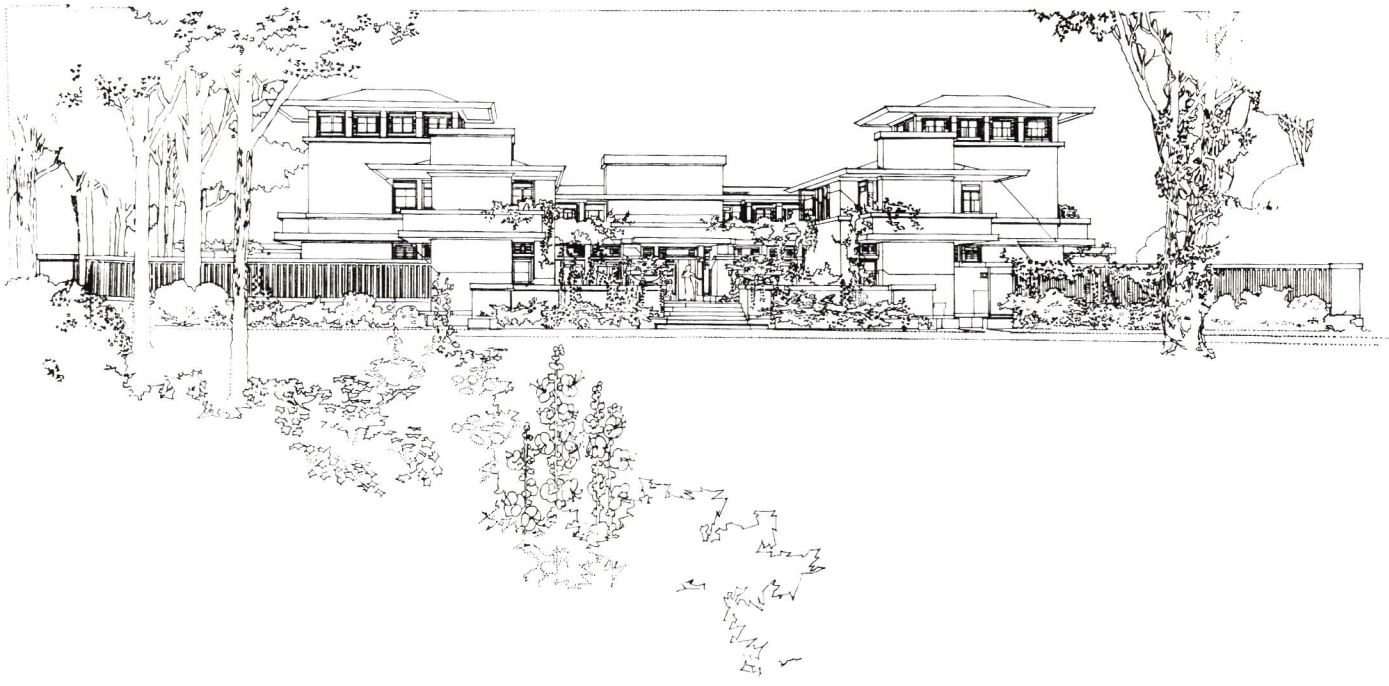
A comparison of the unshaded study perspective for a "House on Lake Shore" in the collection of Dr. Alan Drummond, and the perspective view of the same project which was published in the CAC catalogue of 1912, shows only a minimal amount of shading in the published drawing, with emphasis on the hard line used to define space and volume as well as emphasis on composition. People are also included in the composition, becoming a part of the house and emphasizing the Prairie School ideal of the sacredness of the home as well as the indissoluble bond between the house and the people for whom it is designed.

Drummond's sensitive use of line is further emphasized in other studies in Dr. Drummond's collection, especially the Fireproof House and the Project for Dexter Ferry House.[23] In these draw-

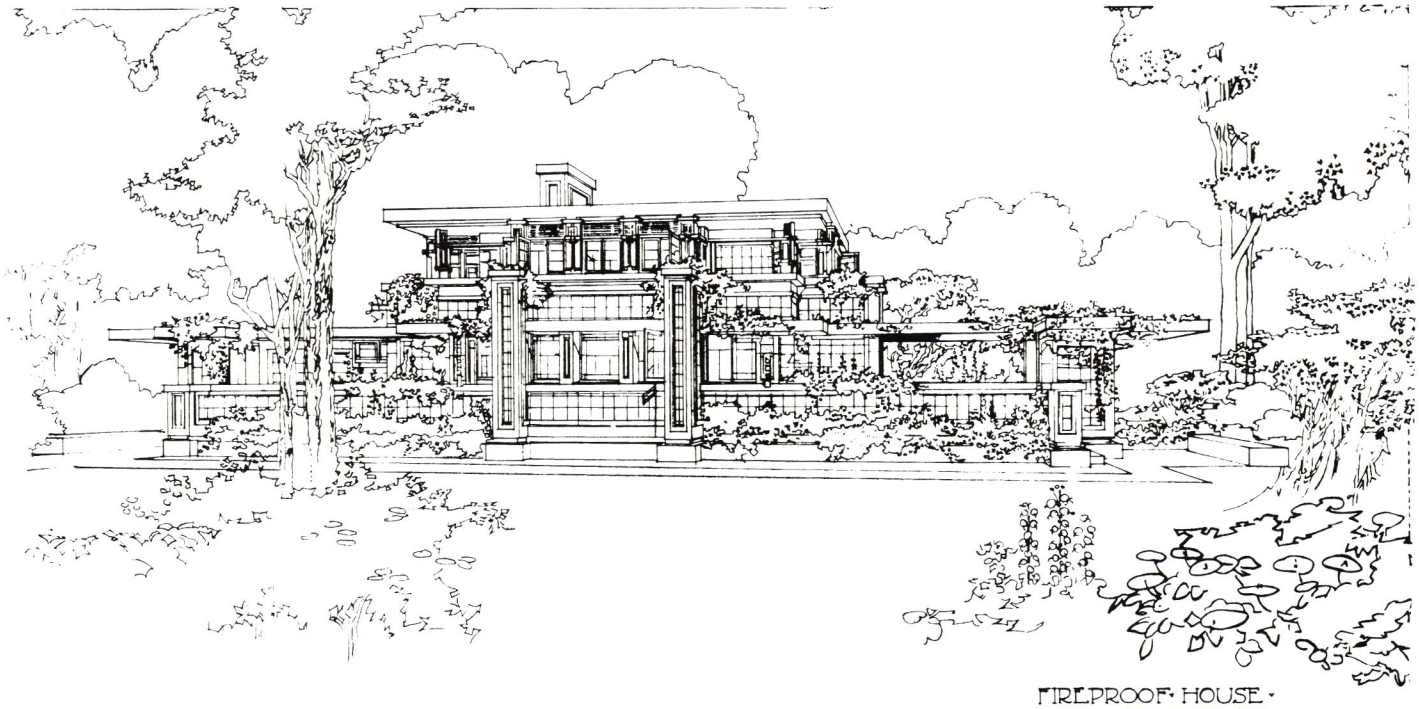
21 Brooks, *The Art Bulletin, op. cit.*, pp. 194-5.

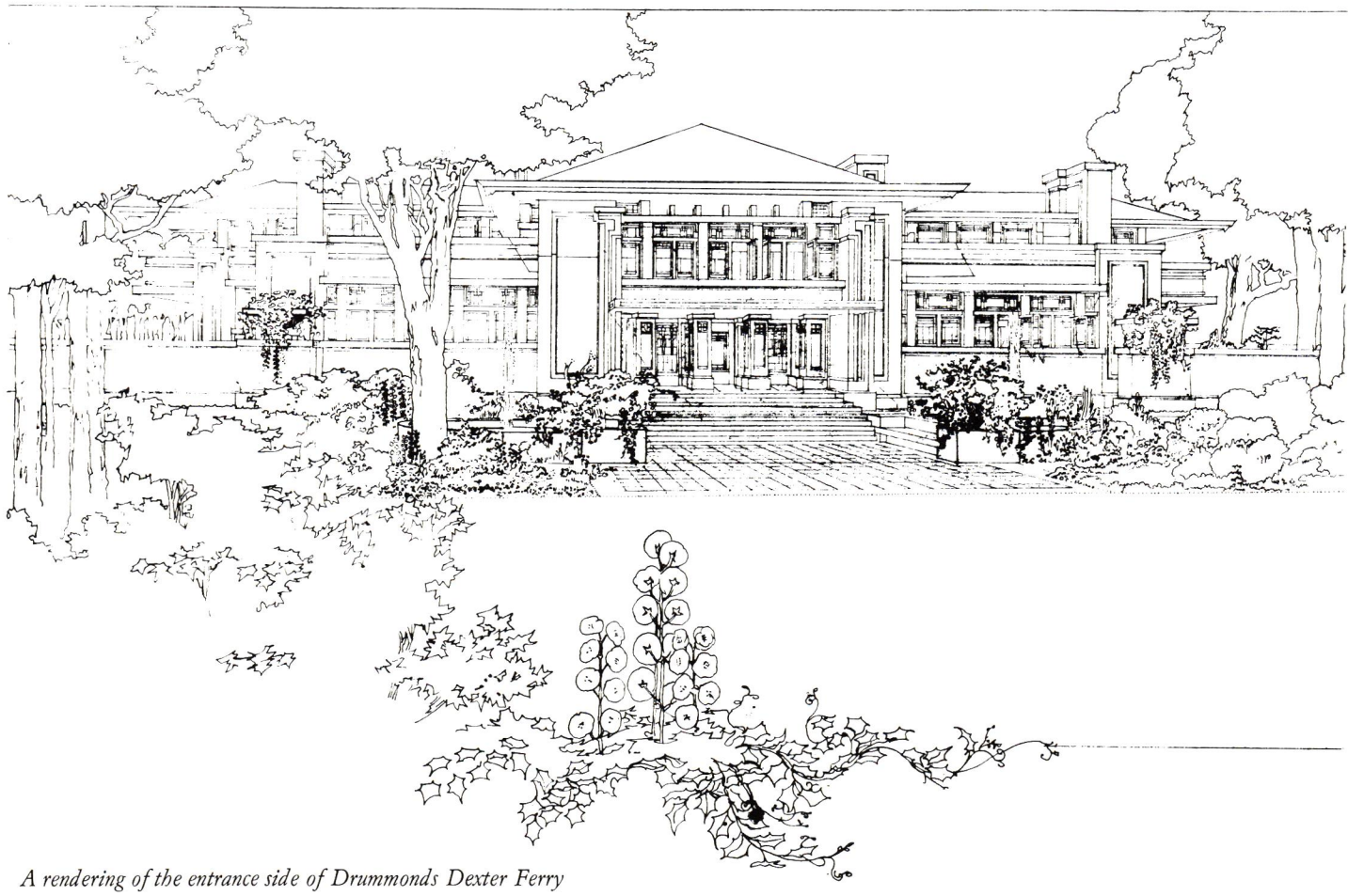
22 *Ibid.*

23 This project identified by H. Allen Brooks as the Dexter Ferry House at Grosse Pointe, Michigan, 1910. Information in letter from Alan Drummond to author, March 27, 1968.



Another view of the residence for Lake Shore. A slightly different version of this drawing appeared in the Chicago Architectural Club Catalog of 1912.





A rendering of the entrance side of Drummonds Dexter Ferry house project of 1910. A marked similarity to drawings done in Wrights Oak Park studio is evident in all of Drummonds work of this period.

ings, without benefit of shading, Drummond relies on his handling of line to define volume and space.

In the Study for the Dexter Ferry House (entrance) can be found a summation of Drummond's design principles especially regarding the relationship of the house to the site, the concern for composition and symmetry, and the very tenacious relation of indoors to outdoors. The house with its horizontal lines, overhanging gables, and projecting balconies tends to interpenetrate the surrounding space, creating a bold equivalence of open spaces, and relation of indoors to outdoors. The entrance which must be approached through a series of steps and pavilions seems to draw one in while at the same time the supporting columns project out. The facade dissolves into windows either recessing or projecting, as well as balconies and terraces further uniting indoors with out. The areas of mass are the corner pylons: solid, supporting, and impenetrable. These areas of mass are very delicately balanced with open areas, creating a rhythm and harmony of space and solid which Drummond strives for continually in his work.

The problem of attribution of "hands" in the work produced by the studio and the difficulties involved is brought out by a statement in Barry Byrne's review of Drexler's *The Drawings of Frank Lloyd Wright:* [24]

> Having been a student under Frank Lloyd Wright from 1902 to 1908, I was working for him while most of the drawings reproduced in the fore part of this book were executed. For example, the drawing of the dormer window addition to the Chauncey Williams House (no. 1) was made as a study by Wright's assistant, William Drummond, who was in charge of this specific operation.
>
> On this occasion Drummond worked at my board, and I watched him make the drawing. The drawing technique in this case was usual for Drummond, who habitually studied work in free hand perspectives. Frank Lloyd Wright, in contrast, because of his extraordinary sense of the third dimension, needed no such crutch when designing.

24 Barry Byrne, "Review of Arthur Drexler, The Drawings of Frank Lloyd Wright," *Journal of the Society of Architectural Historians,* XXII, May, 1963, pp. 108-109.

The Chauncey Williams house was designed in 1895 at a time when neither Byrne nor Drummond was associated with Wright. Drummond does not list this house as one on which he worked. It is of course possible that the dormers were a later addition, but the Village of River Forest does not have building permit records prior to 1908, and neither the present owners nor the archives at Taliesin could provide information.[25]

The relationship between Wright and those working in his Studio apparently generated a great deal of misunderstanding. In a letter written to Drummond during or after his partnership with Guenzel, it is evident that Wright regarded himself as a Master and the other architects of the Studio as students or disciples.[26] Dr. Drummond states that Drummond had believed himself to be a partner.

That Wright thought highly of Drummond is attested to by a quote from an undated letter written to Drummond: " . . . there is only the difference in ability which is far on the side of William in my opinion — over the whole field."[27] Surrounded by very talented people in the Studio in the maturing phase of his career and overshadowed by Wright, it is possible that Drummond did not fully realize the great amount of talent and sensitivity that he possessed.

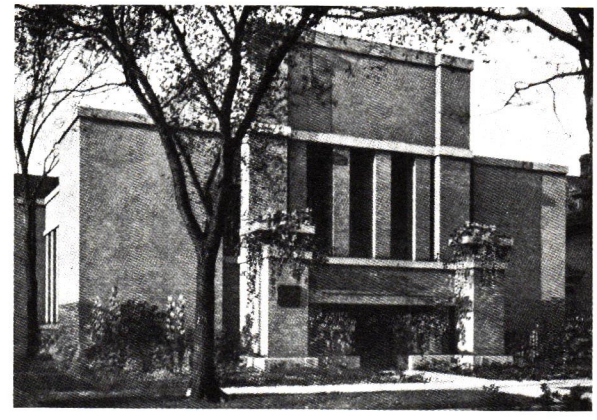
Wright's flight to Europe in 1909 with Mrs. Edwin Cheney (Mamah Borthwick), and abdication of the Studio proved a blow from which Drummond never fully recovered. Wright left the Studio largely in the charge of German born architect Hermann von Holst, and most of the projects were carried to completion by John van Bergen and William Drummond.[28] This includes Drummond's activities in Mason City.[29]

In 1907 Drummond married Clara McCulloch Christian, a woman several years his senior whose first husband had died of tuberculosis. Their union produced three sons: Robert, William, and Alan. The marriage was to prove unhappy, and Drummond in future years was to be burdened by increasing personal and financial pressures.

But from 1907 to 1909, when his architectural talent was maturing, and he was on the verge of independent practice, Drummond must have felt some of the happiness that was to escape him most of his life. Shortly after the Studio disbanded, Drummond went into practice for himself; the next few years from 1909 to 1912 were to prove among the most imaginative and the most fruitful of his career.

A close examination shows that the designs of this early period embody most of the characteristics of his "Prairie style" — his later work shows a refinement of this style rather than a development. Most of Drummond's commissions throughout his career were small, mainly churches and residences. One of his best early designs is for a church in his home suburb of Austin.

The First Congregational Church of Austin (now Our Lady of Lebanon), (5701 West Midway Park, Chicago) was designed in 1908 and is in the tradition of Frank Lloyd Wright's 1906 Oak Park Unity Temple in that it is unorthodox in form. One fundamental difference is that in the Drummond church there is not the ambiguity of interior function found in the Unity Temple exterior; rather the entrance and nave areas are well defined, as are the stair pylons.



Drummonds First Congregational Church of Austin is now called Our Lady of Lebanon. This building is a Chicago Landmark Building.

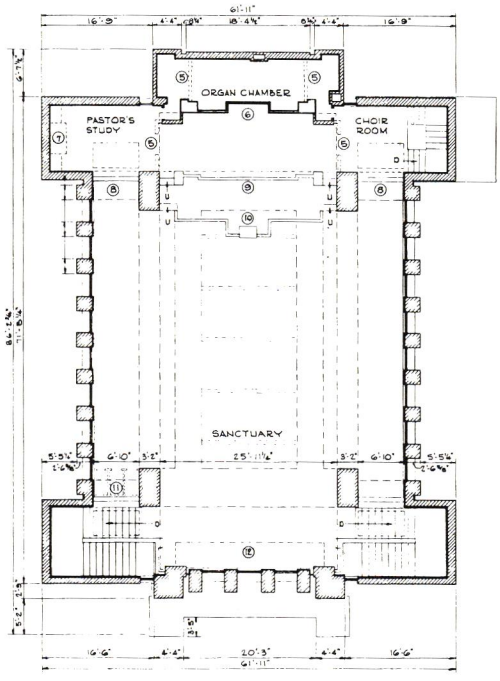
25 Information in letters to author from R. Schroeder, May 2, 1968, and Bruce Brooks Pfeiffer, January 21, 1969.

26 Undated letter from Frank Lloyd Wright to William Drummond in the collection of Dr. Alan Drummond.

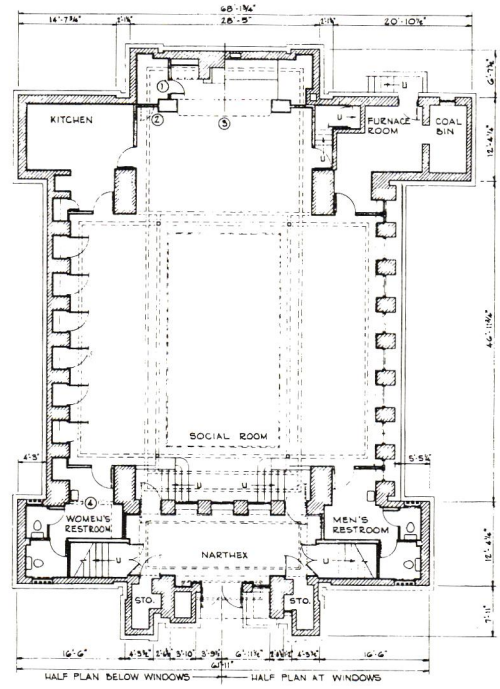
27 *Ibid.*

28 Manson, *op cit.*, p. 213.

29 Robert E. McCoy, "Rock Crest/Rock Glen: Prairie School Planning in Iowa," *The Prairie School Review,* V, Third Quarter, pp. 14-15.



MAIN FLOOR PLAN



GROUND FLOOR PLAN

Above are the ground floor and main floor plans of Drummonds First Congregational Church of Austin. The church has a character very similar to that of Wright's Unity Temple but cannot be in any way considered a copy of that building. Drawing by J. William Rudd for HABS.

The church is rectangular in plan: the corner pylons, the shape of the nave, and the windows all echo the rectangular motif. The sanctuary, reached by stairs, is lighted by a skylight of leaded glass — small, square leaded glass skylights are also located over the two front stairwells and the two rear rooms. These echo the same geometric design of the windows found in the rest of the building. The composition elements of the design relate very closely to one another. The massive and geometrical forms constitute one of the clearest, and perhaps the most powerful, architectural statements that Drummond will make.

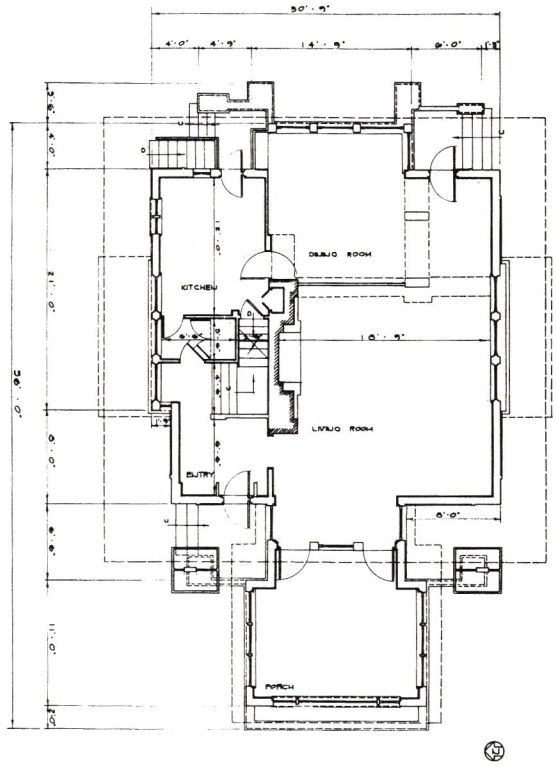
Another exceptional early design is the house at 559 Edgewood Place, River Forest, which Drummond designed for himself and his family in 1909-1910. The design of this house is very much in the idiom of the Prairie School, but at the same time represents an interpretation that is basically his own.

Drummond interpreted the Prairie style in the use of hard, crisp, rectangular design. The exterior textures of his houses were stuccoed plaster painted a buff color and emphasized by contrasting wood trim. The trim also united various areas, giving the design a sense of harmony. Drummond used foliage as a means of softening this hardness of line as can be seen in his renderings and elevations. His own house, as originally conceived, had trees incorporated into plan and porch. Drummond is quoted as saying about his house: "Because I love trees, I bought this lot and snuggled my house among them, so that three big trees are growing through the front porch. I cut a hole in the eaves to make room for one."[30] Drummond also used foliage to accentuate his idea of dissolving the boundaries between the inside and the outside, allowing the tree to interpenetrate the house.

The plan contains the free-flowing space of the living-dining area that is common to the Prairie School. This space is articulated by cornices, railings, clerestories, screens, etc. The scale and division of this area has been carefully designed and controlled by a shoulder high screen separating the living room from the dining area. The screen extends out from the right side of the fireplace and terminates in a post — a characteristic that will be found in many of Drummond's residential designs.

In the Prairie School space is defined, expressed, and used. The expression of the space in which the house exists, reacts against, and defines is integral to the concept of the design. Drummond carries his usage of space into the interior, allowing a continuity of outdoor-indoor space. In a repetition of the exterior theme, oak trim on plaster unites the interior space lending rectilinearity to the design.

30 Peter B. Wight, "Country House Architecture in the Middle West," *The Architectural Record,* October, 1916, p. 292.



FIRST FLOOR PLAN
SCALE 1/4" = 1'-0"

Above is William Drummonds own house in River Forest, Illinois. At right is an HABS drawing of the first floor. This house is essentially a refinement of Frank Lloyd Wrights "Fireproof House for $5,000." done in 1905. Plan and photo by HABS.

Drummond also designed and built window seats, fireplace seats, cabinets etc. into many parts of his home in such a way as to lend an "organic" quality to the room — the space, furniture, detailing, all tend to become a united whole, a total design.

Underlying all this is a sense of symmetry evident in the overall layout of the living-dining space.

Drummond took care in designing his home to accomodate the lighting patterns as described by one-time resident Carolyn Hedlund:[31]

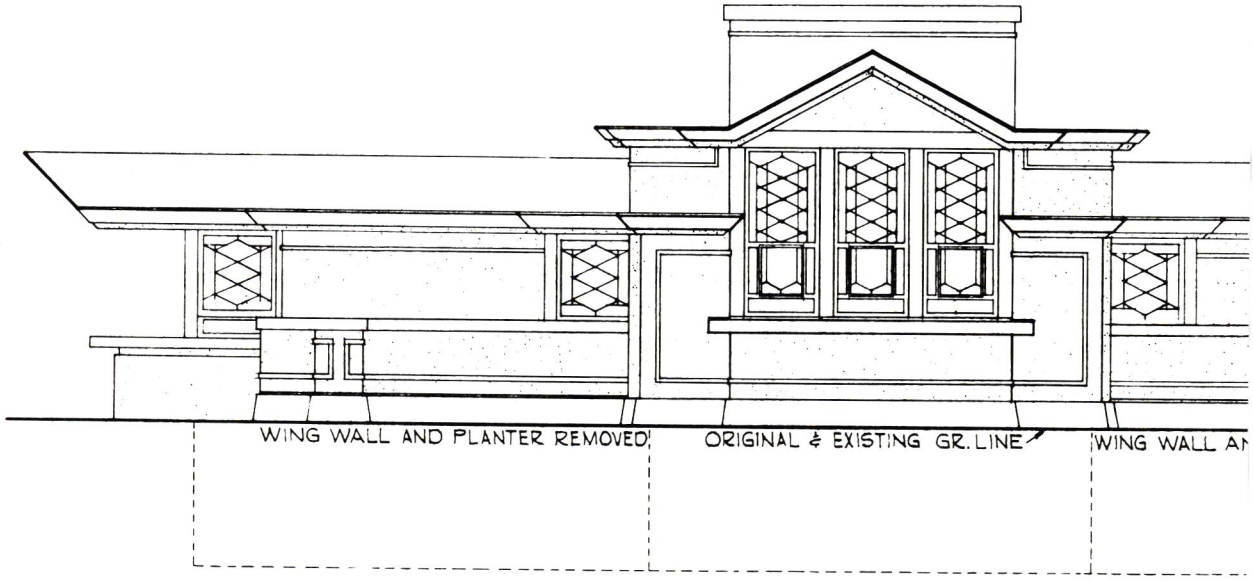
> Mr. Drummond expressed complete awareness of the sun's course and effect within the house by shielding the windows from the hottest rays and allowing the early morning light to penetrate far into the room flooding everything with a marvelous brightness. One can eat breakfast surrounded by sunshine. Interesting patterns of intense light shoot out onto the floor, walls, and furniture when the early morning and late evening rays slant through the geometrically designed clerestory windows. These high windows also yield light when the curtains below are pulled for privacy. Another consideration of importance is the placement of windows in every bedroom to provide views in two or three directions giving excellent cross ventilation.

31 Carolyn Hedlund, "Life in a Prairie School Home," *Prairie School Review,* I, Second Quarter, 1964, p. 13.

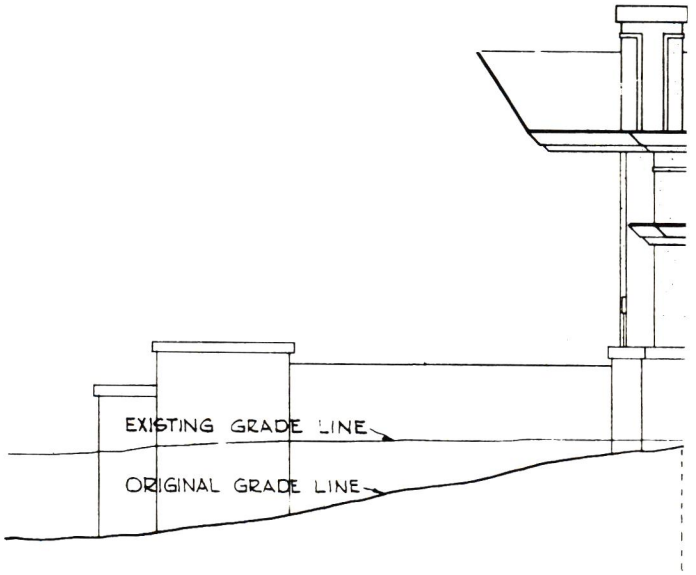
The main entrance, as in most of Drummond's work of this period, was on the side. The treatment of the stairwell was also common to the period, the termination of the staircase into a centrally oriented space eliminated the need for long corridors upstairs. The skylight over the second story landing is lighted by windows placed in between the flues of the chimney mass.

All of Drummond's houses are characterized by imaginative innovations — his care in detailing will be evident throughout his career. In his own home, the fireplace was designed so as to allow heat to escape into the hall, staircase, and master bedroom, when there was a fire in the living room. The master bedroom also contained a fireplace which had grating designed to allow warm air to flow in and to pull cold air out of the room. The bathroom had an enclosed tub of oak paneling and other recessed plumbing long before this was common practice. In the kitchen, Drummond placed the ice box on the outer wall so as to allow the ice man to service the ice box through the wall.

Drummond had a penchant for hidden storage spaces. There is a false bottom in the cabinet over the stairway, which when removed, reveals an area in the chimney mass in which large objects could be stored — even the Drummond children hadn't been

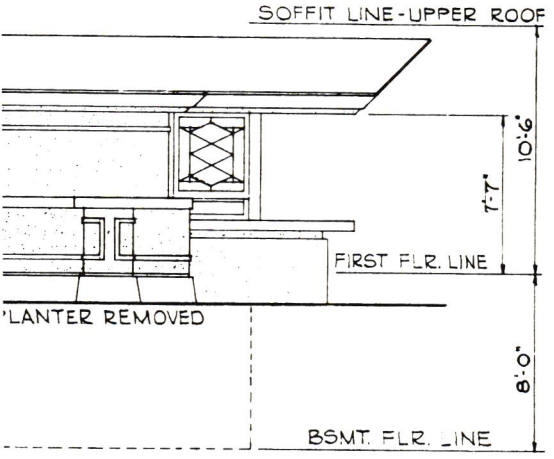


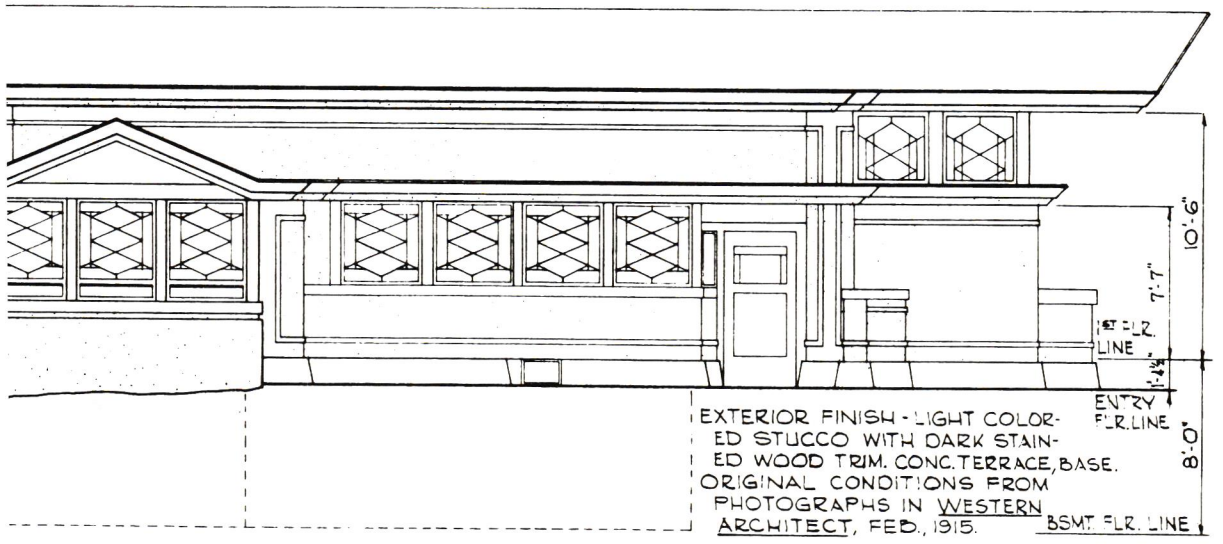
WEST ELEVATION
SCALE: 3/16" = 1'-0"



NORTH ELEVATION
SCALE: 3/16" = 1'-0"

These measured drawings of the Brookfield Kindergarten were prepared by J. William Rudd in January of 1966. The house was measured by Professor Rudd and G.M. Burk in August of 1965. The drawings show the structure as it was built. It has since been somewhat altered in conversion to a private residence. Plans courtesy of HABS.





EXTERIOR FINISH - LIGHT COLORED STUCCO WITH DARK STAINED WOOD TRIM. CONC. TERRACE, BASE.
ORIGINAL CONDITIONS FROM PHOTOGRAPHS IN WESTERN ARCHITECT, FEB., 1915.

JTH ELEVATION SIMILAR)

5' 0 5' 10'

aware of this.[32] Drummond also had a removable concrete slab in the original driveway under which papers could be stored. The secret or hidden chamber is found in almost every house he designed, and reveals an important aspect of his personality. Drummond was a sober, taciturn man, who published little of his thoughts, and kept hidden much of his insight and design philosophy except as is revealed in his work.

One of the more unusual innovations of his home was an intercom system — an installation of a "speaking tube" which is still evident in the second floor hall. It was located on the first floor by the original sink, and extended down into the basement where it came out by the wash tubs.

The open, free-flowing space so typical of Drummond's residential work is also found in the A.W. Muther house located across the street (560 Edgewood Place) from the Drummond house and built

The A. W. Muther house designed in 1912 is located across the street from Drummond's own house in River Forest. Its exterior treatment is much more restrained than Drummond's other work of this period. Photo by Thomas Slade.

in 1912. Most of the details common to Drummond's work are found in this house as typified by the staircase which is enclosed and located to the rear of the house. The space overhead is not a box of air, but instead is broken up by an interpenetration of closet flooring and a staggering of levels. The exterior has less detailing than many of Drummond's residences, and the result is less satisfactory as a unifying element than will be the case in succeeding houses.

Certain design aspects found in Drummond's work such as the reflection of the lines of the prairie in the thin flat roofline can be related to a design philosophy known as the "Prairie style of landscape gardening." This movement was defined by Wilhelm Miller, a horticulturist from the University of Illinois, as follows: "The Prairie style of landscape gardening is an American mode of design based upon the practical needs of the middlewestern people and characterized by preservation of typical western scenery by restoration of local color, and by repetition of the horizontal line of sky which is the strongest feature of prairie scenery."[33] In this pamphlet Miller illustrates several of Drummond's designs. Peter Wight, in an article in the *Architectural Record* of 1916,[34] elaborates on the relationship of Drummond and the landscape movement: "In all probability Drummond is the only architect represented in my present article who has intentionally allowed his design to be influenced by the prairie spirit."[35] Wight quotes Drummond speaking of one of his homes to Professor Miller: "I purposely repeated the prairie line in the roofs. The elder in the back yard echoes the same note."[36]

At this point, Drummond's connection with this particular movement becomes obscure, but it is apparent that he was not only interested, but had a part in the forming of its philosophy. Later he collaborated with landscape architect Jens Jensen on a design for a Danish Old Folks Home.[37]

Among Drummond's commercial designs of this early period is the William M. Grower Apartment project for Woodlawn Avenue in Chicago. The Grower Apartment project illustrated in a rendering in the CAC catalogue of 1911 shows the same hard, linear, design that is evidenced in other Drummond projects. The design of the U-shaped apartments shows concern for the availability of light and air to all dwellers. The corners hold cantilevered balconies; apartments in the end towers also have balconies. Window coursing is indicated on some levels adding to an even more articulated wall surface. The roofs are thin, flat slabs and project over the walls, the windows are somewhat recessed; both giving a play of light and dark to the wall

32 Visit to Drummond home by author and Dr. Drummond, March 23, 1968. Conversation with present occupant, Mrs. Louis Mann.

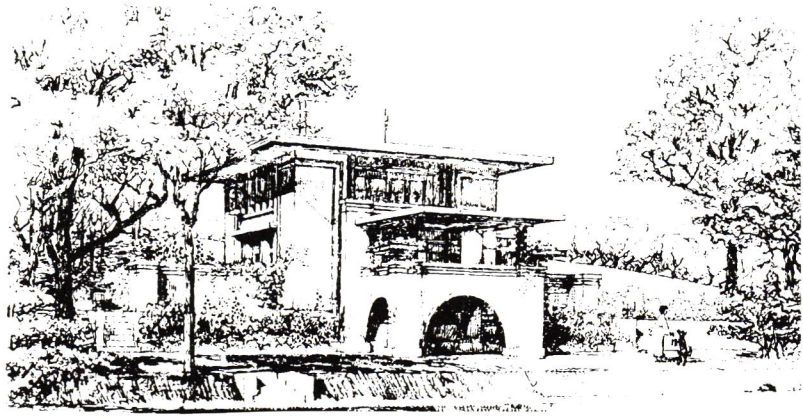
33 Wilhelm Miller, *The Prairie Spirit in Landscape Gardening,* (Illinois Agricultural Experiment Station circulars, no. 184), Urbana, 1915, 32 pp.

34 Wight, *op cit.,* p. 292.

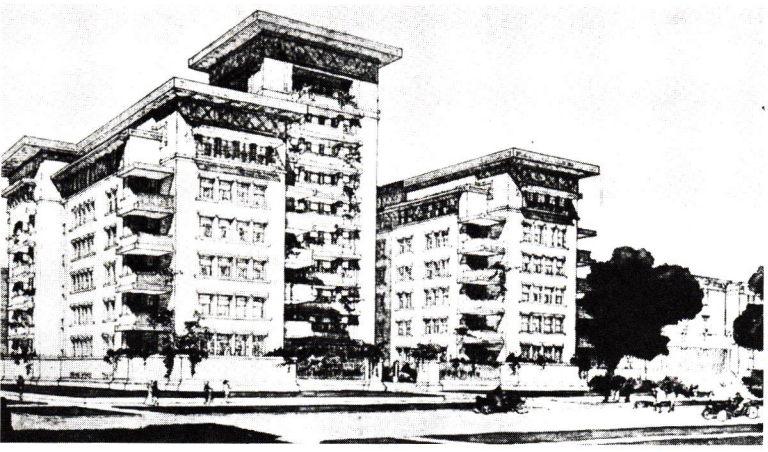
35 *Ibid.*

36 *Ibid.*

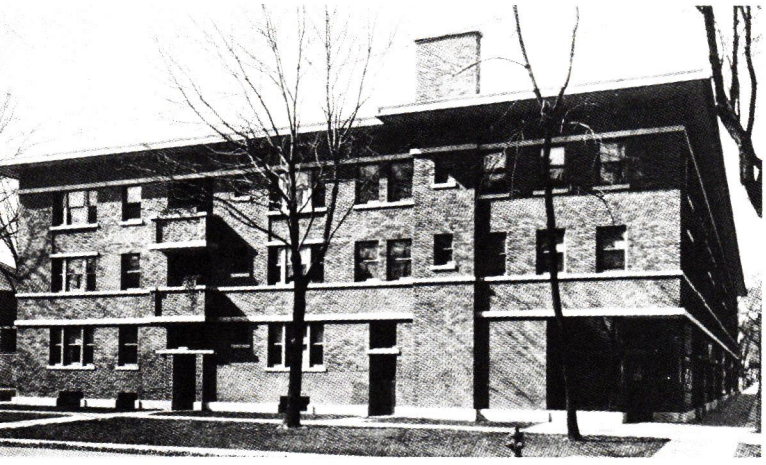
37 Anon., "The Work of Guenzel and Drummond," *Western Architect,* XXI, February, 1915, pp. 11-15.



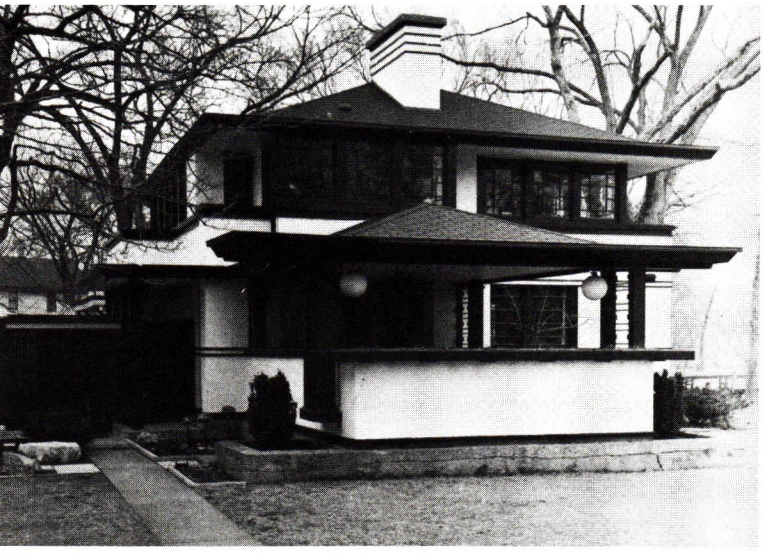
This house is the Gordon C. Abbott residence located in Hinsdale, Illinois. It is similar to Drummond's own home in River Forest. It is often mistakenly identified as Frank Lloyd Wright's W.H. Freeman house which was located a few doors away and which has been demolished. Photo by Thomas Slade.



The William M. Grower Apartment project was designed by Drummond c. 1910. It was to have been built on Woodlawn Avenue in Chicago. CAC catalog of 1911.



The River Forest Bank building, designed by Drummond in 1912, is still in use.



Drummond designed "Thorncroft" for Avery Ward Coonley's wife. The building still stands in Riverside, Illinois. Photo by Richard Nickel.

surface. Plants are drawn in and thus tend to soften the rectangularity of the apartment building. This project is similar to Wright's design for the Warren McArthur concrete apartment house of 1906[38] on which Drummond claims to have worked. However, Drummond's design is more complex and sophisticated.

The River Forest Bank building, corner of Franklin and Lake, (1912) was designed as an apartment and commercial structure using the vocabulary of the Prairie style. The design elements include a flat, overhanging roof echoed by flat, continuous bands of concrete trim which touch the cornice or sill lines of the windows. A series of balconies as well as the projection of the chimney give the wall a sense of movement.

Drummond designed three[39] structures for Queene F. Coonley, wife of Chicago manufacturer and real estate developer, Avery Coonley whose large Riverside estate was designed by Frank Lloyd Wright in 1908.

"Thorncroft" (built c. 1912), 283 Scottswood Road in Riverside was a part of the Coonley Estate and was at one time a teachers' residence of the school founded by Mrs. Coonley and Lucia Burton Morse in 1906[40] based on the Montessori system. "Thorncroft," named for the thornapple and crab apple trees on either side of the house, was occupied by the directress of the school, Miss Helen Erickson and Miss Frances Avery Ward, a cousin who taught in the school, and Miss Ward's mother.[41]

The plan of the house is the least symmetrically conceived and the most irregular plan of the Drummond residences of this period. The present structure has been extensively remodeled, but the original plan and photographs show the usual Drummond features: the side entrance, open porch, large central fireplace, free-flow of space between living room and dining room, the staggered levels of the staircase, and yellow or buff colored stucco with brown trim. One interesting feature of the construction is that the drainage on the porch was so devised that the water would drain off under the moulding (the porch has now been glassed in). Originally the house was softer in appearance due to planting. The roof is slightly pitched and flattened at the edges, suggesting a slight oriental influence. The patterns

38 Illustrated in Hitchcock, *op cit.*

39 In addition to the two buildings discussed, Mrs. Elizabeth Coonley Faulkner believes that Drummond designed the Gardner's Cottage next to Thorncroft. Telephone conversation with Mrs. Faulkner, March 1, 1969.

40 Claudette Olson, "Coonley Estate in Spotlight Again," *Suburban Life,* March, 1964, part 3, page 3.

41 Conversation with Mrs. Faulkner, March 1, 1969.

on the porch supports, as well as lattice projections from the porch ledge, give a patterned effect on the surface as the sun filters through, again softening a hard surface.

In addition to the school in Riverside, Queene Coonley founded the Kindergarten Extension Association, and started several kindergartens throughout the area. [42] One of these designed by Drummond was the Brookfield Kindergarten (3601 Forest Avenue) of 1911, now remodeled as a private residence. The building is T-shaped in plan with triangular projecting eaves which flatten at the ends. The long, low overhang of the eaves, and the emphasis on horizontality makes this one of the most handsomely proportioned of the Prairie School designs. The emphasis is on geometrical form, accentuated by wood trim detailing. From original photographs, it can be seen that the kindergarten was designed with trees very close to it, and with plants flowing out of planters originally located as window boxes. There were also wing walls with planters extending north and south of the entrance which have now been removed.

The gabled roof — oriental in feeling — is reminiscent of the Hickox and Bradley houses of 1900 which Drummond claimed to have designed for Wright.

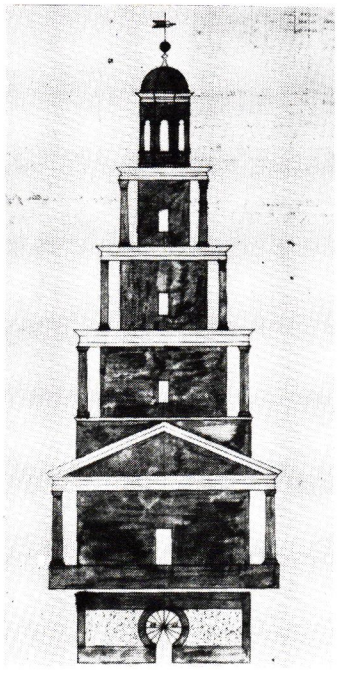
42 *Ibid.*

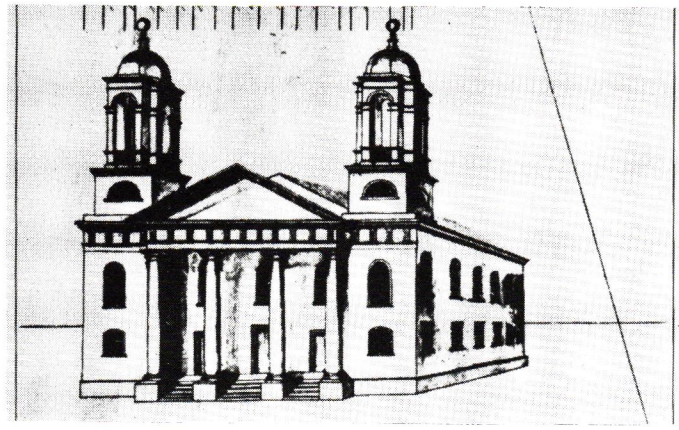
There is a rhythm of horizontal and vertical, thick and thin lines as well as a symmetricality in the design. Perhaps because he was designing an institutional building as opposed to a residence, Drummond felt free to impose a rigidly symmetrical ordering, even to the rear elevation. The nature of the kindergarten also allowed Drummond to design the interior as one free-flowing space, with a fireplace dominating the rear wall. The interior space was accentuated by wood trim. The high pitched ceiling, the varying ceiling heights, the triangular leading of the window panes, as well as the contrast of the texture of wood, stucco, and brick contributed to the interplay of form that was to result in one of Drummond's finest designs.

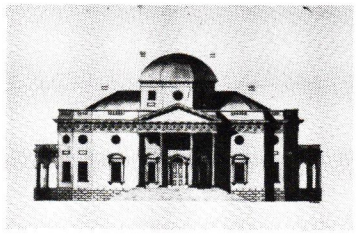
Thus William Drummond had, by the age of 36, formulated the basic mature design idiom which he would continue to apply to architectural projects for the next several years. No longer in the office of Frank Lloyd Wright and not being particularly adept at business matters, it is not unusual that he sought a partner. In 1912 he joined Louis Guenzel to form a partnership, and during the next few years his ability as a designer was to have very nearly free hand. The partnership lasted only a short time but it is for the work done during these years that Drummond is most often cited.

The practice of Guenzel and Drummond and some of the work of Drummond's later years will be covered in the next issue of ***The Prairie School Review.***

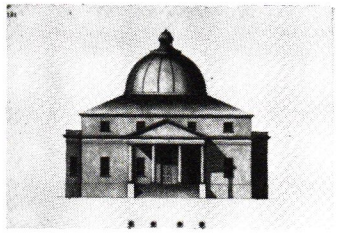
The Brookfield Kindergarten as it appears today. Photo by Richard Nickle.

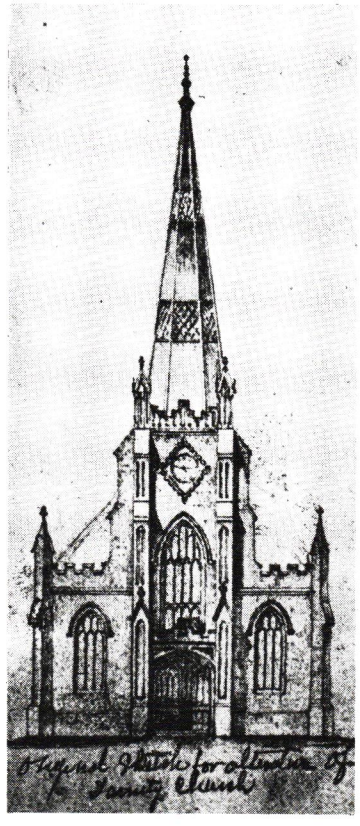


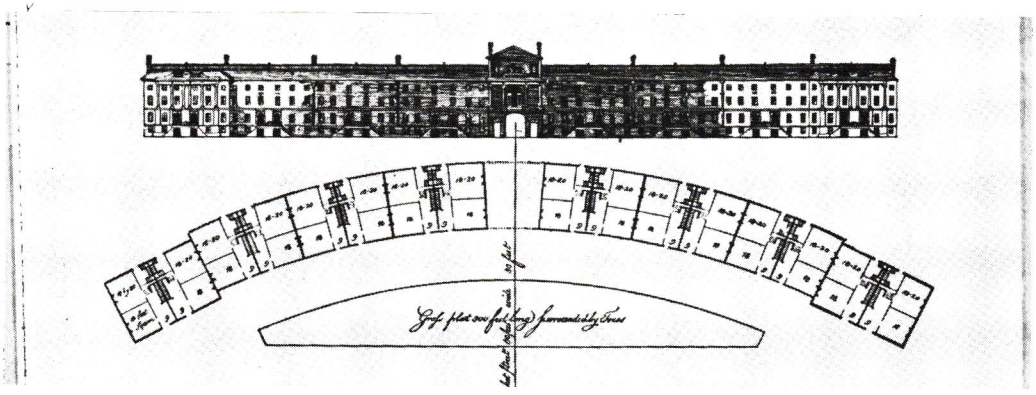




Architecture







THE ARCHITECTURE OF COUNTRY HOUSES

Including Designs for Cottages, Farm Houses, and Villas, with Remarks on Interiors, Furniture, and the Best Modes of Warming and Ventilating

By **Andrew Jackson Downing**

New Introduction by **George B. Tatum,** *University of Delaware*
A reprint of the 1850 edition $15.00

RURAL ESSAYS

By **Andrew Jackson Downing**

New Introduction by **George B. Tatum,** *University of Delaware*

A reprint of the 1853 edition, with a supplement of additional essays by **Downing** from *The Horticulturist.* $15.00

VILLAS AND COTTAGES

A Series of Designs Prepared for Execution in the United States

By **Calvert Vaux**

New Introduction by **Henry Hope Reed,** *Curator of Central Park*
A reprint of the 1857 edition $15.00

THE BEAUTIES OF MODERN ARCHITECTURE

By **Minard Lafever**

New Introduction by **Denys Peter Myers,** *Historic American Buildings Survey*
A reprint of the 1835 edition $17.50

RICHARD UPJOHN, ARCHITECT AND CHURCHMAN

By **Everard M. Upjohn**

A reprint of the 1939 edition $12.50

CHARLES BULFINCH—Architect and Citizen

By **Charles A. Place**

A reprint of the 1925 edition $17.50

THOMAS JEFFERSON, ARCHITECT

By **Fiske Kimball**

New Introduction by **Frederick D. Nichols,** *University of Virginia*
A reprint of the 1916 edition $80.00

AUTOBIOGRAPHY OF JAMES GALLIER, ARCHITECT

By **James Gallier**

New Introduction by **Samuel Wilson, Jr.**
A reprint of the 1864 edition, with supplementary photographs $17.50

DA CAPO PRESS
A division of Plenum Publishing Corporation
227 West 17th Street, New York, N. Y. 10011

Sullivan and The University of Michigan

by Edward J. Vaughn*

Louis Henri Sullivan.

The author of this essay is currently studying American Art History at the University of Michigan in the American Culture program. Mr. Vaughn is presently working on a manuscript regarding existing Ann Arbor, Michigan architecture and its historical development.

For many people Louis Henri Sullivan (1865-1924) is far too easily dismissed as the architect who phrased "Form follows function," as his motto. In an age of innovation, Sullivan was no mechanical functionalist, but an ingenious artist who clearly understood that each project posed a unique problem requiring an individual solution. Sullivan creatively designed his structures so that each projected its own character and stood independent of the other works which came successfully from his board, such as the Wainwright Building of 1891, the Chicago Auditorium and the Walker Warehouse both of 1889.

Sullivan maintained an immensely prosperous practice until the Chicago World's Fair of 1893. During his middle years, he fell victim when the public succumbed to the storm of eclecticism resulting from the White City's success. Bitterly, this master felt the Fair was a disaster and said its negative influence would "last for half a century from its date, if not longer." Although there is some truth in his observation, we are today aware that the architectural scene was not nearly as bleak as Sullivan saw it.

Concomitant with the Exposition's success and the depression following on the failure of the National Cordage Trust in the spring of 1893, the firm of Adler and Sullivan felt the pressure and finally split in 1895.[1]

Sullivan's last major commission came in 1899 when the Chicago drygoods firm of Schlesinger and Mayer asked him to create the building now housing the Carson, Pirie Scott & Company. He worked intermittently on this commission which was only completed in 1904. He then turned to the country towns of the Middle West where nine small commercial blocks and banks in Minnesota, Ohio, Wisconsin, and Iowa illustrate his struggle for survival. Although his practice dwindled to an infrequent commission (approximately one per year), there was no decline in the quality of his designs.

An avid reader and constant writer, Sullivan often turned to print, particularly in his later years when commissions were fewer and fewer. Among his published works are his collection of articles known as the *Kindergarten Chats* (1885-1906), *Democracy A Man-Search* (1906-1908), and *The Autobiography of an Idea* (1920), in addition to other articles which appeared in the *Architectural Record.* He often lectured and read papers to professional organizations.[2] Although his primary interest was to continue as a practicing architect, he realized the importance and influence (as well as the shortcomings) of educational institutions.

When in 1905 the University of Michigan proposed to re-establish a chair of architecture in their Department of Engineering,[3] surprisingly, one of

1 Six months after the firm dissolved, Sullivan, belligerent and insulted, would not take Adler back when his partner of fifteen years wished to resume their relationship.

*The author would like to express his appreciation to Wayne Andrews of Wayne State University, Detroit, Michigan for his encouragement to pursue this project.

2 In 1902, Sullivan read before the Architectural League of America, an essay on "Education." See: Louis Sullivan, *Kindergarten Chats,* New York, 1949.

3 The first Professor of Architecture at the University of Michigan was William Le Baron Jenney (1832-1907) who was

LOUIS H. SULLIVAN
ARCHITECT
1800 AUDITORIUM TOWER
CHICAGO

December 15,1905.

James B. Angell, Pres:,
University of Michigan,
Ann Arbor, Michigan,

Dear Sir:--

Permit me for a few moments to intrude upon your valuable time.

I have learned,only today, that it is the purpose of the University to establish a School of Architecture.

In view of the incontestable philosophic, and practical, truth,that the Schools of Architecture now existing in this country are not only worthless to a democratic people, but suppressive of their best interests, and of that natural art of expression which should be theirs, but which cannot find form under the present feudal regime now swaying those schools: I feel compelled to address you.

I am deeply impressed by the fact that a unique opportunity is now presented to you,to found a school in which the real, the vital principle underlying and permeating a genuine Architectural art shall be set forth simply, clearly and free from the pedantry, dilettantism,and artificialities of our current substitute for culture.

Your University enjoys the admirable freedom of an

LOUIS H. SULLIVAN
ARCHITECT
1800 AUDITORIUM TOWER
CHICAGO

Institution founded and supported by the people. It is but natural, therefore,that its objective should be the real conservation of the interests of the people, and the liberation,nurture and discipline of their natural thinking powers.

The views of which I here hint in outline have formed the thesis of my life-study. The results of such study are freely at your disposal, should you care to seek my counsel.

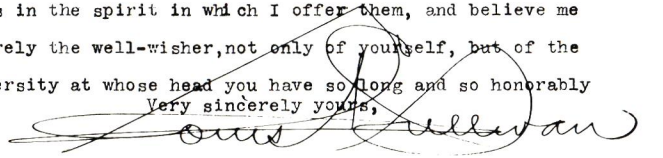
I am thus taking the liberty to bring myself to your notice, because I assume that it is perhaps the only means by which you are likely to learn of my existance,(notwithstanding my international reputation as an Architect) or be put on the track of the life-thought that I have given to the development of a democratic architecture in a democratic land.

I view with much perturbation of spirit the swift and complex drift of our people toward a feudalism fundamentally menacing to their eventual interests and their happiness. I would ask you, therefore,to do perhaps more than your share in resisting this unfortunate tendency; and, in your new undertaking, to assist in directing the thoughts of the people into their proper and natural channels.

I trust you will do me the kindness to accept these suggestions in the spirit in which I offer them, and believe me very sincerely the well-wisher,not only of yourself, but of the great University at whose head you have so long and so honorably stood.

Very sincerely yours,

LHS-HG.



the applicants was Louis Sullivan, then 49 years of age. His letter to James Angell, the President of the University, written from his office in the Auditorium Tower is reproduced here in its entirety.[4]

The implications of the letter are many. Chief among them is the fact that a midwestern university recognized the fact that architects had to be trained locally, not just in Europe. In addition, one of the country's strongest architects was committed to certain ideals that he would not desert for popular success. He desired to stress these orginal principles formally in an established institution. Sullivan sincerely exhibited a sound and severe interest in revamping the architectural educational system.

Sullivan wrote to James Angell on the very day he learned of the position. Needless to say, he was not appointed. Less than two months later, in February of 1906, Emil Lorch (1870-1963) was given the chair with a contract to commence in October of that year. It is not known how widely the University advertised the position, nor how many applications were received other than those of Lorch and Sullivan. Furthermore, since Angell corresponded in longhand, there is neither a carbon nor a copy of any letter he may have sent to the architect. It appears that Sullivan, who was not awarded the position, did not keep any correspondence from Angell.

Pertinent to architectural history is the fact that Sullivan expressed an interest in directing his abilities toward lecturing architecture students. Whether or not he would have been successful is a matter of pure speculation. His attitudes toward democracy and democratic application to architecture are clearly expressed in *Democracy A Man-Search* which he drafted, revised and completed between 1906 and 1908[5] — some two years after he applied to the University of Michigan.

Sullivan's tragic life after 1907 is well known[6] and was perhaps prophesied by Sullivan, himself, in his letter to Angell, when he wrote "it is perhaps the only means by which you are likely to learn of my existance, (notwithstanding my international reputation as an Architect) ..."

We could interpret that statement to mean "availability," but even then one can not be certain. No doubt, Louis Sullivan felt the pressures of failure even then, when after the tremendous success of the 1880's and 90's, his practice declined to what he considered a few relatively minor commissions, namely the series of midwestern banks — his "jewel boxes." The first of these, the National Farmer's Bank (Owatonna, Minnesota), now the Security Bank and Trust Company, was completed in 1907-08. The last part of his life centered around these commissions and his writing.

His published concepts are certainly recognized as a major part of his contribution to architecture.[7] Hugh Morrison even goes so far as to suggest that his writings on architecture have been more influential on the contemporary architecture than his buildings.[8]

Whatever, Sullivan's interest in the University and, ultimately, education, which is revealed in this letter, does reinforce his attraction to lecturing and writing.[9] Sullivan could easily have continued his then small practice in addition to teaching obligations. However, the stimulating university atmosphere would have, perhaps, allowed him an opportunity to record more of his valuable opinions than he was otherwise moved to do. The above succinct and brief statement of his ideology, if nothing else, documents Sullivan's need and determination to stay within his profession even in a capacity obviously not his first choice.

---

appointed in 1876. It appears that in these early days, instruction of architecture was in a precarious financial position. Although far more students attended the classes than were anticipated, Jenney's teaching activities were suspended in 1879.

Louis Sullivan had worked some six months in Jenney's office in 1873. No doubt, Jenney's attitude toward architectural instruction influenced Sullivan somewhat. Sullivan left Jenney's office in the summer of 1874 to attend the École des Beaux-Arts in search of other fixed principles. He was not satisfied and left after two years.

4 Correspondence of President Angell, December 15, 1905, Michigan Historical Collections, University of Michigan. Note: the writer is indebted to the unpublished rough-drafted "Paper of 1965 of Wells I. Bennett, Professor of Architecture at the University of Michigan concerning the development of the University of Michigan campus, 1840-1942, (Typescript)," in which this letter was first mentioned but not documented. Professor David Huntington, History of Art, University of Michigan, directed the writer's attention to this unfinished work. Dr. Robert M. Warner, Director of the Michigan Historical Collections and his staff were extremely helpful in aiding this research.

5 Louis H. Sullivan, *Democracy A Man-Search*, Detroit, 1961. p. ix.

6 For the fullest and most factual account of his life, see Willard Connely, *Louis Sullivan As He Lived,* New York, 1960.

7 Louis Mumford, *Roots of Contemporary Architecture,* New York, 1952. pp. 74-81. See also, Sigfried Giedion, *Space, Time and Architecture,* Cambridge, 1963. pp. 273-274, 359-360.

8 Hugh Morrison, *Louis Sullivan,* New York, 1952. p. 268.

9 Emil Lorch and Louis Sullivan were friendly colleagues. Lorch invited Sullivan to the University of Michigan to speak on occasion and Sullivan allowed Lorch to bring students to his office in Chicago where they browsed in his library, which had not at that time been dispersed. See: Leonard K. Eaton, "The Louis Sullivan Spirit in Michigan," *Michigan Alumnus Quarterly Review,* Vol. LXIV, (May, 1958), pp. 216-217.

Book Reviews

FRANK LLOYD WRIGHT: The Early Work, by C. R. Ashbee. With a new Introduction by Edgar Kaufmann, Jr. Horizon Press, New York, 1968. 144 pp., illus., $15.00.

The famous Wasmuth edition of 1911 has now been reissued, and in such a manner as to be more useful and servicable than before. The original title, *Frank Lloyd Wright: Ausgeführte Bauten*, had, of necessity, to be changed since "Executed Work" would, today, imply that the contents covered Wright's entire life span rather than only the dramatic prairie years. Therefore the new title: *Frank Lloyd Wright: The Early Work.*

When originally published in Berlin this volume, with over 200 photographs and plans, served to compliment the magnificent and lavish hundred-plate folio of drawings and plans illustrating Wright's work which Ernst Wasmuth had published the previous year. Being smaller, less costly, and illustrated with photographs rather than only drawings, the later had relevance for a broader audience than did the profession-orientated folio. Yet the two publications, taken together (and both now reissued by Horizon Press), had a profound effect on European architectural design, particularly in Holland and Germany where their impact was immediate and profound and served to offer confirmation and direction to designers of the most significant European architectural movements of that day. One need only look at the plates of Unity Temple on pages 3 and 11, or the Larkin Company Administration Building on page 129, to realize the significance of this book for the European mind.

But the book is not merely a document in the history of modern architecture; it is a splendid and perhaps the best single source of photographs of Wright's early work, here presented in a more servicable form than existed in the original. As a reissue it incorporates three major changes which would have been impossible in a facsimile. These are a new Introduction, an English rather than German text, and a slightly larger format which allows all illustrations to be printed horizontally.

The quality of the reproduced photographs (which in several cases were made from original prints) is certainly on a par with the original edition; in some instances the new plates are clearer, and only rarely are they less distinct. The pagination and order of presentation of the 1911 edition is retained, yet all illustrations are printed horizontally, therefore making it unnecessary to constantly turn the book as one views the material. An enlarged format makes this possible without reducing the size of the plates. And as these illustrations are the real *raison-d'être* of the book, it is a factor of utmost importance.

The text is of secondary importance compared to the plates, serving only in the most general way as an introduction to the work of Wright. Significantly, however, it was written by Charles R. Ashbee, the English arts-and-crafts designer whose friendship with Wright had begun during an American visit in the winter of 1900-01. The choice of Ashbee as author was most appropriate because of the seminal importance of the English-derived movement for both Wright and for the European modernists; Ashbee, therefore, ideally served as a go-between with respect to the American architect and the German publisher and his public. Ashbee's short text, however, is only hesitatingly appreciative of Wright's work, which is certainly not understood at its most profound level. Wright's greatest contribution to twentieth century architecture was in terms of plan and interior space, a fact in no way comprehended by Ashbee who spoke only of the "nobility of plan" achieved by Wright which has "the cleanness and simplicity we see in the planning of Gothic houses, or in the work of Bramante."

Only with reservations did Ashbee accept the work of Wright, the obstacle for the Englishman obviously being the lack of ornament; Ashbee mentions William Morris' praise of "noble decoration" and suggests that he, Ashbee, would like "to clothe (Wright's buildings) with a more living and tender detail," while not desroying the "carcass" of the structure or its form. This attitude was more prevalent then than we now generally suppose. Montgomery Schuyler, the much heralded architectural critic of that time, promulgated the same thesis when he reviewed the 1910 Wasmuth folio for the *Architectural Record.* Louis Sullivan, with his ornament to decorate structure, could be more readily accepted in the post-Ruskinian era than could Wright — who allowed structural forms to serve simultaneously as their own ornament.

In the edition of 1911 Ashbee's text was published in German. In the Horizon edition the text is printed in the original (English) language from which the German was a translation. In so doing the publisher made a fascinating discovery: a substantial portion of the text was not by Ashbee! Interloped into his discourse were extensive passages, interpretive and nationalistic, which have been separated from the Ashbee contribution and printed, in the original German, at the end of the authentic English text. This, indeed, is a nice contribution to scholarship.

The third major modification in the Horizon edition is a new Introduction by Edgar Kaufmann,

Jr. which helps establish for the reader the aims and impact of this book and its significance for modern architecture. For those approaching Wright's work through this publication, Kaufmann has paved the way so that both the book and the work of Wright become a more rewarding experience.

In conclusion, therefore, *Frank Lloyd Wright: The Early Work* is a most welcome publication. It has more to offer and is better presented than the rare original, and as the original (which henceforth should be only on locked shelves) it is a basic work for any study of Frank Lloyd Wright.

Reviewed by H. Allen Brooks

ARCHITECTURE IN CHICAGO AND MID-AMERICA, A Photographic History, by Wayne Andrews. Atheneum, New York, 1968. 189 pp., $20.00.

Mr. Andrews' first publication consisting primarily of selections from his remarkable collection of photographs of American architecture is a generous response to a real need. Now, those who do not have access to his thousands of architectural photographs will be able to gain an idea of the excellent quality as well as the wide range of his work.

He is one of the top architectural photographers in this country and one of the few who are, also, architectural historians.

Basically, the photographs are descriptive, and the dramatic in them is secondary. They show a building's style, setting, condition, and, where possible, the material used in its exterior construction. Many of them are beautiful and of excellent quality.

Among the very best are Saarinen's John Deere and Co. Headquarters (pp. 157, 158), architect Alden B. Dow's residence (p. 107), and Yamasaki's McGregor Memorial Conference Center at Wayne State University (p. 172).

Mid-America as Mr. Andrews uses the term is the seven midwestern states and St. Louis. The period he deals with extends from the 1830's into the 1960's.

The coverage of the earlier decades — between 1830 and 1880 — is very good, and all the major styles then prevalent are in evidence. Because the architecture of these years is especially vulnerable to bulldozers, it was provident of Mr. Andrews to include so much about it to see and to study.

Another section covers in excellent fashion the Chicago architectural boom from the 1880's on.

Lesser known architects are introduced in sections about Harvey Ellis, Alden B. Dow, and "Eclectics in the Middle West."

The great amount of Wright's work included — both early and late houses — vividly points up the variety in his designs. On the other hand, the 13 plates depicting Mies' work give a persuasive impression of sameness.

Only two photographs fail to do justice to the structures they depict. The plates — one of the Monadnock Building and the other of the Robie House — are not recent enough.

Both buildings look much better today than when the pictures were taken. The Robie House has undergone a great deal of renovation lately, and the bushes which obscured it have been removed.

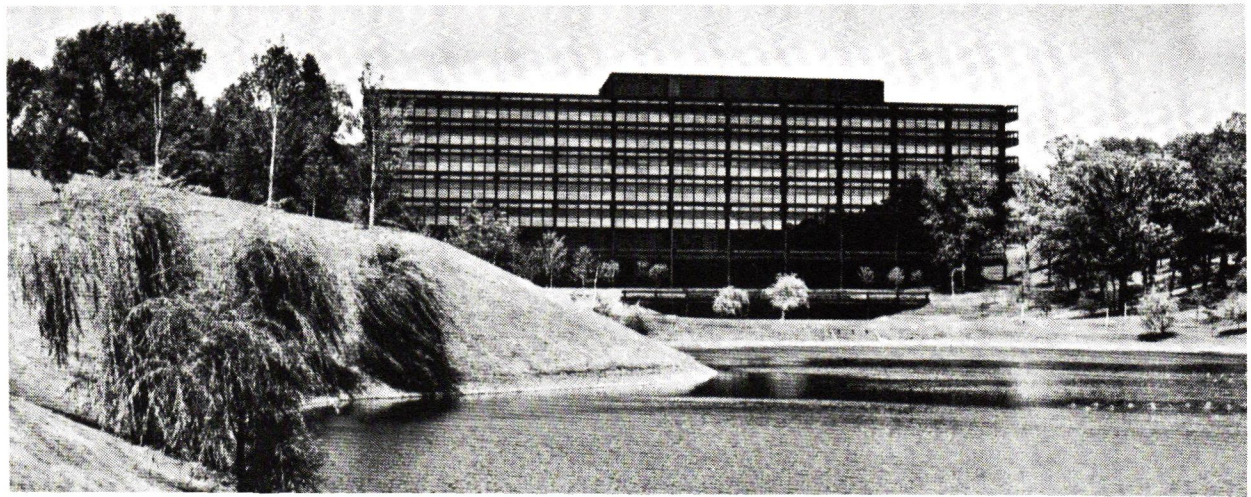
And were one to drive for perfection the second use of a photograph of the frame of Sullivan's Auditorium theater stage, which is used both as the frontispiece and on p. 47, would be eliminated to make space for another view of the theater.

Though the book is composed of plates, its introductory essay is by no means of minor importance. I recommend it highly for the historical background it provides, for its wit, and, above all, for its applications of a needle to some cherished architectural balloons.

Of the 31 photographs not by Mr. Andrews, most are of buildings no longer standing. The captions for the plates are short and factual. Incidentally, some of the dates given do not agree with those given by other authorities.

There is a very good bibliography and a complete index. (Note: the address of the Prairie School Review given is no longer correct.)

Review by Ruth Philbrick
Epstein Archive, Department of Art
University of Chicago



Preview

The major article in the next issue of *The Prairie School Review* will be the second part of Suzanne Ganschinietz's work on William Drummond. She will cover his partnership with Louis Guenzel and the buildings he did in later life alone. Many previously unpublished designs will be illustrated in this important article.

Edward Vaughn will also be represented again with another interesting article concerning Louis Sullivan and his relationship with the University of Michigan.

Several books will be reviewed including:

Chicago on Foot
Ira J. Bach

Chicago's Famous Buildings (New Edition)
Edited by Arthur Siegel

Our readers are invited to suggest or submit articles for possible publication in *The Prairie School Review.* Often the editors are able to assist in the preparation of articles or illustrations. Furthermore, we maintain files on all phases of the Prairie School and its practitioners. We appreciate receiving obscure bits of information and will return any material submitted if so desired after we make copies for future reference.

We will also continue to publish items of general interest concerning preservation of historic buildings and about the development of the modern movement in architecture. Letters to the editor are invited and will be published when appropriate.

A Wright Bibliography

The Oak Park Public Library has just published an 8 page list of the holdings in the library's Frank Lloyd Wright Collection. Included in the new list are a number of rare editions of books by and about Frank Lloyd Wright, foreign language editions, pamphlets, periodicals, and films. The list is available for $1.00 which includes postage and handling charges. Write: PUBLICATIONS, Oak Park Public Library, 834 Lake Street, Oak Park, Illinois, 60301.

Letter to the Editors

Sirs:

I was flattered by your review of my book, **Chicago: an Extraordinary Guide.** On the question of the quibble as to the architects of the 333 North Michigan Avenue building, that was the subject of much discussion between the late Richard Cabeen, historian for Holabird and Root, and myself, and he was my authority. I have since rechecked with Mr. Frank Stengel, of the same firm, who carefully dug out the following information for me: the working drawings of the 333 building were signed by Holabird and Roche and dated 1927. Martin Roche died in April of the same year. The firm was immediately reorganized as Holabird and Root but since the drawings had been started, the construction of the 333 building in 1928 continued under the original firm name of Holabird and Roche. The designer of 333 was John Root; hence, the award plaque in the lobby of the 333 building reads Holabird and Root.

Parenthetically, let me say that the above almost monumental confusion is no fault of Mr. Stengel's. He and several of the senior partners of the firm agree that the 333 building was not only constructed during a transitional period but that you can argue about it either way.

Jory Graham

Selected Bibliography

Condit, Carl W. *The Chicago School of Architecture, A History of Commercial and Public Building in the Chicago Area, 1875-1925.* University of Chicago, 1964.

Manson, Grant Carpenter. *Frank Lloyd Wright to 1910 — The First Golden Age.* Reinhold, New York, 1958.

Peisch, Mark L. *The Chicago School of Architecture, Early Followers of Sullivan and Wright.* Random House, New York, 1964.

Yoemans, Alfred B. *City Residential Land Development.* University of Chicago, 1916.

Brooks, H. Allen. "Frank Lloyd Wright and the Wasmuth Drawings," *Art Bulletin,* (June 1966).

_____. "The Prairie School: The American Spirit in Midwest Residential Architecture." Unpublished doctoral disertation, Northwestern University, 1957.

Catalogue of the Annual Exhibit of the Chicago Architectural Club, Chicago, 1901, 1902, 1911, 1912, 1915.

Drummond, William. "Of Things of Common Concern," *Prairie School Review,* (Second Quarter 1964). First published in *Western Architect,* (February 1915).

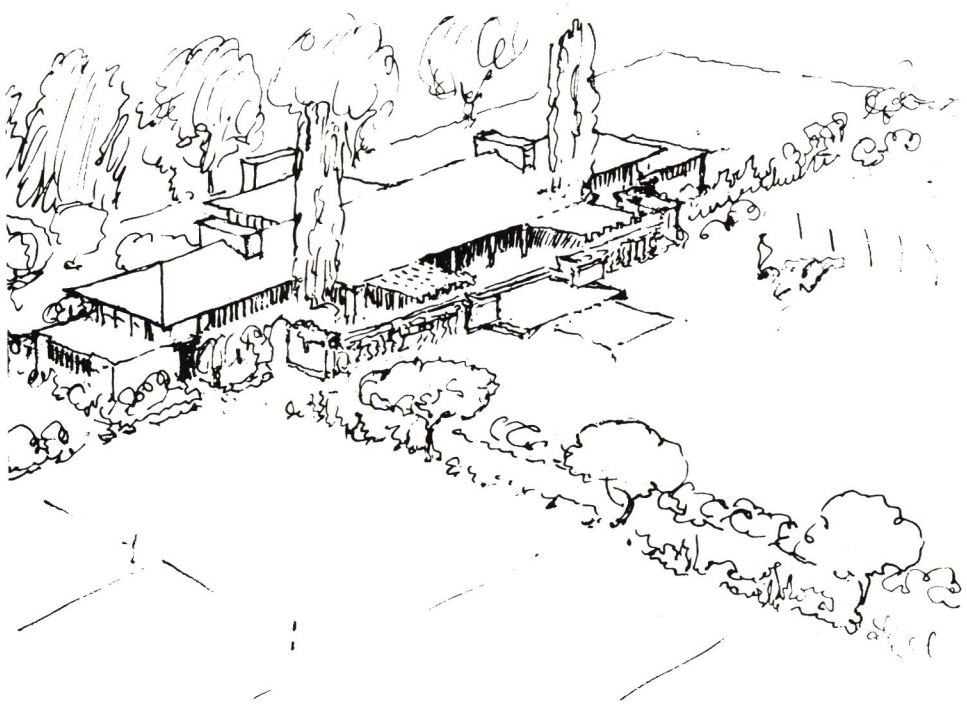
Hasbrouck, Wilbert R. "The Architectural Firm of Guenzel and Drummond," *Prairie School Review,* (Second Quarter 1964).

Miller, Wilhelm. "The Prairie Spirit in Landscape Gardening," Illinois Agricultural Experiment Station Circular No. 184. University of Illinois, Urbana, 1915.

Wight, Peter B. "Country House Architecture in the Middle West," *Architectural Record,* (October 1916).

"The Work of Guenzel and Drummond," *Western Architect,* (February 1915).

Original drawings from the collection of Dr. Alan Drummond, Falls Church, Virginia.



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