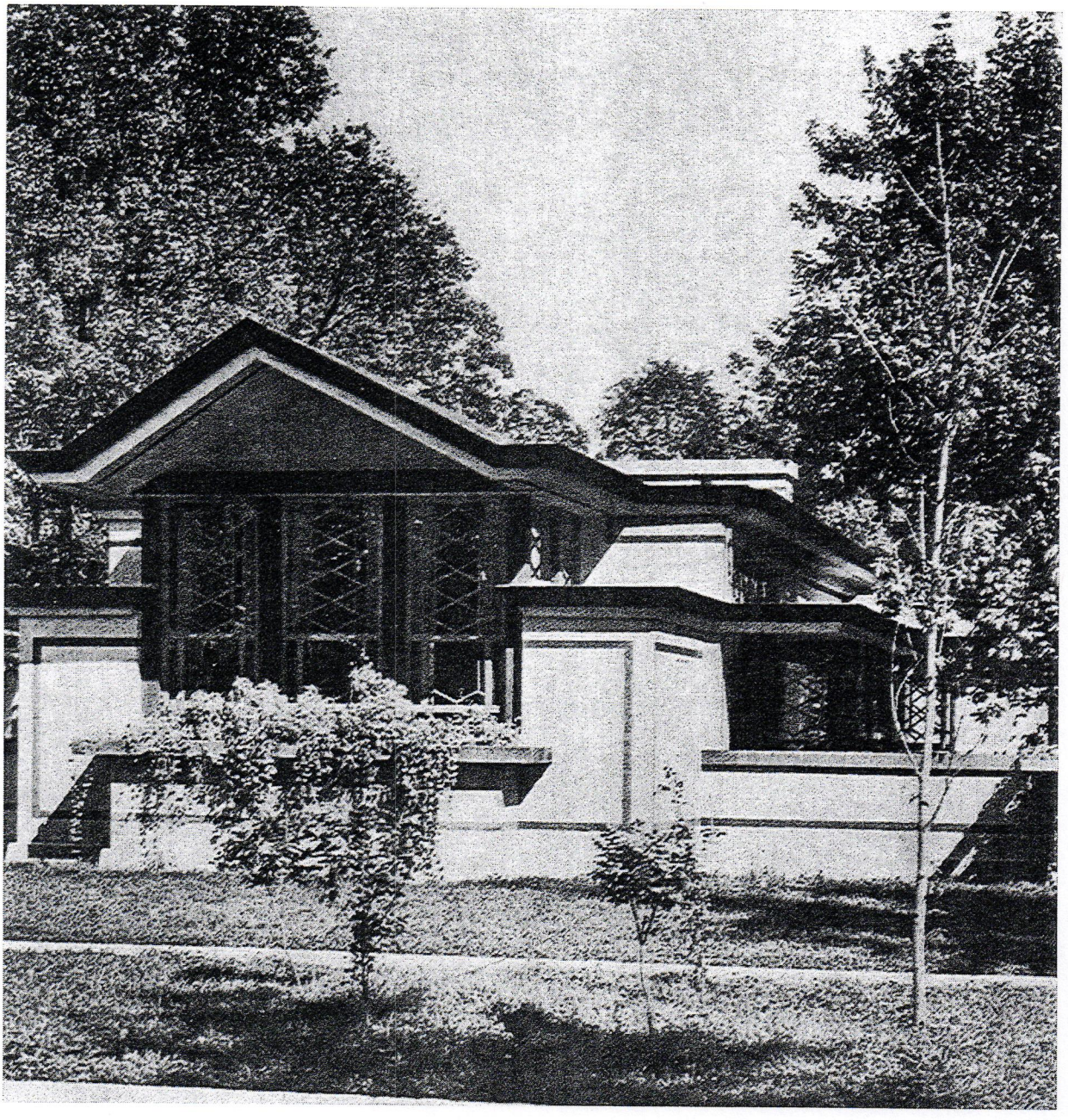


The Prairie School Review

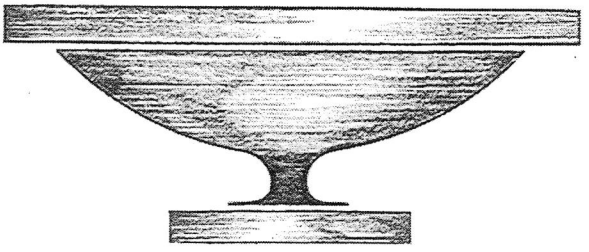
Volume VI, Number 1 First Quarter, 1969

$10.00 a copy.

ABOVE: This drawing of the Dexter Ferry residence at Grosse Point in Detroit, Michigan, was done by William Drummond in 1910. Drummond often made line drawing renderings like this, sometimes adding shading to prints for benefit of the client. This drawing, as are others like it in this issue, is from the collection of Dr. Alan Drummond.

COVER: The Brookfield Kindergarten as it appeared shortly after construction. This building has since been remodeled as a private home but remains essentially the same insofar as the exterior is concerned. Western Architect Photo.

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.



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From the EDITORS

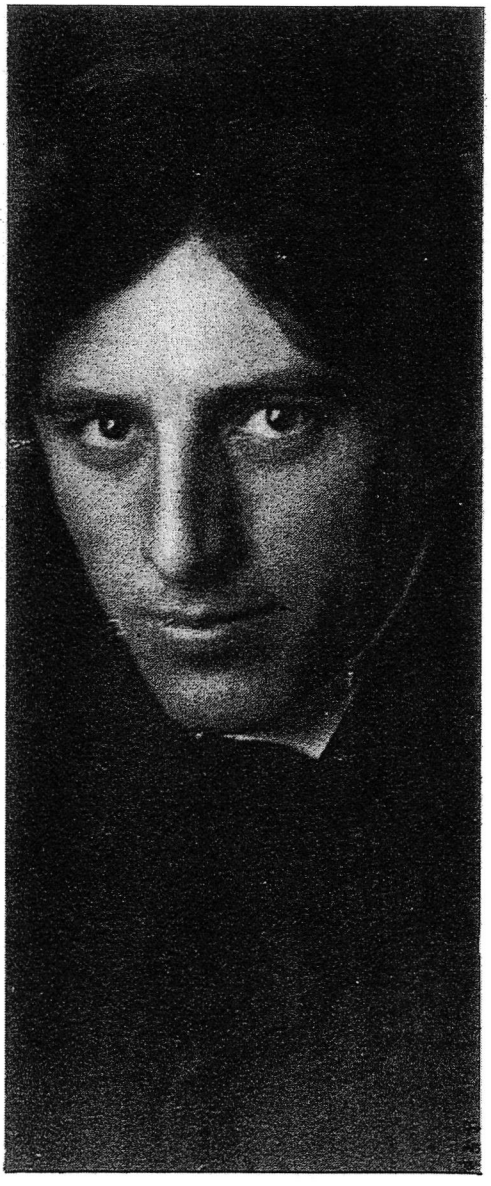
During the week previous to the preparation of this editorial, we have received notice of the impending sale of two Prairie School houses. Both were designed by Frank Lloyd Wright shortly after the turn of the century and probably cost about the same, although one was somewhat larger than the other. 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.

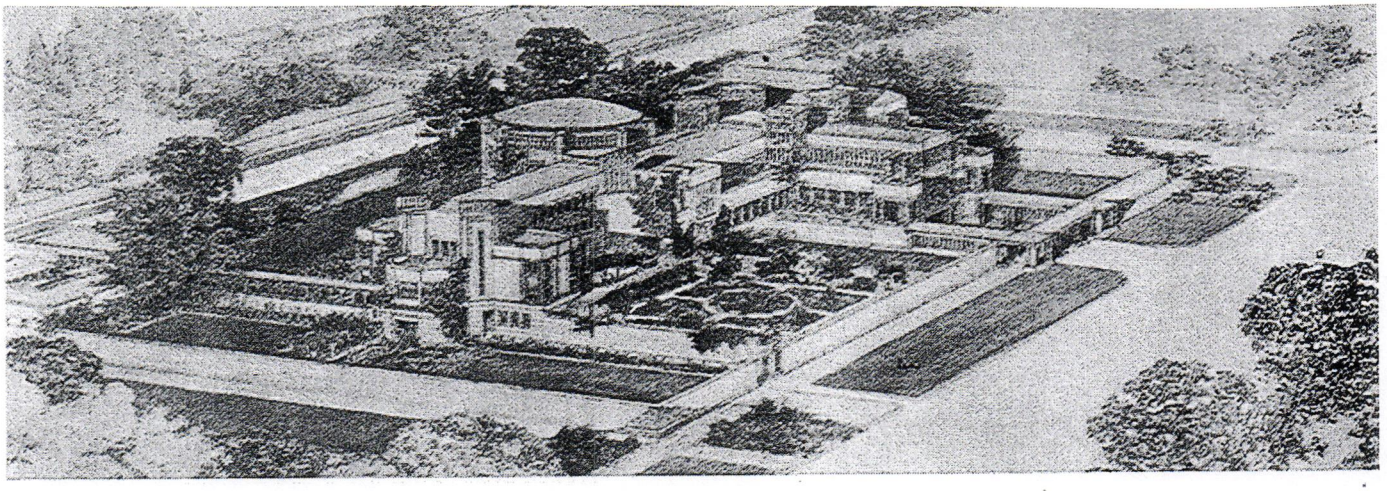
William Drummond was a member of that highly talented group of architects surrounding Frank Lloyd Wright at the turn of the century whose work has been designated by historians as the "Prairie School", but whose later work for the most part lies in obscurity. In Drummond's case, his trail after 1920 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."

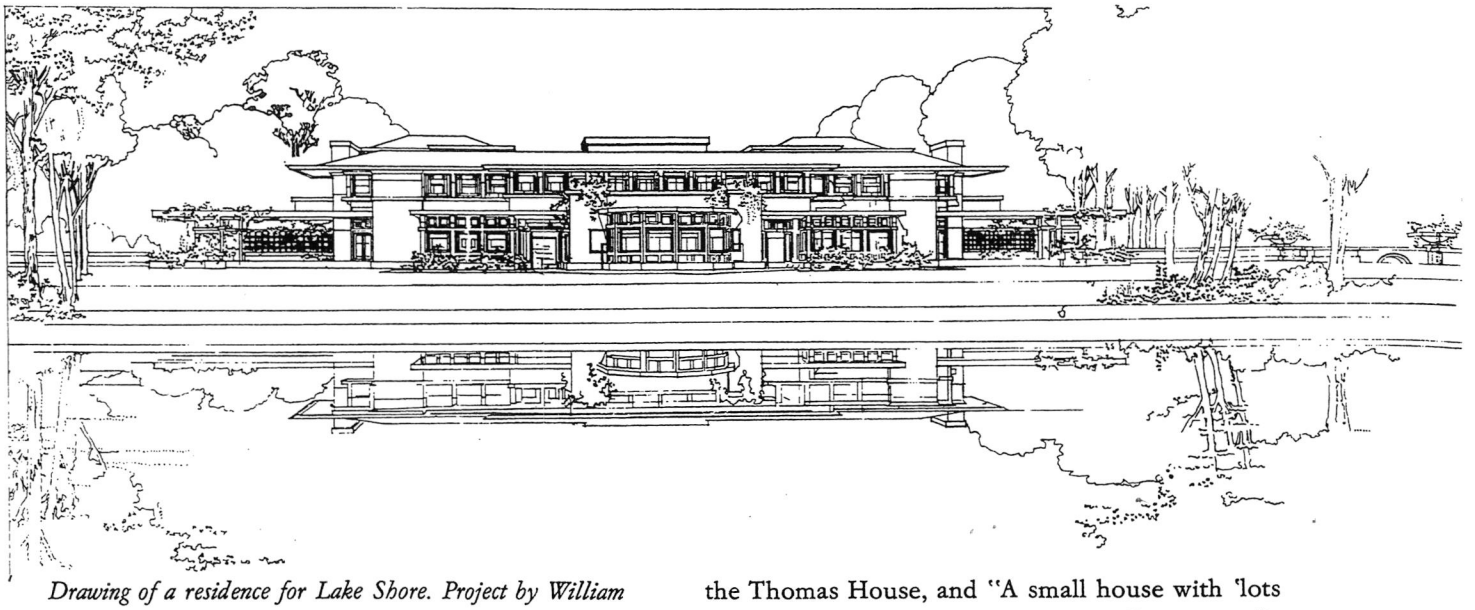
16 Dr. Alan M. Drummond, "William E. Drummond: Works with Frank Lloyd Wright; 1899-1910," March 17, 1968. (typescript)

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.

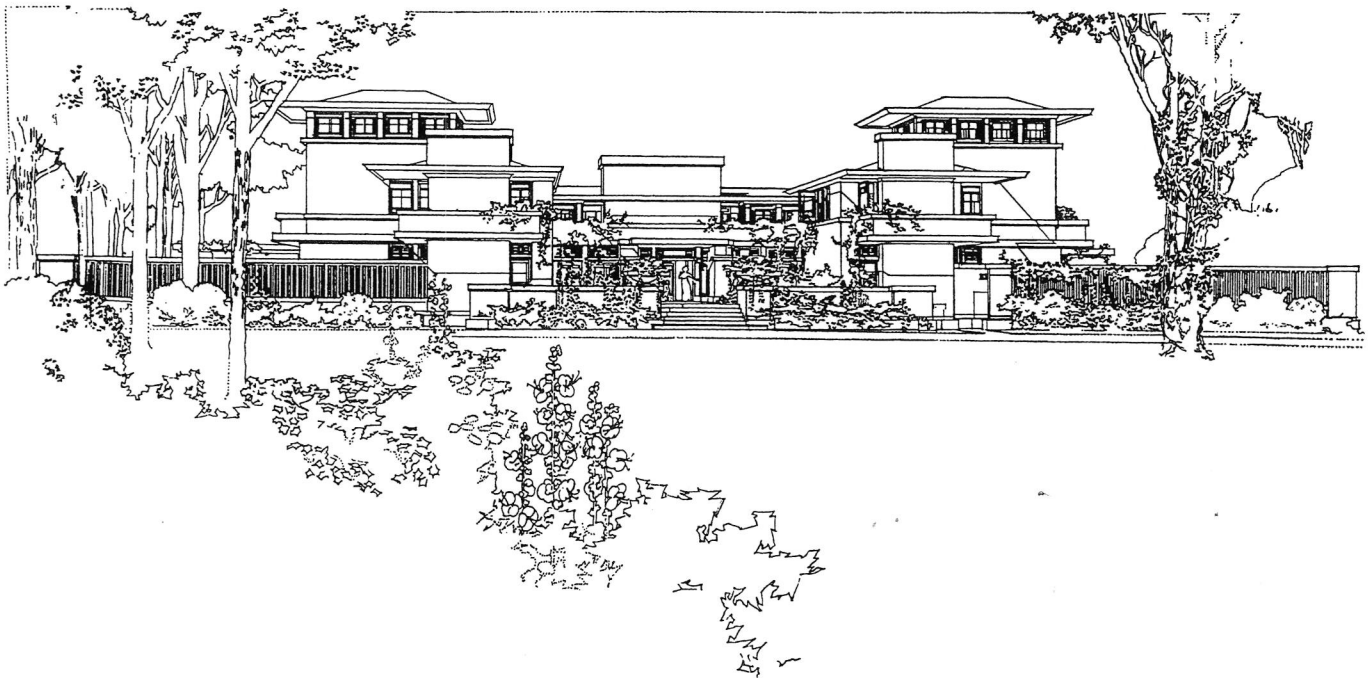
A comparison of the unshaded study perspective for a "House on Lake Shore" in the collection of Dr. Alan Drummond, and the perspective view of the same project which was published in the CAC catalogue of 1912, shows only a minimal amount of shading in the published drawing, with emphasis on the hard 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-

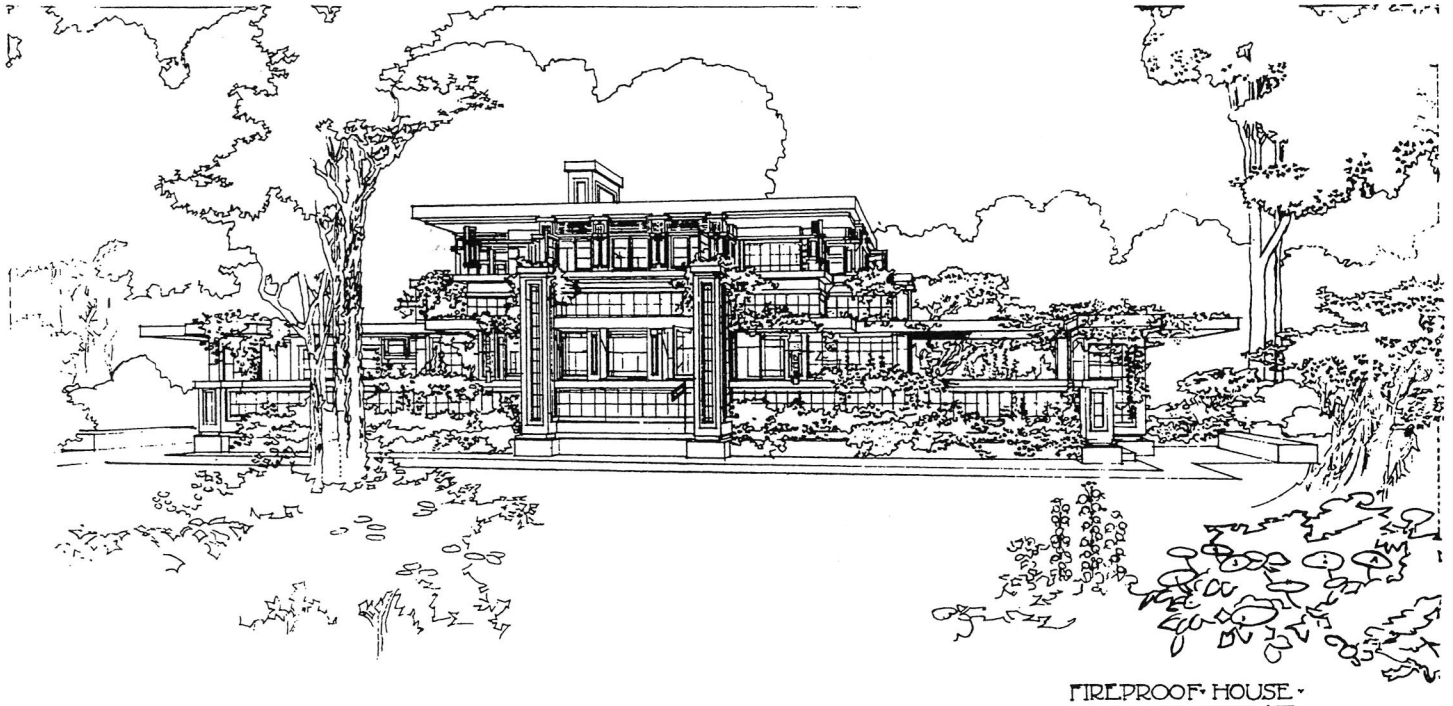
21 Brooks, *The Art Bulletin, op. cit.*, pp. 194-5.

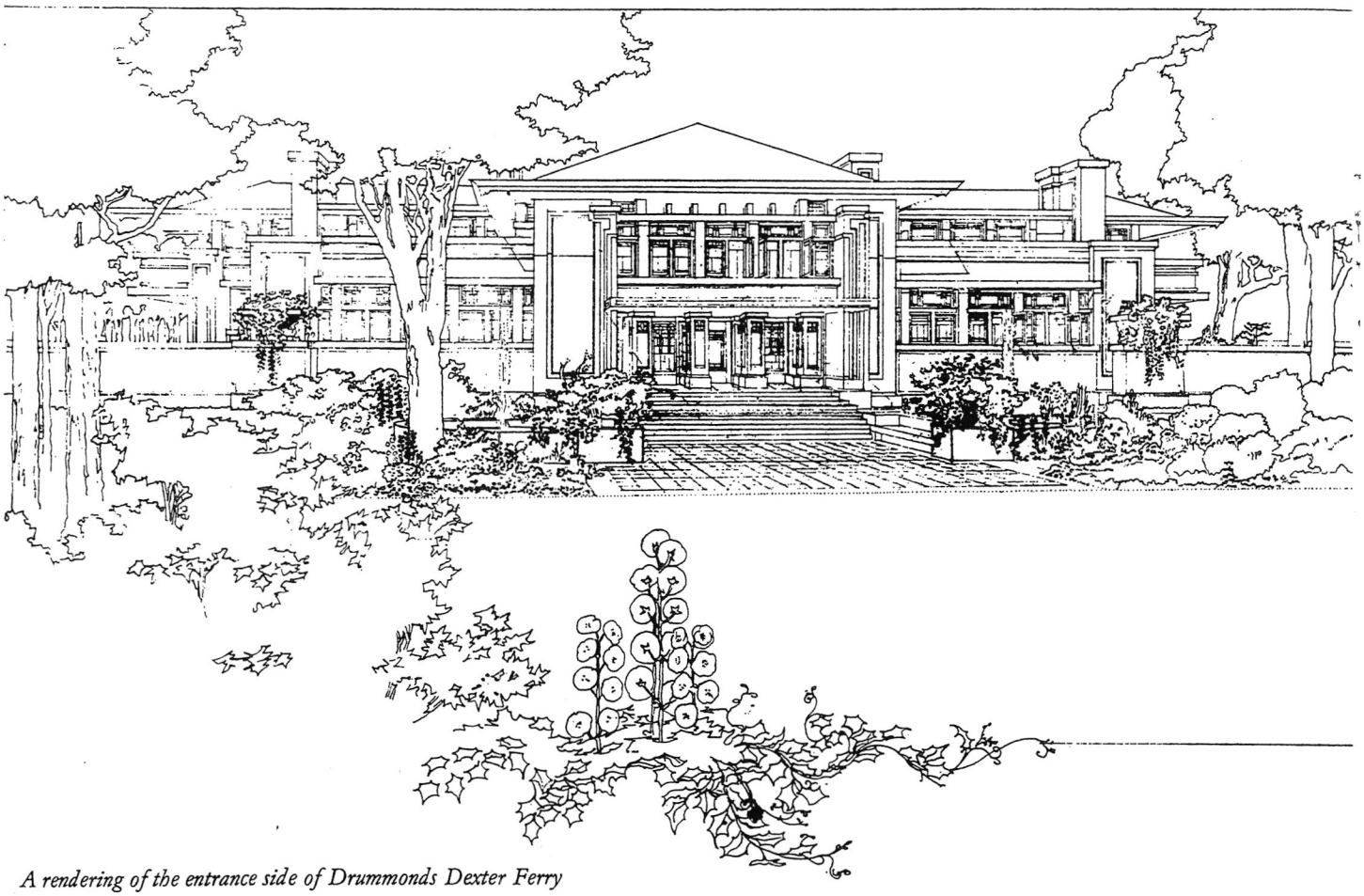
22 *Ibid.*

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.

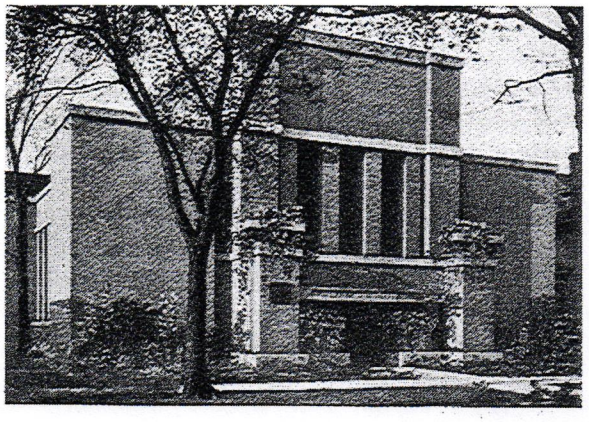
Wright's flight to Europe in 1909 with Mrs. Edwin Cheney (Mamah Borthwick), and abdication of the Studio proved a blow from which Drummond never fully recovered. Wright left the Studio largely in the charge of German born architect Hermann von Holst, and most of the projects were carried to completion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

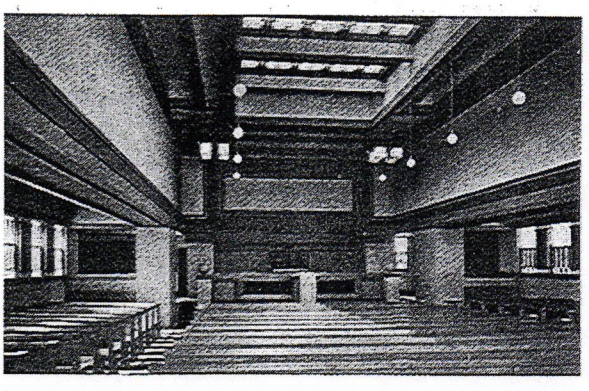
In 1907 Drummond married Clara McCulloch Christian, a woman several years his senior whose first husband had died of tuberculosis. Their union produced three sons: Robert, William, and Alan. The marriage was to prove unhappy, and Drummond in future years was to be burdened by increasing personal and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

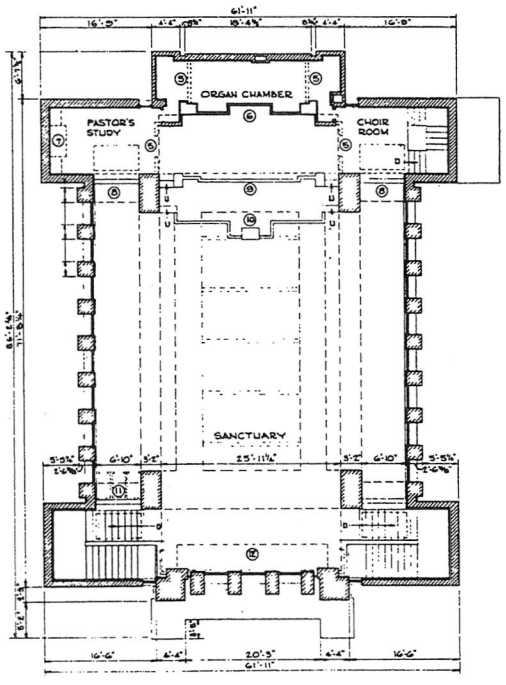
25 Information in letters to author from R. Schroeder, May 2, 1968, and Bruce Brooks Pfeiffer, January 21, 1969.

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

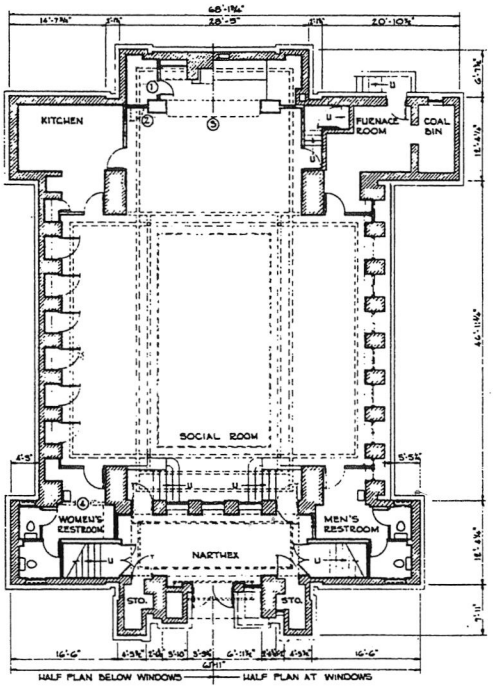
27 *Ibid.*

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.

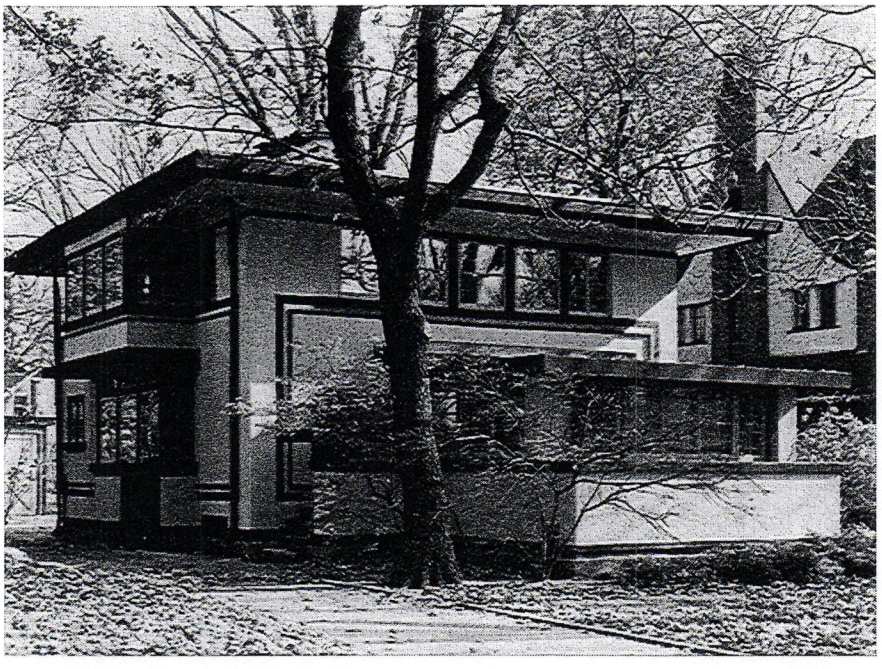
Another exceptional early design is the house at 559 Edgewood Place, River Forest, which Drummond designed for himself and his family in 1909-1910. The design of this house is very much in the idiom of the Prairie School, but at the same time represents an interpretation that is basically his own.

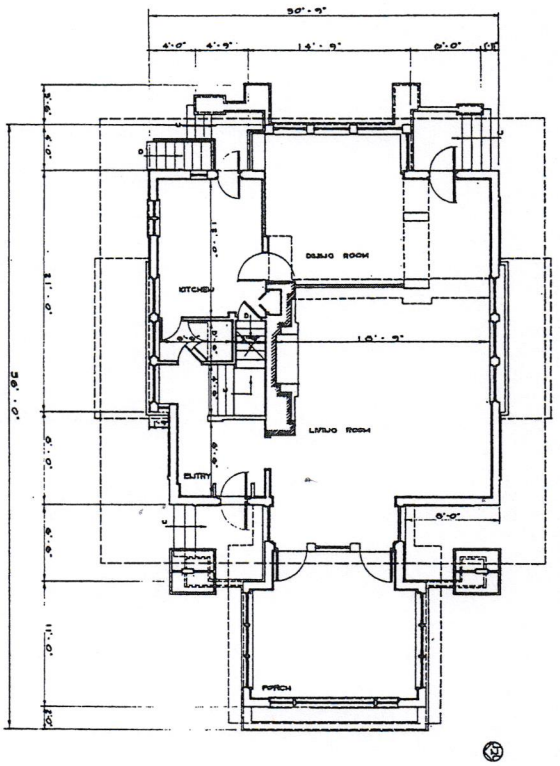
Drummond interpreted the Prairie style in the use of hard, crisp, rectangular design. The exterior textures of his houses were stuccoed plaster painted a buff color and emphasized by contrasting wood trim. The trim also united various areas, giving the design a sense of harmony. Drummond used foliage 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 ¼" = 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]

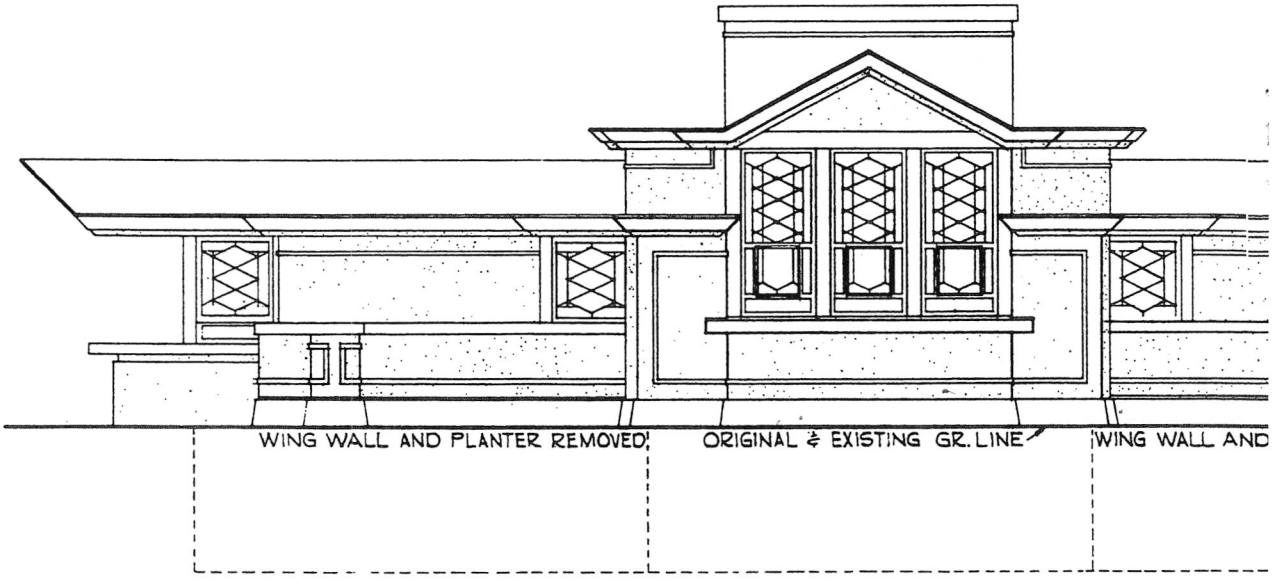
> Mr. Drummond expressed complete awareness of the sun's course and effect within the house by shielding the windows from the hottest rays and allowing the early morning light to penetrate far into the room flooding everything with a marvelous brightness. One can eat breakfast surrounded by sunshine. 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.

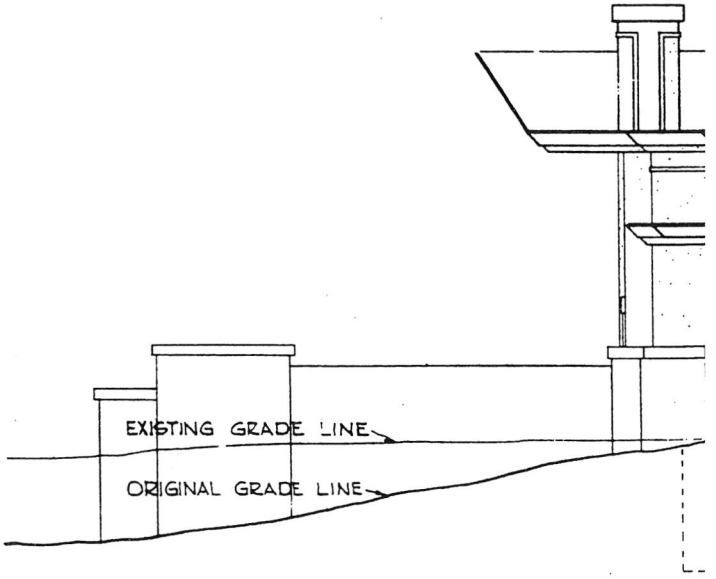
The main entrance, as in most of Drummond's work of this period, was on the side. The treatment of the stairwell was also common to the period, the termination of the staircase into a centrally oriented space eliminated the need for long corridors upstairs. The skylight over the second story landing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

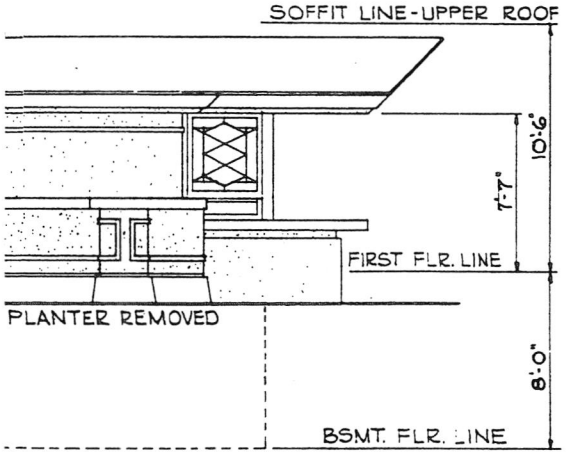


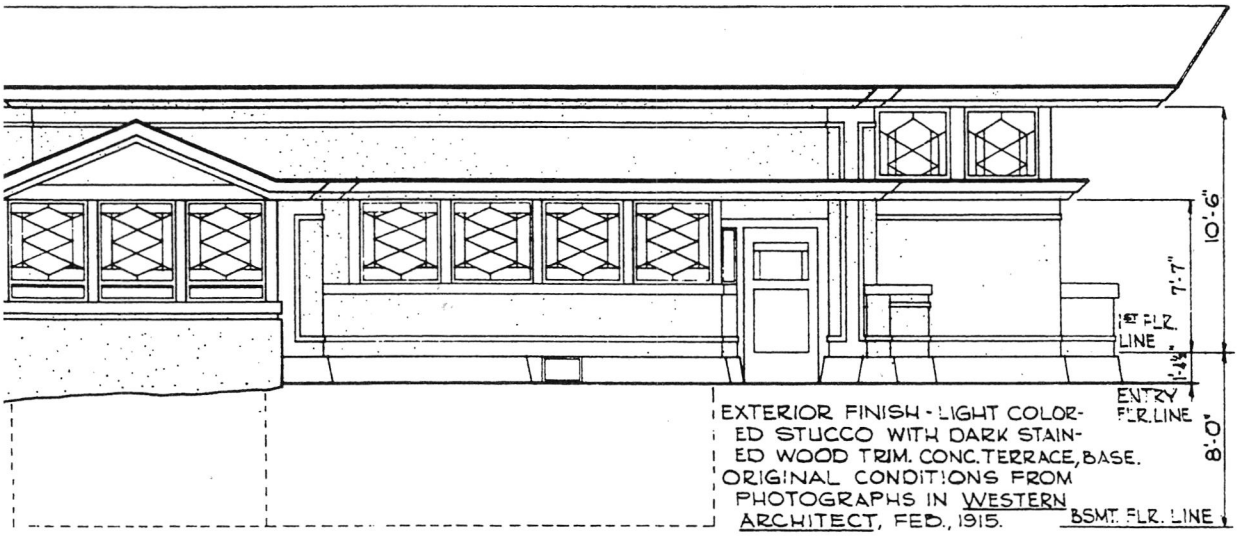
WEST ELEVATION
SCALE: 3/16" = 1'-0"



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.

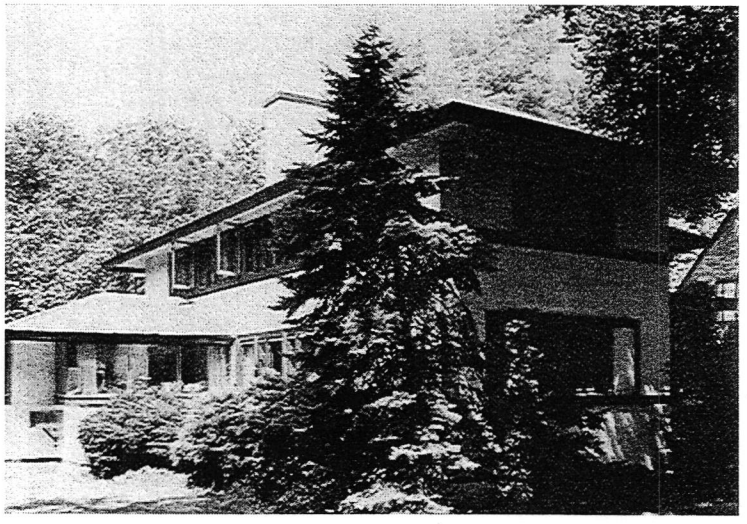
(SOUTH ELEVATION SIMILAR)

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.

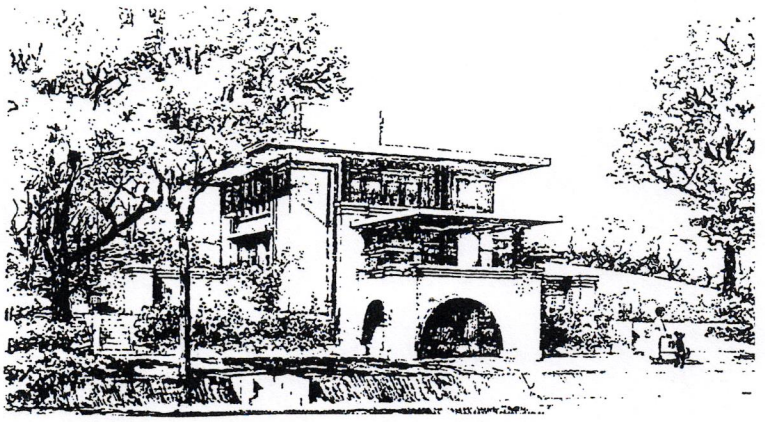
33 Wilhelm Miller, *The Prairie Spirit in Landscape Gardening,* (Illinois Agricultural Experiment Station circulars, no. 184), Urbana, 1915, 32 pp.

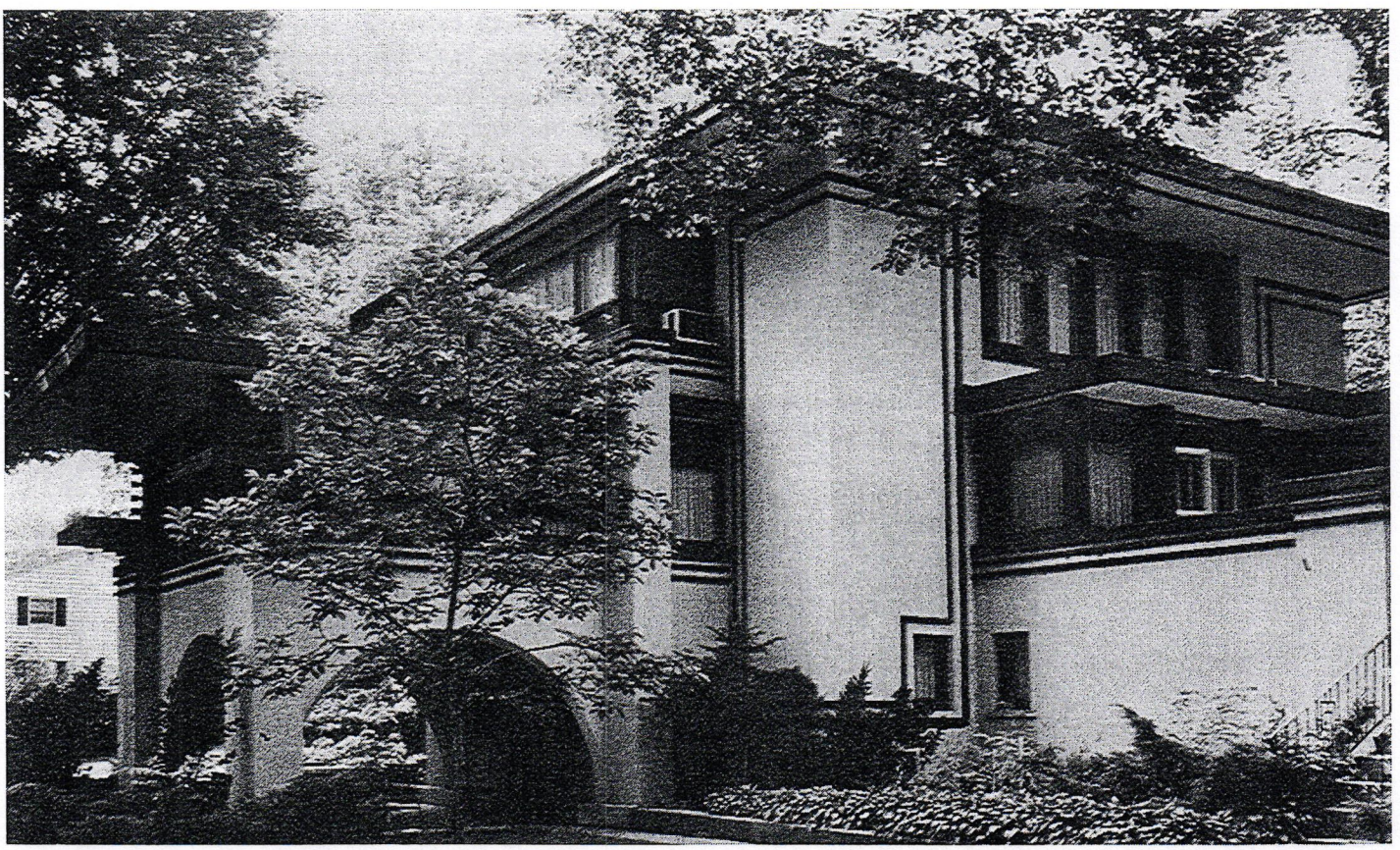
34 Wight, *op cit.,* p. 292.

35 *Ibid.*

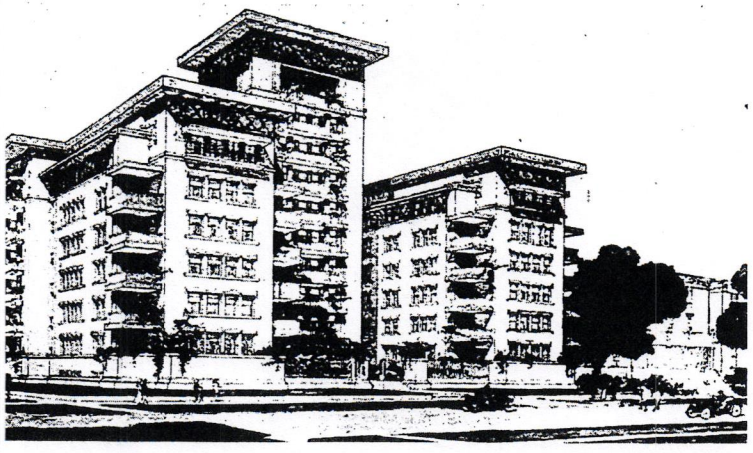
36 *Ibid.*

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

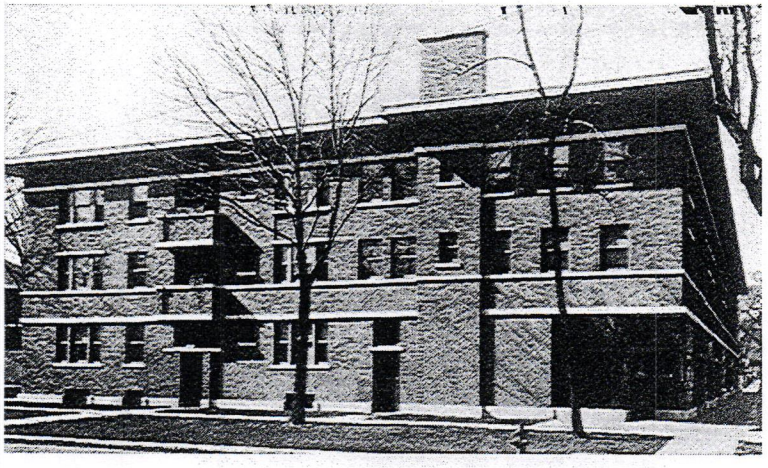




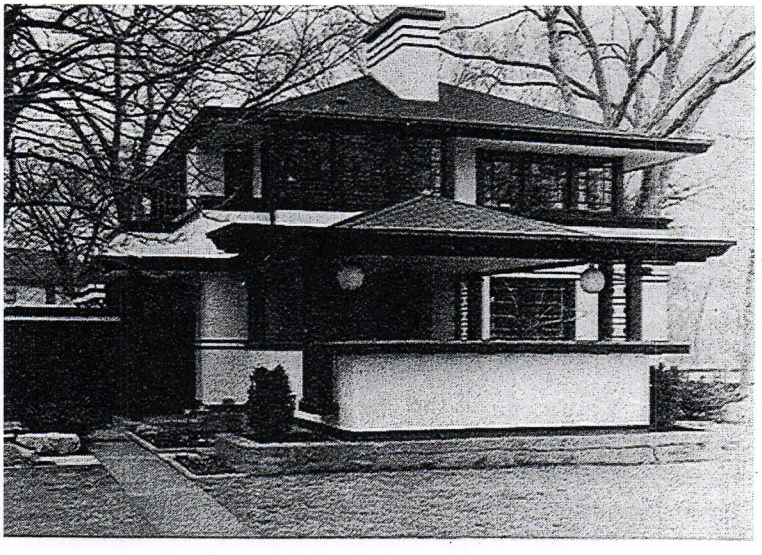
This house is the Gordon C. Abbott residence located in Hinsdale, Illinois. It is similar to Drummond's own home in River Forest. It is often mistakenly identified as Frank Lloyd Wright's W.H. Freeman house which was located a few doors away and which has been demolished. Photo by Thomas Slade.



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.

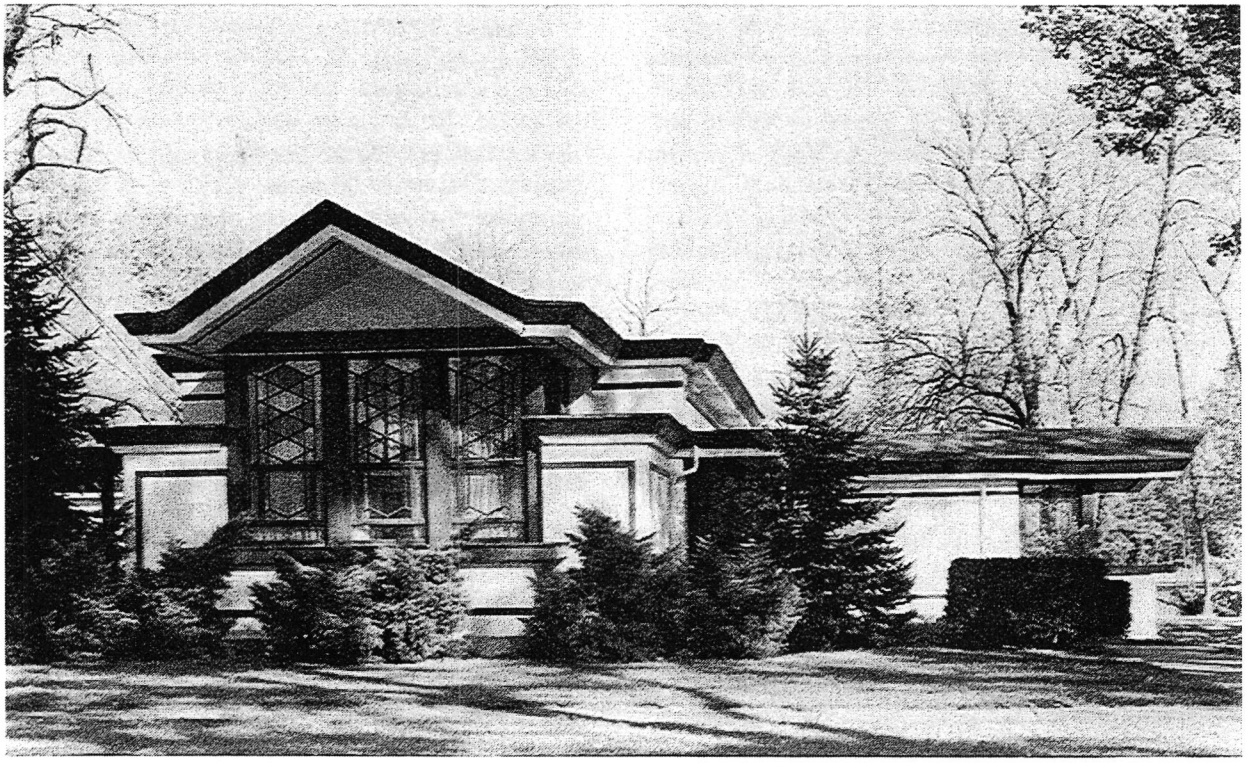
42 *Ibid.*

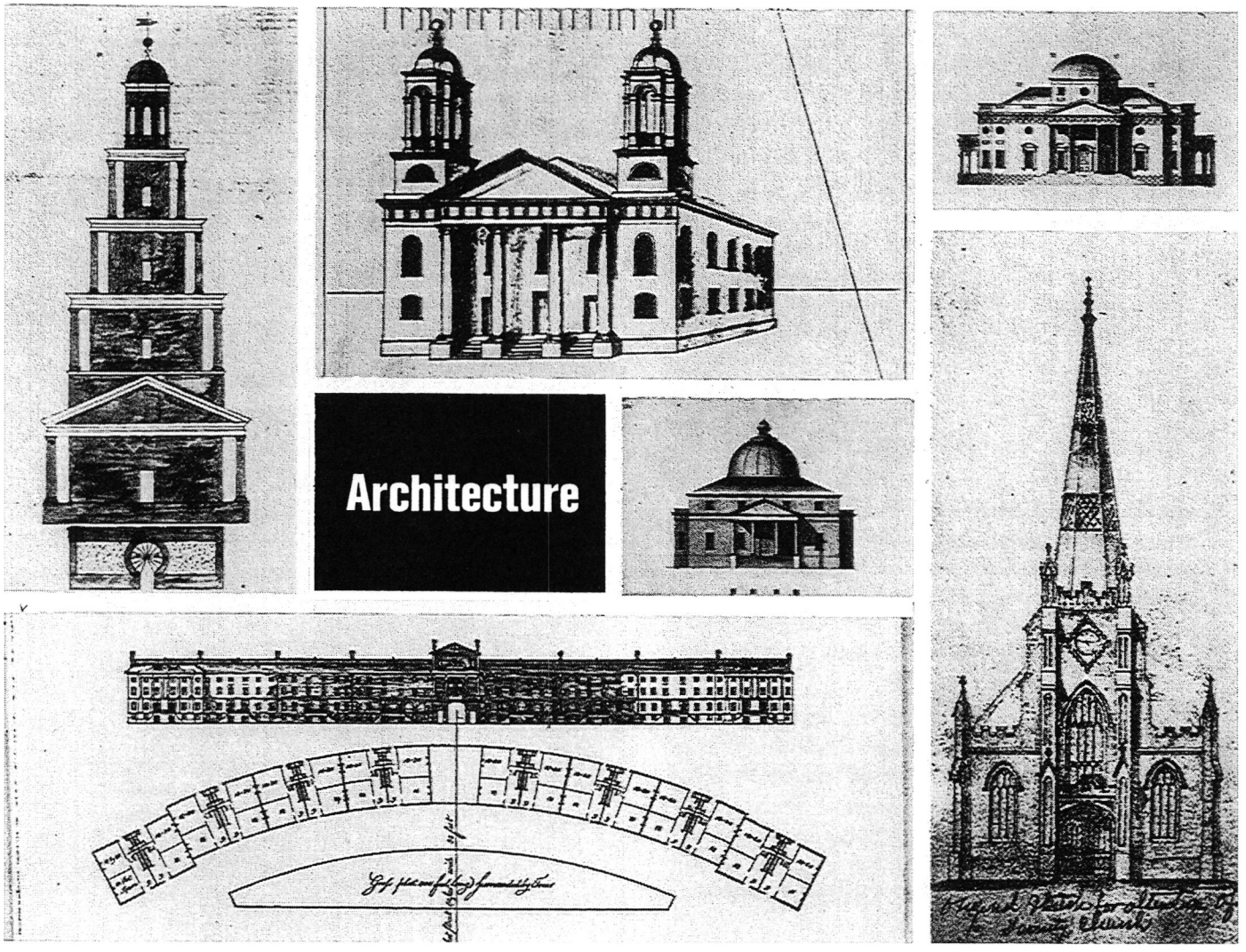
The Brookfield Kindergarten as it appears today. Photo by Richard Nickle.

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.





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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
1600 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
1600 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,

Louis Sullivan

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.

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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.

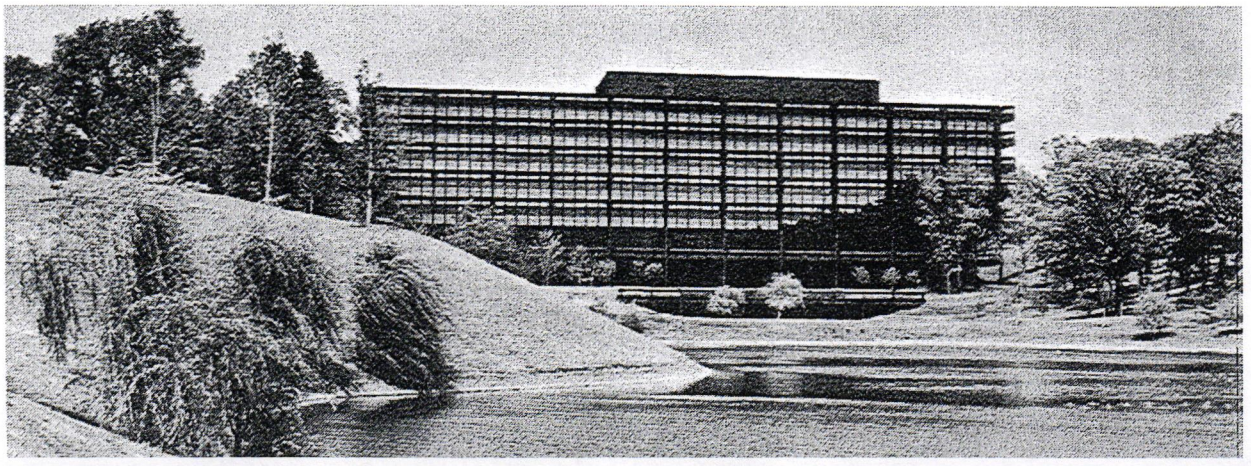
And were one to drive for perfection the second use of a photograph of the frame of Sullivan's Auditorium theater stage, which is used both as the frontispiece and on p. 47, would be eliminated to make space for another view of the theater.

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

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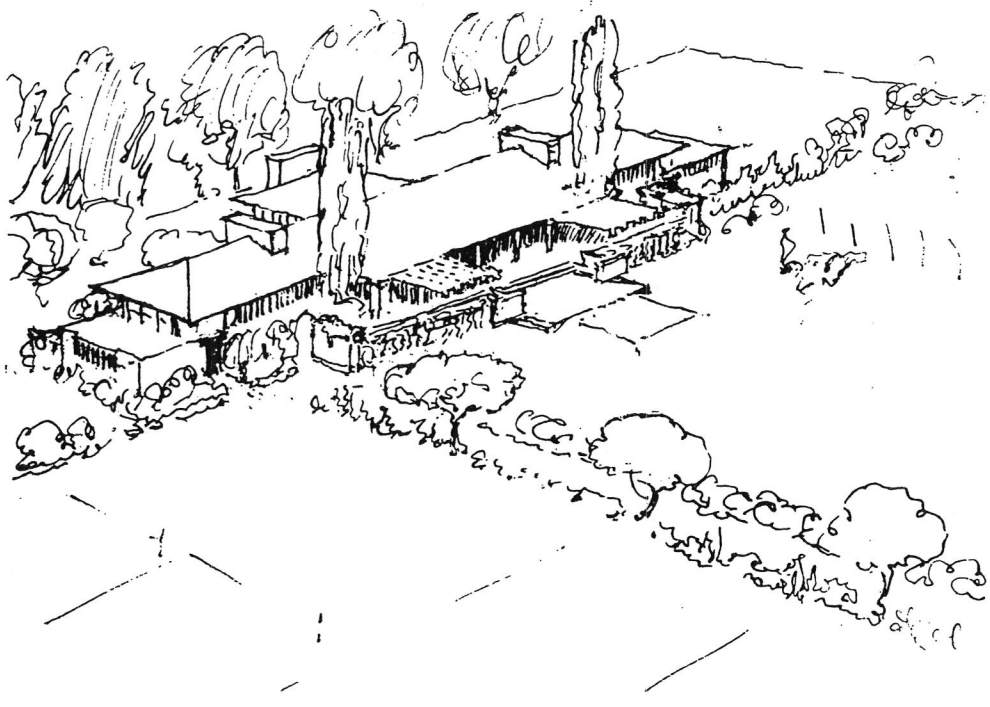
Original drawings from the collection of Dr. Alan Drummond, Falls Church, Virginia.

17-95



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.