

The
Prairie School
Review

Volume XII, Number 4

Fourth Quarter, 1975

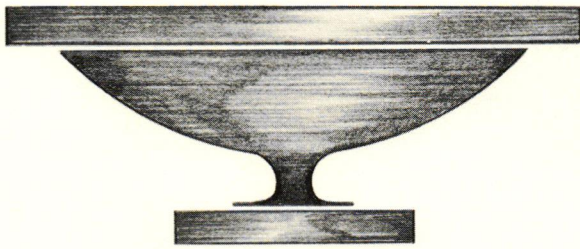
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ABOVE: The marker on Louis Sullivan's grave was a compromise from an earlier more complex design. This is the reverse of the stone. Photo by Richard Nickel.

COVER: The Harold C. Bradley house from the Office of Louis H. Sullivan. The detailing of these monumental wooden brackets is almost always credited to George Grant Elmslie. Photo by Barron.

THE PRAIRIE SCHOOL REVIEW is published four times a year by The Prairie School Press, 12509 South 89th Avenue, Palos Park, Illinois 60464. W. R. Hasbrouck, FAIA, and Marilyn Whittlesey Hasbrouck, Editors and Publishers, Virginia Kurshan, 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 \$2.50, subscription \$10.00 per year in U.S. and Canada, \$12.00 elsewhere. Issues mailed flat in envelopes. Address all change of address notices, subscription or back issue inquiries to the Editors at the above address. © Copyright 1975 by W. R. Hasbrouck.



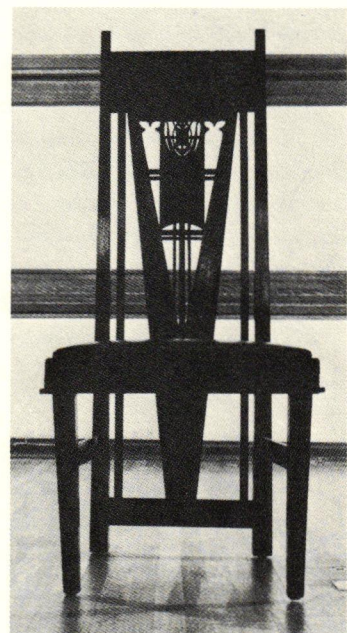
The **Prairie School** *Review*

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This elegant chair for the Bradley house was certainly detailed by George Elmslie. He did many similar chairs for his own clients after leaving Louis Sullivan in 1909. Photo by Len Gittleman, IIT.

From the EDITORS

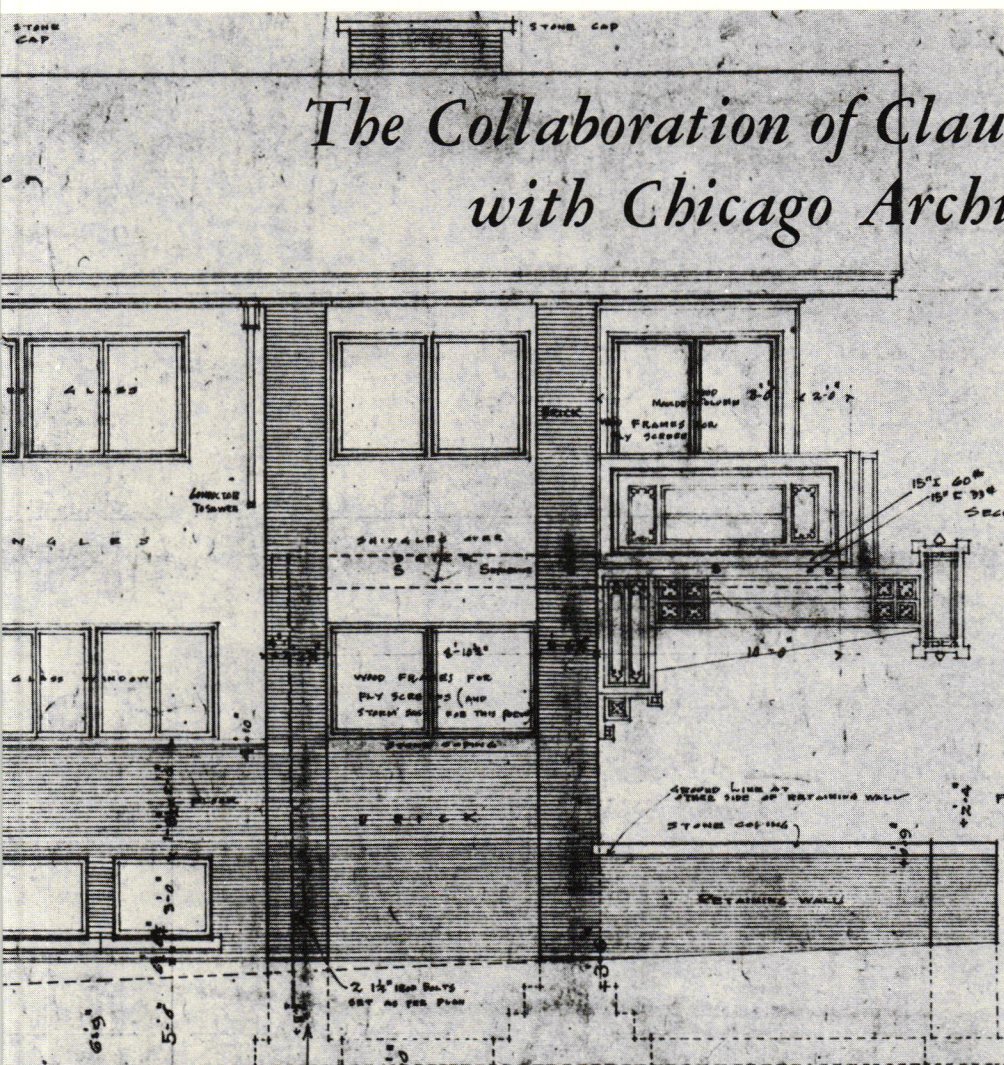
Chicago is where architecture happens. During 1976 Chicago will celebrate just over a century of modern architecture at the same time our nation has its 200th birthday. The Illinois Arts Council, headquartered in Chicago, has elected to make architecture its primary focus in the bicentennial year. This may be the most intelligent use of personal energies, time and dollars during the entire year in any of the fifty states. With no central activity to bring about a cohesive national effort, Illinois has found a way to provide a long range permanent benefit from the bicentennial. The state will put its architecture on a pedestal for the world. Architecture is mid-America's claim to fame, and Chicago is our showcase.

*The Arts Council explored dozens of ideas for promoting architecture in 1976. Only a few have or will come to pass. There will be a splendid text book for high schools which will rival Wacker's *Manual of the Plan of Chicago* when it educates future generations in matters of buildings. No mere puffery, *Architecture Evolving* will be a lasting testament to those members of the Illinois Arts Council who wanted Illinois children to understand the heritage which surrounds them. We predict that this book will become a model for similar efforts throughout the United States.*

A second major effort is the ARCHICENTER. Conceived by Jeanette Fields of The Chicago School of Architecture Foundation and implemented by the Board of Directors, the ARCHICENTER will provide a central city focus for architectural activities of every description. Tours, films, lectures, and books are just some of the information being offered by a first class staff trained at the Glessner House in Chicago. With any foresight at all, Chicago's city fathers will make the ARCHICENTER a permanent fixture of the city. It deserves to be kept.

So, if our readers have occasion to be in Chicago in 1976, we urge that you stop at 111 South Dearborn Street. The architecture of Chicago can and should be experienced by all.

The Collaboration of Claude and Starck with Chicago Architectural Firms



by Gordon Orr

Gordon D. Orr, Jr., is the Campus Architect for the University of Wisconsin at Madison, Wisconsin. He holds a Bachelor of Architecture from Rensselaer Polytechnic Institute and a Master of Arts in Art History from the University of Wisconsin. He is a member of both the American Institute of Architects, where he is on the Historic Resources Committee, and the Society of Architectural Historians.

The role of George Grant Elmslie in the development of the Harold C. Bradley house at Madison, Wisconsin and the National Farmers Bank of Owatonna, Minnesota has been effectively documented by architectural historian David Gebhard.¹ Elmslie was, in fact, deeply involved in the actual design of these buildings and should share credit with Louis Sullivan for them. Gebhard also commented on Elmslie's continuing use of various design elements from these projects when he joined the partnership of William Gray Purcell and George Feick in the autumn of 1909. What has not been defined, however, is the direct role of Elmslie and Louis W. Claude in the final completion of the Bradley house in Madison.

Louis W. Claude, a Madison architect, attended the University of Wisconsin as a Special Civil Engineer for three years leaving in 1889. He worked

with the firm of Conover and Porter Architects in Madison while at school. Allan D. Conover was a Professor of Civil Engineering at the University of Wisconsin who had earlier employed Frank Lloyd Wright as a draftsman. Claude left Conover after three years as a draftsman² to work with Adler and Sullivan until 1891³ when he left to work with Burnham and Root. Claude opened his own practice in Madison, Wisconsin, in 1895⁴ and by 1896 had established a partnership with Edward F. Starck under the firm name of Claude and Starck.

2 Letter of December 21, 1889 states, "L. W. Claude has been employed by us for three years past," by Allan D. Conover, of Conover and Porter, Architects, Madison.

3 Letter of November 28, 1891, addressed to Louis W. Claude, Esq., states in part, "Your services, while in our employ, were always valuable, and we take pleasure in testifying to your general intelligence and efficiency as a draughts man." The letter was signed Adler and Sullivan.

4 *Madison Democrat*, January 13, 1895, carried an announcement, "Louis C. Claude Locates in the Capital City."

LOUIS H. SULLIVAN
ARCHITECT
1600 AUDITORIUM TOWER
CHICAGO

March 15th '99

Dear Claude:

Please take and return the enclosed
from George's letter:

Have you such a man as is referred
to therein? Would he be competent
to go on with the $\frac{1}{2}$ scale drawings of
the Bradley building? and could
you spare him until George returns?

An immediate answer will greatly
oblige, as something must need be done
to keep the work going.

Sincerely,
Louis H. Sullivan

To Mr. Louis Claude

$\frac{1}{2}$ Claude & Blanche Architects

Madison Wis..

The Bradley house was apparently the only commission in the office of Louis Sullivan during the early months of 1909. Sullivan had completed the Owatonna Bank in 1908 and would not begin work on the Peoples Savings Bank in Cedar Rapids until 1910, although it is possible that he was involved in preliminary work on this project in the latter part of 1909. Furthermore, the Board of St. Paul's Methodist Episcopal Church of Cedar Rapids decided to erect a new building in 1909. Selection of the architect was by competition. Sullivan's design won him the commission which was awarded in October of 1910. Again, it is highly likely that he was involved in preliminary work on this project in the late months of 1909. Nevertheless, for whatever reason, Sullivan did not participate in the final drawings of the Bradley house.

Dr. Harold C. Bradley, writing to Jon Buschke in September of 1965,⁵ confided that the role of Sullivan diminished rapidly as the project proceeded and that George Elmslie eventually attended all of the conferences and worked with Mrs. Bradley on the furniture design, decorations, and interior detail. In a later letter of October 1965 to Professor James Watrous in Madison,⁶ Dr. Bradley emphatically stated that it was designed by Louis Sullivan, "however Elmslie was his skilled project assistant . . . as the work progressed I am sure Elmslie was more and more responsible but no question it was a Sullivan house . . . I think Elmslie had a good deal to do with the interior arrangements of the house to make more like what we had hoped and with all the decorative items, design of tables, etc., and the leaded window designs and exterior decoration." The role of Elmslie in the continuing phases of the project was then very evident to the owner and apparently they willingly accepted this change of leadership. Dr. Bradley commented on some of the earlier meetings with Sullivan; "he was obviously and often under the influence of liquor, not drunk but somewhat tipsy, sometimes vague or sleepy." The expansion of Elmslie's role in the Bradleys' house design was satisfactory, and they grew to admire and respect him.

Plans had been progressing in the spring of 1909 and George Elmslie was absent from Sullivan's office, evidently due to illness. On March 15 Louis

5 Dr. Harold C. Bradley wrote an extensive letter to Mr. Jon Buschke, Madison, Wisconsin, on September 30, 1965, when he was 87 years old. He later used this letter, by copy, as a means of answering questions, particularly in response to Professor James Watrous.

6 Dr. Harold C. Bradley wrote to Professor James Watrous, a Madison, Wisconsin friend, on October 14, 1965 and answered several specific questions as well as using the Buschke letter to expand several points.

LOUIS H. SULLIVAN
ARCHITECT
1800 AUDITORIUM TOWER
CHICAGO

March 18-09

Dear Claude:

Thanks for your 16th

Sorry you can't spare the man.

I understand the letter which I failed to put in my prior communication.

You will note that George is a

pretty sick boy.

Yours
Louis Sullivan

Sullivan wrote to his former employee Louis W. Claude in Madison seeking the services of a draftsman who would be capable of completing the 1/4" scale drawings of the Bradley dwelling. In a handwritten letter⁷ he appealed to Claude for the use of a draftsman to help in this important part of the progress. A letter from George Elmslie's sister to Sullivan was referred to evidently indicating the state of Elmslie's health. Claude's reply to Sullivan must have been in the negative as another handwritten letter of March 18,⁸ acknowledges Claude's regrets and closes with a comment about George being quite ill.

No further evidence is available as to how the drawings were completed but by July 8, 1909 a set of drawings had been finished for the Bradley house. Perhaps Elmslie recovered sufficiently to do the work or another draftsman was found. The July 8, 1909 set of drawings included ten numbered drawings plus an unnumbered topographic plot and a supplementary drawing, No. 1A, of the foundation sections. These were followed throughout the fall with scaled detailed drawings of the second story sleeping porches dated September 30, 1909, which

7 March 15, 1909 Louis Sullivan addressed a letter to "Dear Claude." He inquired, "Have you such a man as is referred to therein? Would he be competent to go on with the 1/4 scale drawings of the Bradley Dwelling?"

8 March 18, 1909, Louis Sullivan again addressed the letter to "Dear Claude." Several comments were, "Sorry you can't spare the man" in reference to his last letter. He also commented, "You will note that George is a pretty sick boy."

include the remarkable bracket details for which the house is often remembered. On October 6 additional scale details were completed and on November 5, 1909, two drawings of fireplace diagrams were issued by Sullivan.⁹

By late fall in 1909 George Elmslie had left Sullivan's office for his partnership with William Gray Purcell and George Feick.¹⁰ Claude's knowl-

9 Drawings that I have been able to identify on the Bradley Residence are:

No.	Title	Date	Name on Drawings
---	Topographic Plat	—	Louis H. Sullivan
1	Basement Plan	July 8, 1909	Louis H. Sullivan
1A	Foundation Sections	July 8, 1909	Louis H. Sullivan
2	First Floor Plan	July 8, 1909	Louis H. Sullivan
3	Second Floor Plan	July 8, 1909	Louis H. Sullivan
4	Roof Plan	July 8, 1909	Louis H. Sullivan
5	South Elevation	July 8, 1909	Louis H. Sullivan
6	North Elevation	July 8, 1909	Louis H. Sullivan
7	West Elevation	July 8, 1909	Louis H. Sullivan
8	East Elevation	July 8, 1909	Louis H. Sullivan
9	Longitudinal Section	July 8, 1909	Louis H. Sullivan
10	Transverse Section	July 8, 1909	Louis H. Sullivan
11	Scale Detail of Second Story Sleeping Porches	Sept. 30, 1909	Louis H. Sullivan
12	Scale Details	Oct. 6, 1909	Louis H. Sullivan
13	Diagram of Fireplaces	Nov. 5, 1909	Louis H. Sullivan
14	Diagram of Fireplaces	Nov. 5, 1909	Louis H. Sullivan
15	Full Size Details of Second Story Trim	Dec. 8, 1909	Claude and Starck Architects, Madison, Geo. G. Elmslie, Chicago
16		Missing	
17	Diagram of Interior Trim	—	Geo. G. Elmslie and Claude and Starck, Associate Architects, Madison
18	Diagram of Interior Trim	—	Geo. G. Elmslie and Claude and Starck, Associate Architects, Madison
19	Diagram of Interior Trim	—	Geo. G. Elmslie and Claude and Starck, Associate Architects, Madison
20	Diagram of Interior Trim	Jan. 15, 1910	Geo. G. Elmslie and Claude and Starck, Architects, Madison
---	Second Story Trim	—	—
---	Kitchen and Pantry Cupboards	March 1910	Geo. G. Elmslie, Claude and Starck, Associate Architects, Madison

10 Brooks, H. Allen. *The Prairie School, Frank Lloyd Wright and His Midwest Contemporaries*, University of Toronto Press, 1972, p. 146.



The interior of the Bradley house has been restored recently, but the detailing is the same as it was when originally completed. Much of the woodwork and cabinetry was supervised if not detailed by Louis Claude. Photo from Trial by Fire.

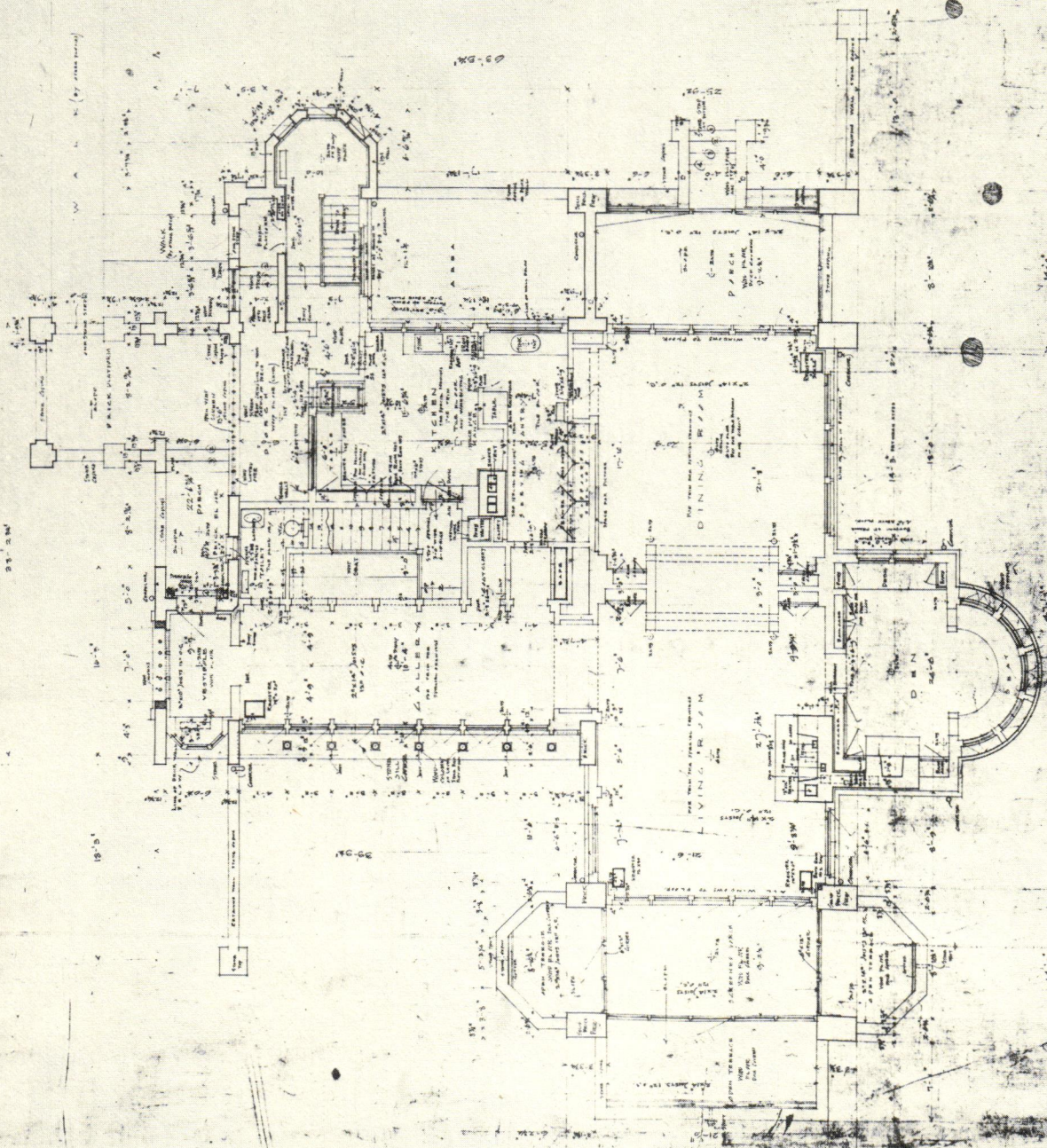
edge of the Bradley House and his friendship with George Elmslie must have cemented a business relationship between Elmslie and their firm to continue on the Bradley residence.

When drawing No. 15 for the dwelling for Professor Harold Bradley appeared on December 8, 1909 with full sized details of second story trim, it appeared with the firm name of Claude and Starck Architects, Madison—Geo. G. Elmslie, Chicago. This indicated that a business relationship now existed between the two firms that was evidently independent of Louis Sullivan. Drawings 17, 18, and 19, all numbered without dates, continue with details of interior trim and with interior elevations of both first and second floor portions of the building. These were now labeled George G. Elmslie and Claude and Starck, Associate Architects, Madison. Drawing No. 20, again of interior details and bearing essentially the same indication of authorship is dated January 15, 1910. Two additional unnumbered tracings for second story trim and for the kitchen and pantry cupboards followed with March 1910 date indicated for the kitchen and cupboards details.

The affection between George Elmslie and Louis Claude must have continued as an autographed copy of the *Western Architect* of January 1915, de-

This drawing of the trim and cabinet details of the Bradley house has a title block with "Geo. G. Elmslie and Claude and Starck, Associate Architects, Madison". This and several other drawings were done after Sullivan had apparently stepped aside.

FIRST FLOOR PLAN
 DWELLING FOR
 DR. HENRY C. BRADLEY
 UNIVERSITY HEIGHTS
 MADISON, WISCONSIN
 LAYED OUT BY GEORGE C. GORDON
 SCALE 1/8" = 1'-0"



STERLING STREET



The house of Professor Edward C. Elliott in Madison, Wisconsin. George W. Maher was the architect with Claude and Starck acting as associates. Photo by the author.

voted to the work of Purcell and Elmslie, remained among Louis Claude's possessions. He apparently maintained a close relationship with many of the prominent architects of the Prairie School. Claude's friendship with Frank Lloyd Wright has been recounted by a former employee of Mr. Claude's. An earlier letter also exists from Louis Sullivan to Louis Claude¹¹ acknowledging receipt of some drawings which Claude may have sent to him for criticism. Since the firm of Claude and Starck contributed significantly to the Wisconsin scene, in terms of the Prairie School, a continuing friendship and business association with Chicago architectural friends and mentors is not at all unusual.

A second instance involving a collaborative effort by Mr. Claude and a Chicago firm exists in the E. C. Elliott House in Madison. This home, when first seen, bears a remarkable similarity to the Henry W. Schultz House in Kenilworth, Illinois by George W. Maher. In fact many examples exist in Claude's work to suggest not only an admiration for Sullivan but an understanding and sympathy for George Maher's work. Initially, the Elliott House was identified

The first floor plan of the Bradley House was completed under the supervision of Louis Sullivan. Plan from the Purcell & Elmslie archive.

as the work of Claude and Starck by Emeritus Professor of Mechanical Engineering Ben Elliott, a younger brother of E. C. Elliott. However, once the house was nominated as a Madison City Landmark, the present owner, John D. Ferry, located the son of the original owner. Mr. John Noland Elliott found a record of architectural payments to George W. Maher in his father's financial records for April and August, and a later payment in the following year in January to Claude and Starck.

Mr. Elliott's supposition is that George Maher designed the house and that an arrangement was



The Henry W. Schultz House, Kenilworth, Illinois was designed by George W. Maher, architect. It bears a striking resemblance to the Elliott house in Madison, Wisconsin.

worked out with Claude and Starck for local supervision. His parents' payment was made directly to Claude and Starck.¹² The design certainly is one which Claude and Starck would be fully competent to undertake, yet the publicity which the George Schultz House¹³ received could easily have influenced the Elliotts in their selection of George Maher as the architect. The Elliotts were friendly with the Eugene Gilmores, their next door neighbors and apparently resided with them for a short time, probably during the later stages of construction of their house. Why they would not have selected Frank Lloyd Wright, the architect chosen by the Gilmores, is not known. Yet, within two blocks, work by Wright, Maher, and Sullivan is now exhibited, and the firm of Claude and Starck, through the role of Louis W. Claude, appears as a collaborator in two of these buildings.

There is nothing to indicate, however, that Claude had an important role in the design of either building. The great brackets supporting the cantilevered sleeping porches of the Bradley House appear on drawings before Elmslie left Sullivan's office. The handsome interior detailing which appears on the drawings showing the collaboration between Claude and Starck and Elmslie is not so unique that it might not be found in some of Claude and Starck's other homes. While the Henry W. Schultz House of George Maher's is a remarkably clean, simple two-story composition, it could be duplicated by an architect with a sensitive feeling of mass and proportion. Certainly much of Louis Claude's own work shows his ability to handle architectural forms, and he would have been easily capable of designing a home similar to the Elliott House. But the payments to George Maher were substantially greater than those to Claude and Starck, and thus one must assume that Maher performed a complete design service with Claude and Starck only carrying out the final field work.

Claude's presence in Madison not only gave the community a competent prairie practitioner, but provided an effective local source of representation and professional responsibility for two major architectural commissions by Chicago architects.

12 I am indebted to Mr. James Sanborn, Madison City Planning Department for correspondence regarding the Elliott House. Earlier communications from Emeritus Professor Benjamin Elliott, brother of Edward C. Elliott established Claude and Starck as the architects. Mr. John Knowland Elliott, son of Mr. Edward C. Elliott, has established from his father's journal that payments of \$200 on April 6, 1910, and \$100 on August 1, 1910 were made to George W. Maher. A later payment of \$140 was made to Claude and Starck on January 8, 1911.

13 *Western Architect*, November 1901.

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Graceland Cemetery: Memorial to Chicago Architects

by Lenore Pressman



*Graceland Chapel,
Holabird & Roche*

Lenore Pressman is an art historian and writer. She teaches at the University of Chicago Extension and at North Park College. Robert Thall is the architectural photographer for a recently completed monograph by Mrs. Pressman on Graceland Cemetery. It will be published by the Illinois Arts Council in 1976. Mr. Thall is presently completing a pictorial study of court houses in the United States for a Seagram Corporation bicentennial project.

Graceland Cemetery, located at Irving Park and Clark streets in Chicago, is known to many as only an attractive and well maintained cemetery where the city's famous and wealthy citizens are buried.¹ To the art historian it evokes a special response which depends less on the significant names and more on the artistic quality of the tombs. It has two Sullivan designed tombs, two tombs with sculpture by Lorado Taft, and one monument by the sculptor Daniel Chester French.² For the architectural historian there is the added pleasure of recognition as one confronts many names connected with the Chicago School of Architecture; there are both the patrons — Schoenhofen, Glessner, Fisher, Pullman

and Goodman, and the architects — Root, Burnham, Sullivan, Shaw and Mies Van der Rohe.

Graceland, developed in the 1880's, was indelibly linked to the Prairie School tradition in three ways, the landscape design, the chapel and gate-houses built by the firm of Holabird and Roche, and the monuments. O. C. Simonds, the landscape designer, and for a short time a partner with the firm of Holabird and Roche, felt that the local flavor of midwestern landscape should be preserved in his plan.³ Instead of creating a rigid arrangement of paths and markers or a hodge-podge of sentimental statues, Simonds integrated the monuments with the trees, bushes, and the terrain. He chose plantings native to the Illinois prairie and selected trees which in their stratification emphasized the horizontality of the land.

1 Graceland Cemetery is the resting place for at least five mayors, three journalists, two governors, and one supreme court justice, as well as the city's millionaires: McCormick, Deering, Armour, Palmer and Field.

2 The two Sullivan designed tombs are for Martiñ Reyerson and Carrie Eliza Getty. Lorado Taft designed the Dexter Graves monument and the Victor Lawson memorial. French was the sculptor for the Marshall Field tomb.

3 For more details on the natural school of landscape see "Ossian Simonds: Prairie Spirit in Landscape Gardening" by Mara Gelbloom in *The Prairie School Review* XII, no. 2, 1975 and "The Prairie Spirit in Landscape Gardening" by Wilhelm Miller, Department of Horticulture, Urbana, 1915.



John Welborn Root Tomb, Daniel Burnham and Assoc. Architects, 1895, Graceland Cemetery. All photographs in this article by Bob Thall.

The cemetery is planned as a park without fences or hedges to interfere with the uninterrupted flow of sod and grass. The walking paths are laid out to follow the natural curve of the land which culminates around Lake Willowmere, an artificial lake planned by the designer. It is the outstanding example of the garden cemetery in the midwest, a type of cemetery that developed in America in the nineteenth century.⁴

Graceland is the site of the tombs of five Chicago architects. In each instance there was a

⁴ There is no complete study of cemeteries in the United States. Significant information is included in Neil Harris *The Artist in American Society*, Simon and Schuster, 1966, p. 200-208.

conscious effort to create a monument appropriate to the man, and it is in this context that these grave markers should be viewed.

The grave of John Welborn Root is marked by a celtic ornamented cross. Root collaborated with Burnham on the Rookery and the Monadnock buildings, and other loop commercial buildings. When he died in 1891 at 42, he was working with Burnham on the plans for the Columbian Exposition of 1893. He also was preparing drawings for a proposed Fine Arts building, a permanent building to be built on the lakefront.

The twelve foot granite cross was designed and erected by members of Burnham's firm.⁵ Charles Atwood, the architect who replaced Root as chief designer in the firm, planned the tomb. Since Root was known to be an admirer of interlace ornament (as exemplified on the Rookery facade) and was particularly fond of celtic druid crosses, Atwood used the cross at Argyllshire, Scotland, the St. Martins Cross, as a model.

The actual working design was executed by Jules Wegman, one of Root's personal draughtsmen. The celtic interlace and vine is found on all four faces of the cross, but is interrupted on the front by a separate panel depicting the last drawing made by Root, the central section for the proposed Fine Arts building. Only the low round arch of the central portal is shown, but the complete drawing for the facade of the building is part of the Burnham Collection at the Chicago Art Institute.⁶ This bit of a biographic and architectural history adds a human touch to the cross.

The carving of the cross was executed in Scotland. Most celtic crosses were carved from sandstone which carves easily, but granite was substituted so the marker could survive Chicago's harsh climate.

Daniel Burnham is also buried at Graceland. He died in 1912 at age 65, outliving his partner Root by over twenty years. Burnham had enjoyed a long and successful career as both an architect and planner. He supervised and organized the buildings for the 1893 World's Fair, master minded the Chicago Plan, and had achieved an international reputation.

Burnham's resting place is on a secluded rustic

⁵ "John W. Root Monument at Graceland Erected by Burnham and Associates, Architects," *Inland Architect*, April, 1895, p. 271.

⁶ This drawing is a "Study of the West Elevation of the Arts Building Project, 1890," Collection of E. S. Fetcher, Art Institute of Chicago. It is reproduced in Donald Hoffmann, *The Architecture of John Welborn Root*, (Baltimore: Johns Hopkins Univ. Press, 1973, p. 168, 169.)

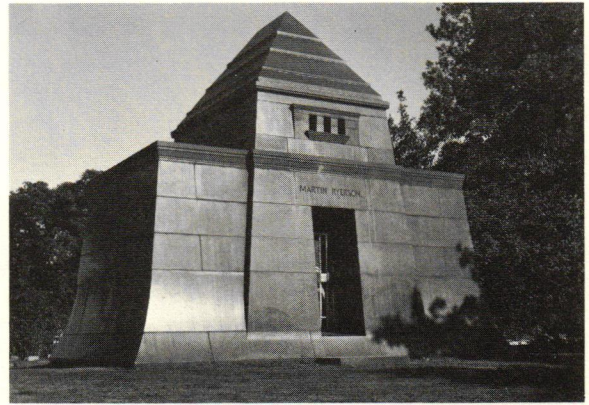


Daniel Burnham Tomb on Burnham Island, Graceland Cemetery, 1912.

island on Lake Willowmere separated from the main paths at the cemetery by a narrow footbridge. There are no large markers on this island to disturb the tranquility or purity of nature, only granite boulders to mark the spot where Burnham and his family are buried. The architect, an active Swedenborgian, preferred to reside with nature rather than dominate it. These graves in their rustic simplicity retain the true meaning of a garden cemetery as a return to nature.

Not far from the Root cross is the large truncated pyramid which Sullivan designed as a memorial for Martin Ryerson. Almost directly behind it is Sullivan's own tomb designed by Thomas Eddy Tallmadge of the firm of Tallmadge and Watson. When Sullivan died in 1924 penniless and forgotten, his grave was left unmarked for about five years. In 1928 an organization of architects met to select a monument which would both "mark his grave and serve as a memorial to his greatness."⁷ A joint committee was formed which included members from several architectural associations, landscape architects, and members of the building industry. The committee agreed on several features: the tomb would be made of granite, the decoration would be of a style expressive of Sullivan's philosophy and associated with his memory, and there would be an inscription which would sum up Sullivan's life, achievements, and influence. It was also agreed that George Elmslie, who had been closely associated with Sullivan, would be the designer. The work was to be paid for from private donations.

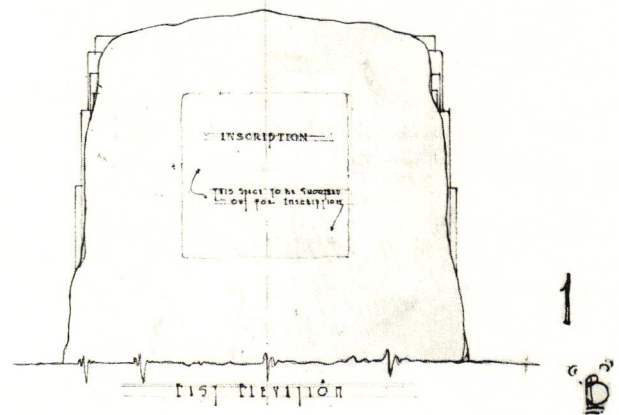
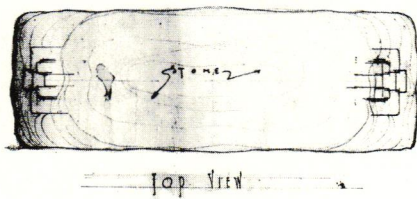
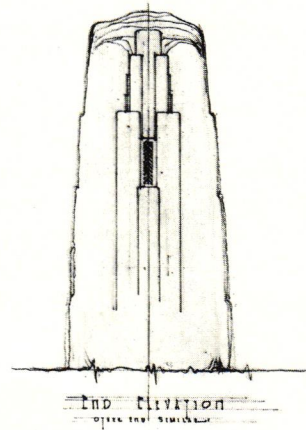
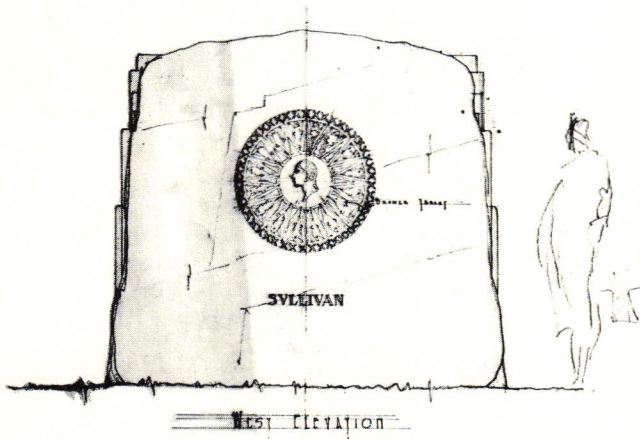
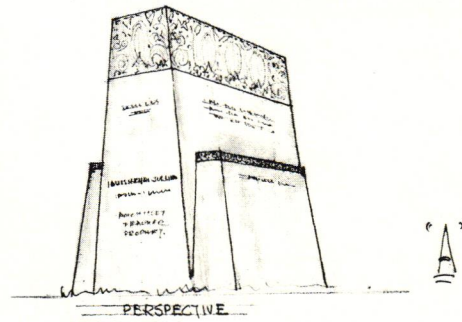
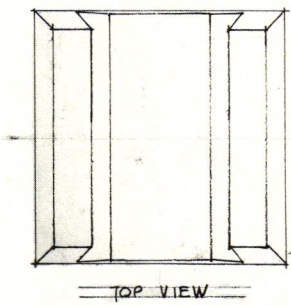
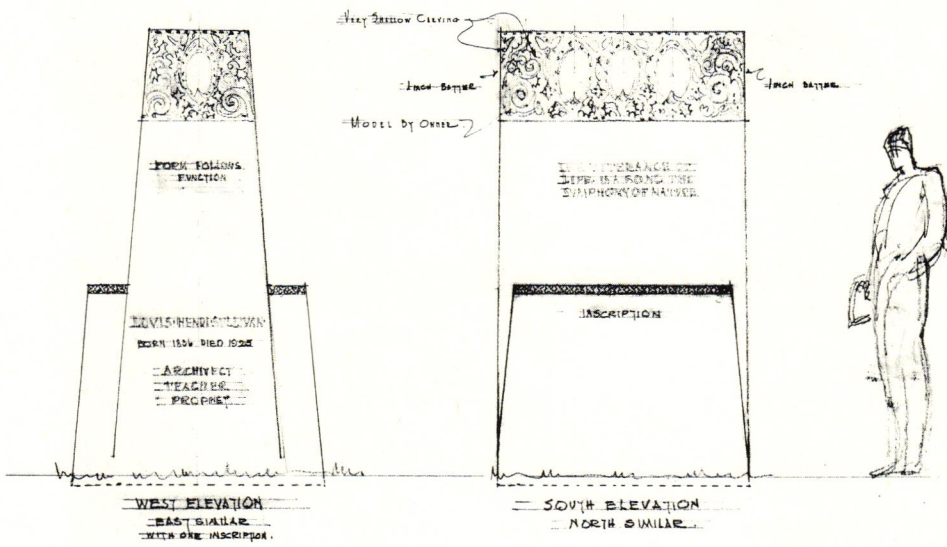
⁷ "Memorial to Louis Sullivan," *Pencil Points*, May, 1928, p. 305.



Martin Ryerson Tomb.

Louis Sullivan Tomb, Tallmadge and Watson Architects, Graceland Cemetery, 1928.





In June of 1929 a model for the monument very similar to the Graceland marker was described in *The Western Architect*. It was a design by Thomas Tallmadge.⁸

The monument will take the form of a pink granite boulder, it will be seven feet high. On the front will be mounted a bronze replica of a Sullivan design [in the final version design number 19 from Sullivan's *A System of Architectural Ornament* was used], in the center will appear a relief portrait. A brief biography will be carved on the back and on the sides will be carved a symbolic skyscraper.

The article concludes by mentioning that Chicago architects and other friends are responsible for the monument.

No explanation is given why Elmslie's project was not used. The Tallmadge plan as it was conceived and the smaller version of the design which was erected is crowded, eclectic, and certainly not in the spirit of Louis Sullivan. Elmslie's reaction to the tomb is recorded in a letter addressed to Tallmadge on July 10, 1929. It reads:

Will you return my plans I outlined for a memorial or shrine . . . particularly the last one which you appeared to like and then changed your mind. This one — fairly representative of its function — could have been built within the appropriation as based on figures on hand. . . .

I particularly desire publication be given to the fact that I did not design the memorial as it is being built . . . I want it made clear that I did not, and could not with my intimate knowledge, based on years of association of Sullivan's philosophy and ideals, design the present structure.⁹

The letter was sent to John Van Bergen, Walter Stockton, Howard White, Jens Jensen, William Gates, Martin Ryerson, and Henry Babson, all members of the original committee. Fortunately there are two design sketches and two blueprinted working drawings for a proposed monument for Sullivan by George Elmslie.¹⁰ The two sketches are labeled "A" and "B". The "A" sketch is for a monument in the form of a single vertical shaft about 8' tall, supported by smaller side units. The top of the shaft was to be delicately carved with a

wide border of plant forms and ornament. The rest of the shaft remains plain except for the inscriptions. On one side are the words, "Form Follows Function" and on the other, "The Utterance of Life is a Song, the Symphony of Nature". Both inscriptions are quotations from Sullivan's writings.

The blue print drawings are elaborations of this monument. In the final version a bronze portrait of the architect by Emil Zettler was to be applied to the stone shaft between the decoration and the inscription. The blue print also indicates how the monument was to be isolated from other monuments by a large grass and slate area encompassing 14' and 20' area. It was to be approached by steps on all four sides, thus giving the effect of a shrine rather than a grave marker. It would have been more imposing and costly than the Tallmadge version.

Sketch "B" by Elmslie is very similar in concept to the Tallmadge arrangement. There are four views of a taller, wider boulder, and the over all effect is much loftier and harmonious as a result of the increased size. Tallmadge's version is crowded and has the inherent difficulty of combining bronze cast ornament and irregular boulder shapes. It is indeed unfortunate that a compromise in form and scale could not have been worked out.

A study of these drawings reveals an interesting collaboration between architectural designer and skilled craftsman. The same craftsman, Kristian Schneider, who had worked with Sullivan and Elmslie, was to prepare the terra cotta model for the stone carver. As in the Root memorial the designer felt a need to incorporate many aspects of the architect's aesthetic, philosophy, and biography into one visual statement.

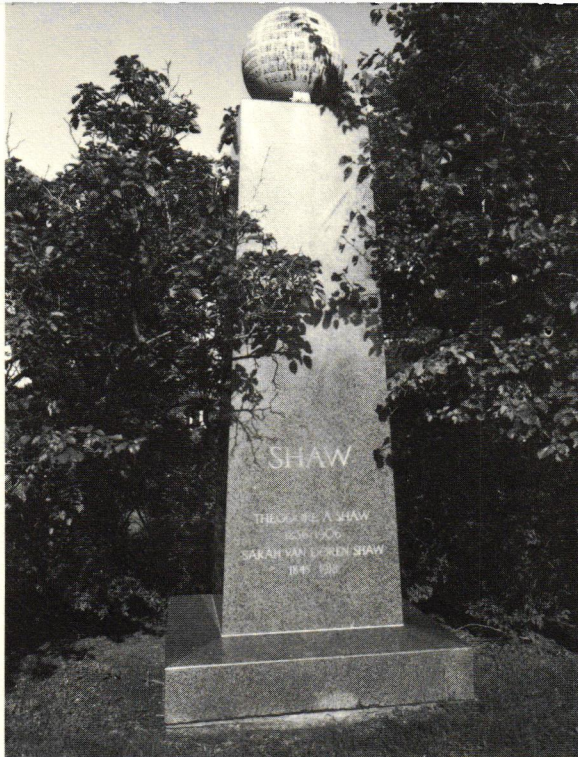
One of Chicago's most talented eclectic architects was Howard Van Doren Shaw who designed both commercial and residential works for Chicago's more prominent families. Shaw built a dramatic art theater attached to the Art Institute for William Goodman. It was built on two levels with a Doric entrance at the street level. When Goodman died, Shaw designed a replica of the theater for his tomb. It is situated on Lake Willowmere at Graceland. It is also built on two levels, the lowest level only visible from the lake side. A fanciful classic frieze decorates the upper level.

Shaw is also buried at Graceland in a family plot near the Chapel. The Shaw tomb is a simple variation of the pyramid of richly colored marble that has been highly polished. It is unadorned except for a bronze ball on the top on which are

8 "Memorial to Louis H. Sullivan," *American Magazine of Art*, May, 1928, p. 276-277. "Model of Monument to Louis Henry Sullivan," *Western Architect*, June, 1929, p. 100.

9 Elmslie letter to Thomas Tallmadge, July 10, 1929, in the Burnham Collection at the Art Institute of Chicago.

10 These drawings are in the collection of Wilbert R. Hasbrouck, Historic Resources.



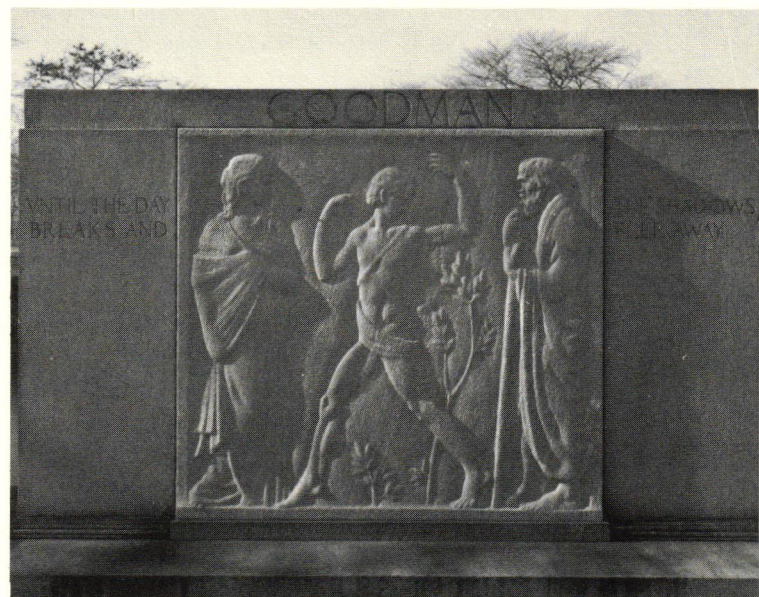
Howard Van Doren Shaw Tomb

inscribed the words from the Lord's Prayer. This work is an effective transformation of an ancient symbol into a modern statement. As in other Shaw works, the impact of details is strong, such as the raised letters which circumscribe the bronze ball and the strong use of color.

One of the most recent tombs is the least conspicuous, the simple tablet marking the grave of Ludwig Mies Van der Rohe. He is the last of the great architects to be buried at Graceland and the only one not born in America. The tradition of form and functionalism begun by Sullivan and others culminates in the steel and glass skyscrapers designed by Mies. His often quoted "less is more" exemplified by the apartments at 860 Lake Shore Drive and the Federal Courthouse, is reiterated in

Richard Nickel Tomb, John Vinci architect

Ludwig Mies Van der Rohe Tomb

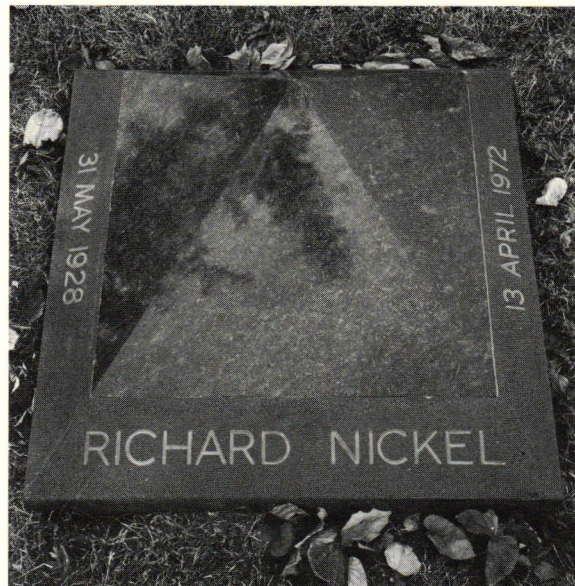


William Goodman Tomb by Howard Van Doren Shaw

the simple yet durable marker. He is buried on the other side of the lake not far from the Getty tomb.

Across the path from the Mies tomb and within sight of the Getty tomb is another simple marble slab, a memorial for the architectural photographer, Richard Nickel. His friend and colleague, architect John Vinci, designed the tomb in the form of a partially closed camera shutter. Nickel was killed while photographing the demolition of the Stock Exchange building in 1972.

These six tombs express a changing architectural expression over a century of Chicago's history, but they continue to be integrated into Ossian Simonds' original design of native prairie landscaping. If there is any permanence in architecture, it can be found at Graceland cemetery.



Book Reviews

CHARLES F. A. VOYSEY, ARCHITECT, by David Gebhard. Hennessey & Ingalls, Inc., Los Angeles, 1975, 184 pp., 132 illus., cloth, \$12.95.

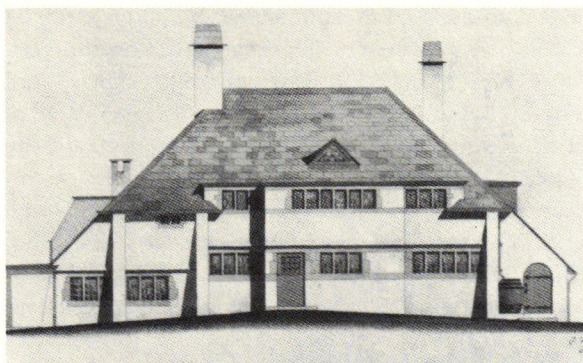
Charles Francis Annesley Voysey is an enigma in the history of modern architecture. Visually, and to some degree philosophically, Voysey is usually catalogued as an Arts and Crafts architect. But he fits the Arts and Crafts definition uneasily. He argued for an aesthetic of concrete construction and against town planning. Paradoxically he could call for a return "to the Gothic principle," and yet at the same time state that "the advent of the machine and improved conditions of transit and commerce," would have to be accepted in the future. Anglo nationalism was strong in his architecture, and to some degree he sought a "national style" rooted in the conditions and requirements of a modern England. His position was most succinctly put in his famous statement: "I remain faithful to tradition, but not its slave." Individualism, conservatism, and progressivism are paradoxically combined in this figure. David Gebhard willingly accepts what would be unreconcilable contradictions to many modern architectural historians in this study of Charles F. A. Voysey. At best, Gebhard feels Voysey was an unwilling participant in twentieth century modernism.

Early in his career Voysey prescribed the range of his work. Content with a small office where he could control all the design decisions and unconcerned with turning out large amounts of work, Voysey confined himself to cottages of upper middle class artists, professionals and businessmen. Non-domestic work apparently did not interest him and with the exception of a wall paper factory and a few shops, his designs in this area are not particularly distinguished. As works of art his houses are supreme; the English vernacular rural cottage is made into a high art object. Low and ground hugging with immense high pitched roofs, prominent chimneys, thick white washed lower walls supported by buttresses, his houses projected security and comfort. The horizontal which he felt produced "simple reposeful effects," always dominated. Details were carefully thought out, ornament was "pernicious" unless it inspired "good thought and feeling in others." Simple in appearance, Voysey's houses had a Puritanical air which he fostered with his own dour appearance and pronouncements: "Too much luxury is death to the artistic soul." And yet Voysey ambiguously introduced a play of fanciful forms and details, a fairytale "Alice

in Wonderland" atmosphere that consciously recalls childhood experiences. The heart motif on shutters, large rain barrels for water runoff, "Hansel and Gretel" windows, and a childlike exaggeration of scale are features that put Voysey far outside the functionalist line of succession of modern architecture, and are undoubtedly the reason why some critics have found his architecture so unsettling. While acknowledging Voysey's success at producing an image, Gebhard notes a certain impersonalism in his work and also his weakness in the area of organization and providing for human comfort.

The Arts and Crafts movement is currently a popular scholarly topic and given the amount of literature that has appeared, one seeks to compare Voysey with other figures such as the one portrayed in James Kornwolf's *M. H. Baillie Scott and the Arts and Crafts Movement: Pioneers of Modern Design* (1972). Unfortunately this comparison is difficult since Kornwolf takes a comprehensive look in over 500 pages while Gebhard's analysis is 35 pages. Basically Gebhard's essay is an expansion of the one he wrote for the catalogue of the exhibition of Voysey's work at the Art Galleries of the University of California at Santa Barbara in 1970. Brevity has its value; Gebhard's analysis is critical and stands up well against earlier articles by John Brandon Jones (1957) and Nikolaus Pevsner (1940 and 1968). Gebhard does not stretch Voysey out of proportion in order to make him into a proto-modern. Also included is a selection of nine articles by Voysey, comprehensive bibliographies, and 132 illustrations that provide the most thorough look we have had of Voysey's career. Voysey was never a great draftsman and many of his drawings reproduce poorly. The postage stamp size of some plans does not contribute to their legibility. The photographs are in general good, though several should not have been printed.

A full assessment of Voysey and his influence still needs to be made. David Gebhard in a 1971 article in the *Journal of the Society of Architectural Historians* explored Voysey's relationship to the United States in the 1880's and 1890's, but his influence on Prairie School figures such as Robert Spencer, George Maher, Barry Byrne and others remains to be determined. A similarity of approach between Voysey and the Southern California Spanish Colonial Revival and the "woodsby" Bay tradition is noted by Gebhard, but again needs to be developed. Visual images similar to Voysey's Arts and Crafts designs had some success on the east coast and to a lesser degree in the midwest in the early twentieth century. This work and its relationship to the various forms of the American Arts and Crafts has



not been treated. Similar observations could be made about both England and the Continent. Gebhard has provided us with a tantalizing glimpse of an important figure that hopefully will be further explored in the not too distant future.

Reviewed by
Richard Guy Wilson
Iowa State University

MEANING IN WESTERN ARCHITECTURE, by Christian Norberg-Schulz, Praeger Publishers, New York, 1975, 445 pp., 556 illus., paper, \$9.95, hard, \$19.95.

In writing histories of architecture it seems necessary first to devise a framework around which the arguments may be organized. Often the framework helps as much as it hinders, and what becomes most obscured is the richness and plurality of expression of a given historical epoch. Happily this plurality has been stressed in a number of recent books and particularly so in the final chapters of Norberg-Schulz's *Meaning in Western Architecture*, a translation by Anna Maris Norberg-Schulz of *Significato nell'architettura occidentale*, Milan, 1974.

The book is aimed at the serious enthusiast and the beginning architectural student and is nearest in size and coverage to Pevsner's now-classic *Outline of European Architecture*, and Robert Furneaux Jordan's *Concise History of Western Architecture* with distinct advantages over both. Unlike their nearly exclusive concern with the development of form for its own sake and study of buildings in isolation, Norberg-Schulz's view is that architecture includes all the human-manipulated environment. Buildings are thus discussed in the concept of their landscape and place. All of this, in turn, is examined against the *weltanschauung*, the "world-view," of each of the periods studied.

The difference between this and preceding general histories is the basis in cultural semiotics and architectural iconography. There is little of the Hegelian linearism of Pevsner's work, in which Morris leads to Gropius leads to Mies, etc. Norberg-

Schulz is just as concerned with how successive "international styles" are transmitted and modified in the hinterlands and adds extended discussion of buildings at Paestum, Trier, Pisa, of St. Stephens in Vienna, the Palazzo Roverella in Ferrara, and the National Library in Vienna. All are important buildings in their particular styles, but off the beaten path of most historical discussion.

The chapters, at least up to about 1750, are organized according to the major styles or cultural expressions — Egyptian, Greek, Roman, Early Christian, Romanesque, Gothic, Renaissance, Mannerist, and Baroque architecture. In each chapter the buildings and landscapes are analyzed according to the cultural aspirations or beliefs of the period, what Norberg-Schulz calls "existential meanings." This is accomplished by following a particular method for each chapter beginning with a general preface to the period, a synopsis of the view of the role of landscape of the period and the resultant patterns of settlement, an analysis of the symbolic intent of the major building types, a discussion of the means and methods of building (which he calls "articulation"), discussion of the major monuments in the light of the forgoing points, an examination of the spatial concepts of the period, and a final summary of the symbolic intent of the buildings of the period viewed as a whole.

As one reads through the book it becomes more and more clear that the author is particularly concerned with explaining the architecture of the last two centuries in the light of the earlier periods, and thus the chapters become longer and more complex as he approaches the modern era. His concern, then, is somewhat teleological. The attempt to come to grips with the diversity of architectural expressions after 1750 is highly commendable, but the part of the book that deals with the years between 1750 and 1920 seems to be the most problematic. Norberg-Schulz divides the modern period (i.e. post-1750) into three chapters titled Enlightenment, Functionalism, and Pluralism, and though the basic summary comments are perceptive, it seems difficult to think of the entire period from Horace Walpole through Frank Lloyd Wright as representing the Enlightenment. While it is gratifying to see that philosophical term extended to describe a trend in architecture, this seems to beg the whole issue of eclecticism, a much better device by which to help explain the nineteenth century. To use the term "Functionalism" as he does to describe only the International Style of Gropius, Le Corbusier, and Mies, omits the development of this concept after Ruskin in the nineteenth century, a very important part of the story. Still, this seeming

confusion concerning the nineteenth century is partially resolved in the last chapter on Pluralism. As Norberg-Schulz observes, the legacy of the 1920's and 30's has been a wide diversity of building types and expression. Consequently the chapter on Pluralism is the longest and most complex covering housing and planning with the work of Aalto, Le Corbusier, Kahn, Venturi, Saarinen, Sharoun, and Aalto's students in Finland. The result is that the twentieth century becomes understandable *because* of its diversity, so that just as the styles of previous periods can be described as Classic, or Gothic, so too may that of the twentieth century be described as existential and pluralistic.

In the short final chapter the critical and theoretical threads which run through the entire book are summarized so that one has a chance to ponder the entire spectrum of human building endeavors and assess the role of architecture as a means of communicating successive philosophies and inexpressible aspirations. Norberg-Schulz makes the purpose clear once again in the closing words of the last paragraph: to reveal meaning in existence and "to improve our understanding of the relationship between man and his environment."

The importance of the book's content is strengthened by the overall impressive design by Diego Birelli. Most of the half-tone plates are brilliant and sharp; those that are not good certainly do not fail by half-measures — they are terrible but they are few. Though the size of the book is modest, many of the figures are bled across the page and so present large images, easily studied in detail.

With its extensive documentation and bibliography there is suggestion for further pursuits should the reader be so stimulated. Altogether, despite its controversial arguments and few flaws, this should become an important study and deserves to be read closely, slowly, for it is a journey into the mind.

Review by
Leland Roth
Northwestern University



MODERN MOVEMENTS IN ARCHITECTURE, by Charles Jencks. Anchor Doubleday, New York, 1973, 432 pp., 223 illus., paper, \$5.95.

A VISUAL HISTORY OF TWENTIETH-CENTURY ARCHITECTURE, by Dennis Sharp. Trewin Copplestone Publishing Ltd., London, 1972, distributed in the United States by New York Graphic Society, 303 pp., illus., hard, \$29.95

The pluralism of twentieth century architecture is the strength of these two studies, though they are widely different in approach and manner of presentation. Jencks' book is a study of the major avant garde movements in modern architecture since 1920 and is organized by thematic chapters. Sharp's book is a decade by decade visual record of the buildings of Europe and the United States.

Jencks clearly describes the most overriding attribute of modern architecture in his opening chapter, "The Plurality of Approaches." This is followed by a chart which graphs the major progressive movements in modern architecture after 1920 and an extended chapter presenting what Jencks describes as "The Six Traditions." The best known of these, as he points out, is the idealist tradition, represented by Mies, Gropius, and Kahn. There is the self-conscious tradition into which he fits Perret, the neo-neo-classicists of the 1920's and 30's, and the architecture of bureaucracy including the likes of the Ford Foundation building and Lincoln Center, New York. Far more evident in Italy than in the United States is the third supersensualist tradition. The intuitive tradition embraces the visionary architecture of Taut, Mendelsohn, Bruce Goff, Hans Scharoun, and Jorn Utzon and largely coincides with what is generally called expressionism. Another movement whose definition is more unconvincing is the logical tradition including Tange and Fuller. Even more nebulous is Jencks' sixth unself-conscious tradition, though the definition given in the book may be inconclusive. It raises a most important point that by far most of the architecture of the period is not by architects and yet forms the greatest part of the constructed environment. Jencks has touched on that part of architecture to which Robert Venturi has been directing our attention. Once you have examined the work of Wright and Le Corbusier only the surface of modern architecture has been scratched. A final, seventh, tradition that Jencks identifies is that of activism in which architecture and politics come together; this theme of the politics of architecture runs through the entire book and is one of the most perplexing and

Empire Swimming Pool designed by Owen Williams, 1934, from A Visual History of Twentieth Century Architecture

thought-provoking elements of this study.

Having outlined the six traditions Jencks then examines the work of the major masters, Mies, Le Corbusier, Wright, Gropius, and Aalto in a more conventional way. He augments his comments with excerpted statements by the architects.

Somewhat more thematic are the two chapters on British and American architecture, treating both "Establishment" and Pop or Camp theories in both countries. His comments are again with excerpts from major critics and architects. What is missing from these as well as preceding chapters is a comparable penetrating analysis of housing and planning theories, though some attention is paid to these concerns in the last chapter. The political undercurrent of the book emerges clearly again at the end of the book in the postscript "Architecture and Revolution."

Like Norberg-Schulz's latest work, Jencks too should raise questions (and eyebrows) and may excite comment for its unconventional approach. Yet this is perhaps its greatest strength, for its value is as an antidote to the orthodoxy of historians such as Hitchcock, J. M. Richards, and Pevsner whose studies of the development of modern architecture have so long been central. Jencks' book seems particularly aimed at the college and student market, judging by its small size, mediocre illustrations, and resultant modest cost.

The question of audience seems much more perplexing concerning Sharp's book. The volume and diversity of examples, especially the work of architects many of which are now forgotten because of the emphasis of the Great Masters, would seem to suggest that the book was aimed at the academic market, yet the size and cost is that of a coffee table book. This is a pity for it is not puffed out with huge glossy illustrations, but a thorough decade by decade, year by year, inventory of the development of modern architecture. Curiously, however, the buildings are presented according to the year of completion rather than the year of design. The text is concise and generally sound and the flood of illustrations, many of them quite small in spite of the large format, show a cross section of many building types and styles throughout Europe and the United States. Many are little-known examples of work by well-known architects; others are creations of architects often passed over — Rudolph Steiner, J. M. van der Meij, J. F. Staal, the Luckhardt brothers, Robert Mallet-Stevens, Hans Scharoun, Arne Jacobsen, and the British County Council architectural groups — adding up to more than 1150 illustrations, many in color. Unfortunately the number of illustrations is offset by generally poor quality in the reproduc-

tions, particularly in the color. The value of the book lies in the fact that it makes plain that architecture is not a conceptual art in the sense that painting or sculpture may try to be, nor is it the work of a handful of innovators. Rather it is the slow and careful working out of complex problems by a host of interdependent artists nourished by one another over a period of many years. Hence Sharp's book helps to counteract the myopia induced by too much generalization.

Review by
Leland Roth
Northwestern University

Preview

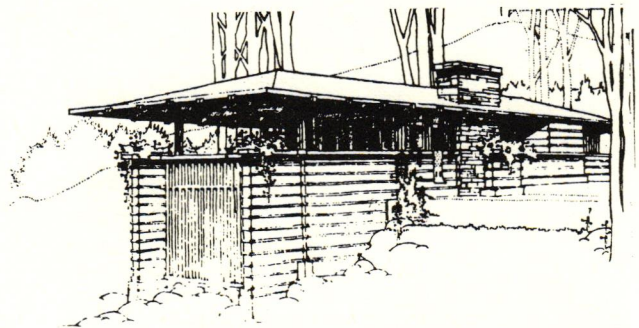
The first issue of 1976 of *The Prairie School Review* will be a comprehensive study of the work of prairie architect John S. Van Bergen by James Muggenberg. Van Bergen, one of the last members of Frank Lloyd Wright's famous Oak Park Studio, went on to establish a long and distinguished career of his own. His buildings are very similar to Wright's but with a distinctive quality of their own.

We will also review a number of important books including:

A Guide to the Work of Greene and Greene
Randell L. Makinson

Greene & Greene: Architects in the Residential Style

William R. and Karen Current



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MIND & IMAGE

AN ESSAY ON ART & ARCHITECTURE

BY HERB GREENE

Herb Greene, a student of Bruce Goff, has long been recognized as a designer of houses that excite the imagination. Now he presents a beautifully illustrated commentary on his principles and methods. Ranging from discussions of the lingering influences of Cartesian mechanism to explanations for the uninhabitability of large public housing projects, this commentary approaches the topic of organic architecture from a point of view that is philosophic as well as practical, artistic as well as historical.

To explain the mysterious power of certain architectural images, Greene offers a matrix theory, relying on the teachings of Whitehead and Merleau-Ponty about the nature of perception. He shows how he applies his theory in fascinating accounts of the design processes followed in an assortment of his one-of-a-kind houses built for specific clients.

The mass market also wins attention in this book. Greene presents fresh approaches to functional and aesthetic problems in subdivision housing, high-rise development, and the highway commercial strip. In the housing models the tenant is offered active encouragement to make his home uniquely expressive

of his own interests and taste. All the developments offer suggestions for a positive relation to region and place.



Plans and photographs of many of Greene's buildings are included, and details from several of his collage paintings are reproduced. In addition a varied selection of illustrations—including examples of advertising art, Frank Lloyd Wright house plans, and pre-Columbian Indian sculpture—accompanies his explanation of the perceptual process and its effect on our response to images.

\$22.50

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