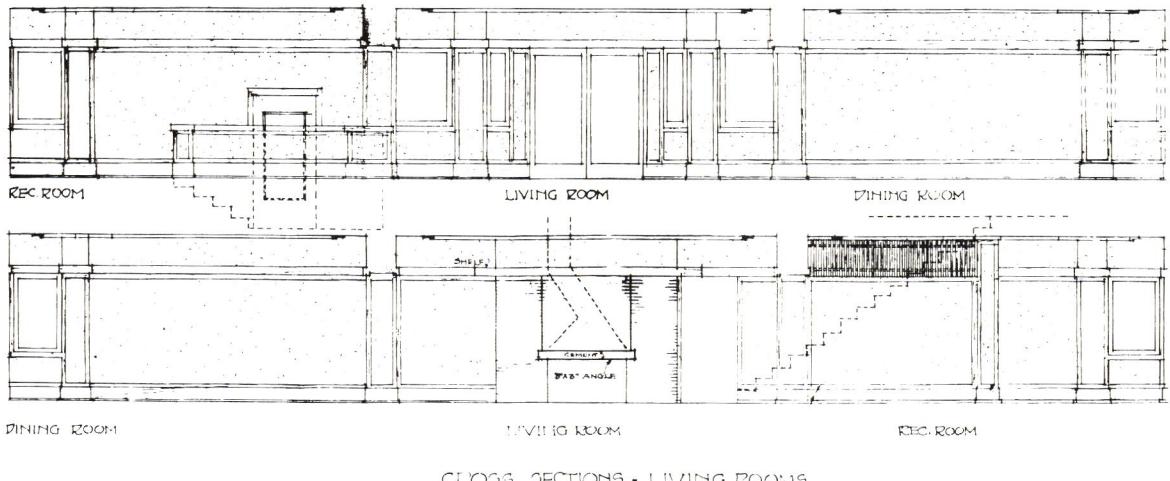


The
**PRAIRIE
SCHOOL**
Review

Volume II, Number 3

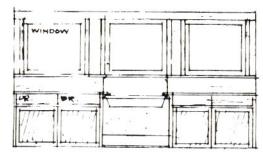
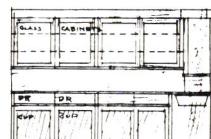
Third Quarter, 1965

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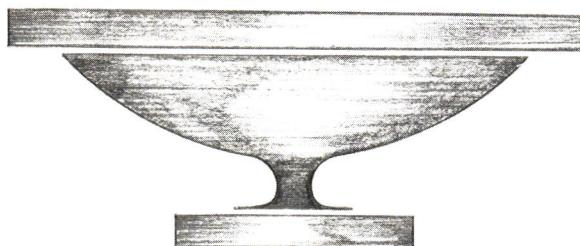
COVER: The cover photograph shows a few of the items discovered by Mr. Don L. Morgan in his research concerning the Harvey P. Sutton house in McCook, Nebraska. PSP photo.

ABOVE and RIGHT: These details of the Sutton house interior elevations are from the original plans prepared by Frank Lloyd Wright's Studio. Mr. Wright furnished his clients with this type of detail throughout his career. Working drawings prepared during the last months of his life show similar interior elevations.



KITCHEN CABINETS

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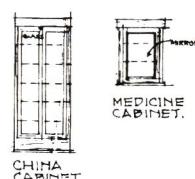
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From the EDITORS

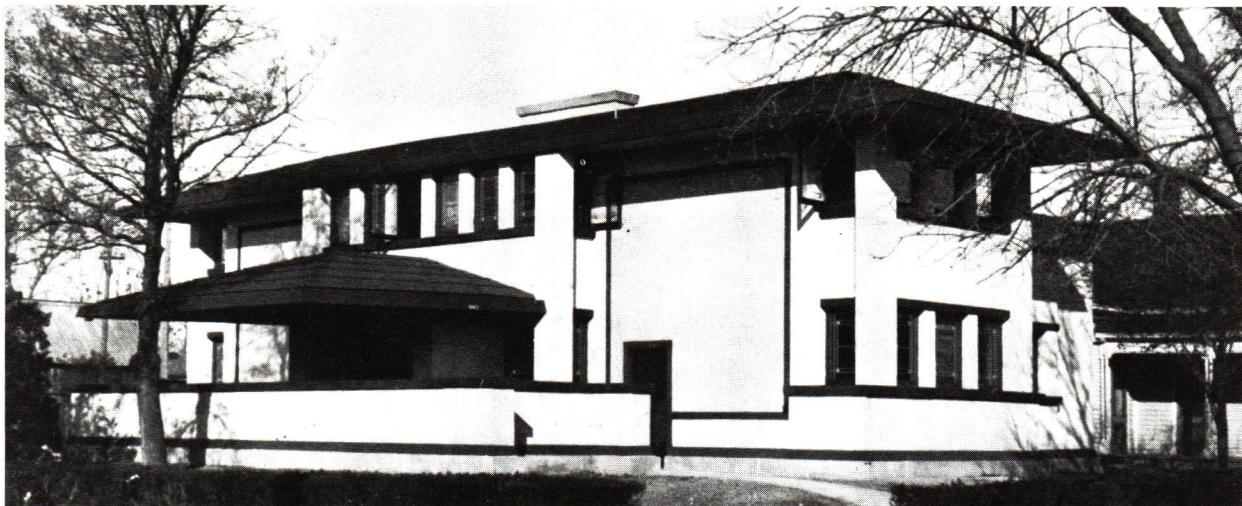
We cannot report any spectacular events resulting from last issue's editorial comments in regard to Chicago's Burnham Library of Architecture. However, the Burnham does now have a competent librarian in charge. Whether or not the Library's many shortcomings will now be corrected remains to be seen. We shall observe and advise as time goes on.

In the meantime we will raise a related problem. Why is there no museum of architecture in Chicago? Architectural artifacts are of such a nature that they are not generally suited for an art museum, nor is a library a satisfactory depository. Such items as ornamental details, plans, and original drawings need special care. Other material such as documents relating to architects or buildings, including notebooks, letters, clippings and other primary material should be readily available to scholars working in the field. There is great need for a structure to contain all this and more. Ideally, it should be located in one of Chicago's Landmark Buildings.

Two buildings at once come to mind, Frank Lloyd Wright's Robie House and H. H. Richardson's Glessner House. The Robie House, now being restored, is in the hands of the University of Chicago which has not seen fit to disclose plans for it when restoration is complete. The Glessner House, on the other hand, stands vacated and for sale, although still in excellent condition. A museum such as we suggest could easily be incorporated into this fine old building.

The museum could consist of exhibition rooms, a library, offices and storage areas. The larger rooms could contain permanent or rotating exhibits of general interest. Drawings and other material could be stored adjacent to the library. The latter should be equipped to serve visiting scholars. Perhaps the library of the Graham Foundation could be the foundation of the museum's collection. This little known but fine library now is used hardly at all and efforts to combine it with the Burnham have not been successful. In addition to the functions mentioned above, the museum could serve as a nucleus for preservation activities in the Chicago area.

The Glessner House would serve admirably as a museum of Chicago architecture. However, many other locations might be suitable, and, wherever a place for it is found, it should be closely identified with the idea that Chicago's architecture was and is a national and international phenomenon rather than of local significance only.



Above is the Sutton house as it appeared shortly after construction.

A Wright House on the Prairie

The basic material for this study has been the letters, drawings, and notes preserved by the Sutton family for the past sixty years. The first systematic cataloging of these documents was undertaken by Don L. Morgan in 1965 while he was a student of architecture at the University of Nebraska. Mr. Morgan's paper concerning the Sutton house included a preliminary discussion of Frank Lloyd Wright's earlier work, a discussion of the drawings and letters involved in the Sutton house design, and a concluding statement concerning the building in its later years with an evaluation of the house in relation to Wright's work as a whole. The High Plains Historical Society in McCook, Nebraska, the University of Nebraska School of Architecture, and the Nebraska State Historical Society Library each have copies of Mr. Morgan's study which include facsimiles of all documents mentioned.

It has been necessary to limit this article to a discussion of the documents discovered. Careful attention has been used in placing the undated items in chronological order; however, some possibility of error does exist.

Behind a strangely "moderne" concrete block wall in the little town of McCook, stands the only house in Nebraska built from plans prepared by Frank Lloyd Wright. The wall has been added by the current owner, but the building is still easily recognizable as a Prairie house. Events preceding the construction of this little known house are of great interest to the Wright historian.

A house nearly 60 years old is seldom documented as completely as the Harvey P. Sutton house has been. Not only are there numerous drawings with accompanying specifications, but due to an unusual set of circumstances, the attitudes and relationships between the client and the architect can be discerned as the house evolved. Mr. Wright designed the house without seeing the site and knowing he was unlikely ever to see it when completed. Thus the distance served to document, through letters, the designs, objections, revisions and explanations. Mrs. Sutton preserved instructions from the architect's office as well as first drafts of letters she wrote in reply. Although not all of the letters are extant, a fairly complete record is presented and the remainder can be reasonably well reconstructed.

McCook was a growing western town 275 miles southwest of Omaha, the result of the railroads' need for terminals and stations. At the time the Sutton house was built, McCook had a population of about 2500 with homes and business buildings spread along the railroad from east to west. The Sutton property was seven blocks north of the railroad with only a few houses nearby. It dominated the town's main street being located on a hill overlooking the city, just two blocks south of the corn, wheat and grazing lands of the natural prairie. Mr. Sutton was the owner of the only jewelry store in McCook, an active man in community affairs and director of the CB&Q Railroad Concert Band known throughout the state. Mrs. Sutton was an articulate, versatile woman who also took an active interest in community matters. She understood much about houses and their construction and later served as general contractor for her house designed by Mr. Wright.

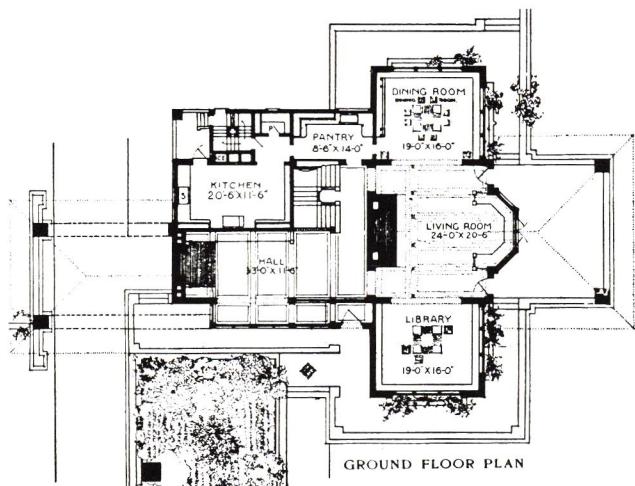
Frank Lloyd Wright's influence in architecture was just beginning to gain national attention in the early 1900's. The Architectural Review had published "The Work of Frank Lloyd Wright" by R. C. Spencer, Jr. in June of 1900 and during the

same year Wright was approached by Edward Bok to submit plans for publication in *The Ladies Home Journal*. The two designs submitted were published in the February and July, 1901 issues of the magazine, and the commission to design the Sutton house was an indirect result of this venture.¹ It was not Wright's first design for a McCook client. Previously he had designed a house for the Charles W. Barnes family and it is presumed that Mr. and Mrs. Barnes' first contact with a Wright designed building was through *The Ladies Home Journal*. However, both the Barnes and the Suttons were close friends with Mrs. W. S. Marlan who was reared in Richland Center, Wisconsin, and had known Wright for many years. It was through Mrs. Marlan that the Suttons' first contact was made with the architect. The earliest letter extant of the correspondence between the Suttons and Mr. Wright is as follows:²

Having seen a plan you drew for Chas. Barnes and being favorable impressed, write you to see if you can do something for me. Want to remodel my home. Enclosed you will find sketch of floor plan, with a little alteration; had sketch drawn but it did not please me. The room I have marked as not being there is a porch; the rest is just as the house is excepting windows. The size of glass is 24x36 and two panes to a window. It is a one story house, excepting over kitchen there is a low upper room with back stairs as I have marked. Now would like to have an upper floor added and what would you advise as being the cheapest

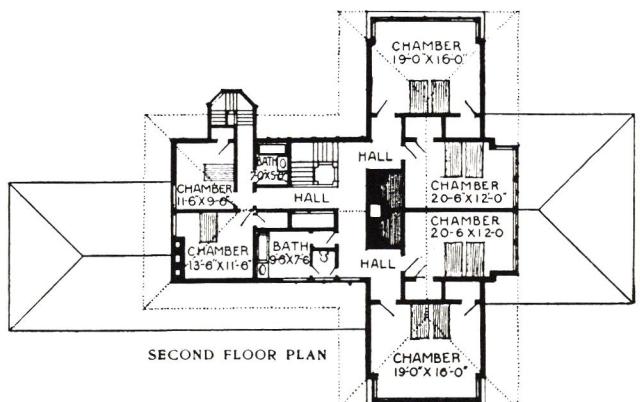
1 Manson, *The First Golden Age, Frank Lloyd Wright to 1910*. New York, Reinhold, 1958, p. 106. (He calls it the only direct result of the publication of the model houses.)

2 The reader is cautioned that all letters attributed to Mrs. Sutton are pencil drafts and almost certainly were revised and corrected in their final form. Also the fact that they were undated with one exception presents the problem of relating them to letters from Wright's office by internal evidence.



and best way to do it. Do not want to expend more than \$2000.00. Want oak floors in P-L-R. H. and Den. Our woodwork is stained cherry throughout except parlor—white and gold and the doorways are arches (with doors) 7 ft high at sides 8 ft in centre. The entrance is a corner one from porch with a door into parlor and one in L. R. We would like to keep corner entrance as house is on main St. facing East and South. Have three lots. 150 ft east; 140 ft south and do not care for parlor. Could we use that for stair hall and Rept. H. too. Want to raise house 2 ft on foundation. Can get manufactured block-stone here; would you advise it. Would like something on colonial order, plain and simple yet artistic. Could wood-work be enameled white. Would it be advisable. Want one bed-room below for an aged mother. The rooms marked den and bedroom are flat-roofed. Don't care to raise the one marked Den and don't know about the other only it needs a new roof unless it would spoil the looks of house to leave it that way. The kitchen is larger than I care for and want butlers pantry and modern conveniences a bathroom up-stairs or lavatory. Have one down stairs but don't know if I want it there or not. Don't want any more base-ment than necessary. Want a laundry and hot air furnace for heat. Wondered if it would do to take room marked bed-room for kitchen and use bath-room for laundry and take kitchen for bed-room and change back-stairs. Would like to hear from you as soon as possible as to what your terms are etc. Want to build as soon as spring opens up so hope you can give it immediate attention.

This letter definitely places the Barnes house as preceding the Sutton design. The wording indicates that it is the first correspondence between the Suttons and Mr. Wright. It was probably written in January of 1905, but unfortunately it is not dated. This and all other Sutton letters are drafts written in pencil in Mrs. Sutton's hand, but evidently the final letters were over Mr. Sutton's



These floor plans are of "A House in a Prairie Town" by Frank Lloyd Wright. This house was designed in 1900 and published in the February 1901 *Ladies Home Journal* magazine. Wright estimated its cost at \$6970.



H. P. SUTTON HOUSE - McCOOK, NEBRASKA

This is a reconstructed plan of the Sutton's original house taken from red ink lines shown on the preliminary plans prepared by Frank Lloyd Wright's Studio.

signature since the replies were addressed "Dear Sir" until 1906. The earliest letter from Frank Lloyd Wright's Studio is dated 1905 February 8.

Dear Sir:-

In the case of your proposed alterations, it is more difficult to state what can or what cannot be done for the money, than in the case of your proposed new house of a year and a half ago.

It would really mean working out tentatively the new scheme, which we infer you would hardly want done, with present instructions. The writer believes, however, that it would be worth your while to have this done, with the view of changing the requirements somewhat, perhaps, to fit the price if the price cannot budge to fit the requirements.

Our charges for sketches to meet your full approval are 2-1/2% of the total cost, in this case \$50.00, 5% additional for plans and specifications complete.

Yours truly,
Walter B. Griffin

This letter indicates that the Suttons might have contacted Wright, perhaps in person since no letters still exist, sometime in 1903 for the purpose of designing a new house. This letter was signed by Walter Burley Griffin and Wright's signature does not appear until much later. Wright's first visit to Japan was in 1905, and it may be that he was absent from his studio during these early negotiations.

It can be assumed that the Suttons replied to this letter by asking for sketches to be prepared. They probably also went into somewhat greater detail concerning instructions since the above letter implies that additional information was required. Evidently, the Suttons were able to furnish the

Studio with quite an accurate plan of their original house since it is shown clearly in red ink on both sets of preliminary plans submitted later. (The plan of the original house shown on these pages has been drawn using the red lines on the preliminary plans as a guide.)

The next letter in the series is also from Wright's Studio and is as follows:

March 24-1905.

Dear Sir:-

The sketches went to you yesterday without any qualifying remarks and I hope that you will not have rejected them in disgust before receiving this letter. The alteration is more radical doubtless than you anticipate and does not include a second story which you expected, though your requirements as to bedrooms in your letter are vaguely stated. Here it has been assumed that four would be sufficient, and these have been made in a new addition on the same floor raised 4 steps to allow sufficient room for a basement heater room, bins storage/and laundry, the last being under bedroom 4, bathroom etc.

This scheme avoids raising the old house or the roof the other changes being effected by extensions at the ends of the old roof.

It is hard to tell whether this is more expensive than a two story arrangement to build, but it does at least make a more beautiful house and saves duplicating toilet room.

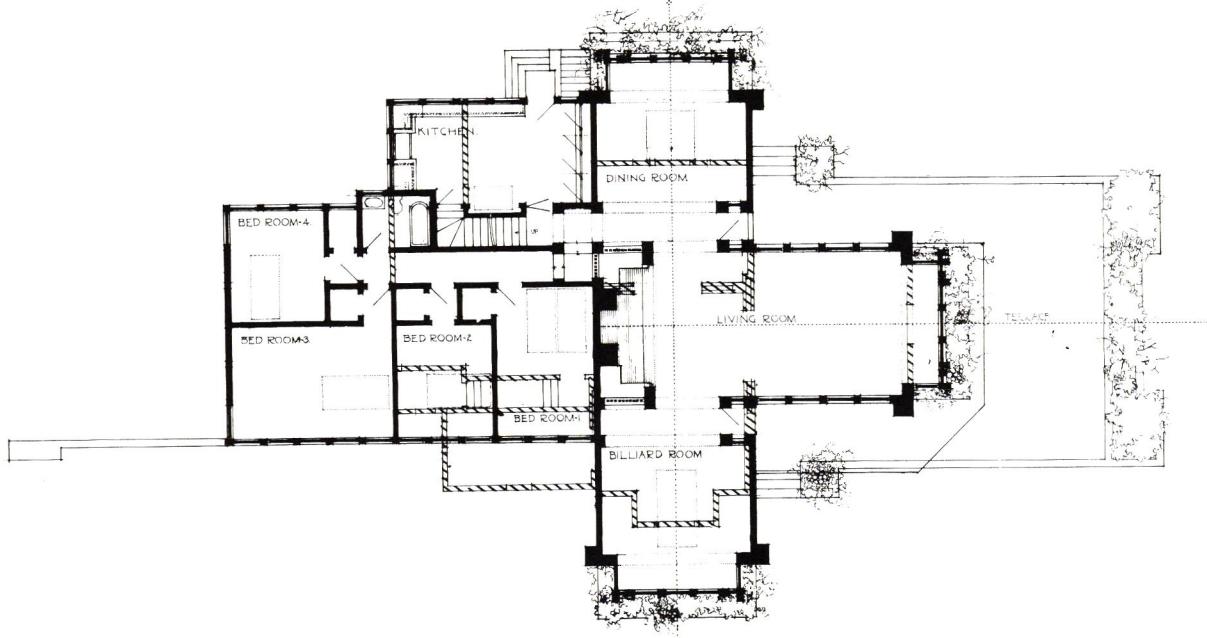
Of the front part of the house about the only thing you will recognize is the location of the corner entrance you desire. The den gives way to what is called a billiard room but which you may call a den/library or reception room as you may see fit, if you want a billiard room to be in the second story. As it is, no change is contemplated in the second story.

Your veranda may seem to have disappeared but over that part of the terrace where it was the roof projects six feet giving equivalent shelter.

Externally the treatment indicated on your sketch is rough board stained, with no attempt to preserve the old exterior anywhere. Of course this is virtually a new house which has been little restrained by the smaller features of the old house shown by the red lines, and if it appeals to you as one that would suit you to live in you had better talk it over with your builder the possibilities for your outlay. At any rate consider it carefully, and we will go ahead with such modifications as you may suggest, or start again along other lines. For either thing I think we are in a better position than heretofore to supply you with drawings immediately. I am afraid that our best in that respect has been poor.

Yours truly,
Walter B. Griffin

These first preliminary plans are at once recognizable as a variation of Wright's first design for



The first preliminary plan for the Sutton house was drawn in brown ink on tracing paper. The plan of the original house was shown in red ink and is indicated here by cross hatching. The accompanying perspective is reproduced at the top of pages 12 and 13. None of the drawings were signed.

The Ladies Home Journal. Even though the first Sutton design is essentially a one story house, the new rear wing is an adaptation of a portion of the second floor of *The Ladies Home Journal* design. It is probable that Mrs. Sutton had expressed approval of this type of plan when it was published and had therefore unwittingly instructed the Studio to give her a similar house.

It is noted that the original house remains largely intact, including the second floor and roof. The roof was extended, however, to accommodate the first floor alterations. The unusual treatment of this roof is nearly identical with the roofs used in the house and garage built for Judge Foster in southwestern Chicago in 1900.³ This "Japanese" treatment might have been a result of Wright's visit to Japan at about this time, but a more likely explanation would be that it was the least expensive method of extending the existing roof.

No reply to Griffin's letter of March 24, 1905 has been found, although the Suttons evidently did not approve of this scheme since an alternative scheme was sent less than a month later followed by the letter below signed by W. E. Drummond. This letter indicates that there was a reply concerning the earlier plan.

1905/4/18

Dear Sir:-

We have mailed you the sketches for an alternative scheme for your proposed alterations Saturday night. As between the old and the new schemes we much prefer the

³ *The Architectural Review*, June 1900, page 64. *The First Golden Age*, Manson, pp 94-97.

former, from the artistic and the practical standpoint, but believe that we have suited requirements which you desired more fully in the latter.

The method employed in the execution of the former scheme we had intended should be one of merely adding on to the different portions of the present building in such a manner as would leave the old work unmodified in most of its essential parts, such as ceiling and floor heights, roof pitch and framing, etc. The only objection you raised concerning the scheme first submitted were the necessity of moving the tree to the south, the number of casement windows, and the shortage of bed-rooms.

The tree, we think, could very successfully be moved, the number of windows and the style modified to suit the peculiar weather conditions, and another bed-room be secured by an extension in the north-west corner of the kitchen. We presume that you will not need any finished space in the attic in this scheme.

In regard to the sketch last sent you will no doubt readily understand the layout without any special explanation? We have endeavored as far as possible to leave the walls and partitions of the old building unchanged, which you can verify by referring to the red lines which indicate the old work. The dotted red lines, of course, indicating the old work to be removed.

You will note, of course, that the scheme for the living room, dining room and reception room is considerably smaller, as we did not add anything to the north and south except the bay window shown in connection with the dining room, which makes a symmetrical arrangement.

The amount of changes involved in this scheme do not show as readily in the plan since in order to get the desired effect externally, and get sufficient strength in the second story floor construction, which in the present building

can hardly be supposed to be framed strong enough for use as a second story, we should have to reframe the ceilings over all the first story rooms except a portion of the kitchen and the two bedrooms, and in doing this we should want to lower the ceilings to a height of about 8 ft. 6 inches. The low quiet effect which we should desire to obtain in the building, as you will notice from a study of the perspective drawing is obtained by keeping the stories low.

The second story contains only four bed-rooms, while you asked to have five, but we have taken the liberty to suggest a servants room on the first floor in connection with the kitchen, which is according to the practice most favored by householders in this part of the country.

The floor area of the present building lends itself to this particular arrangement quite readily, as you will notice the arrangement does not alter present partitions very much.

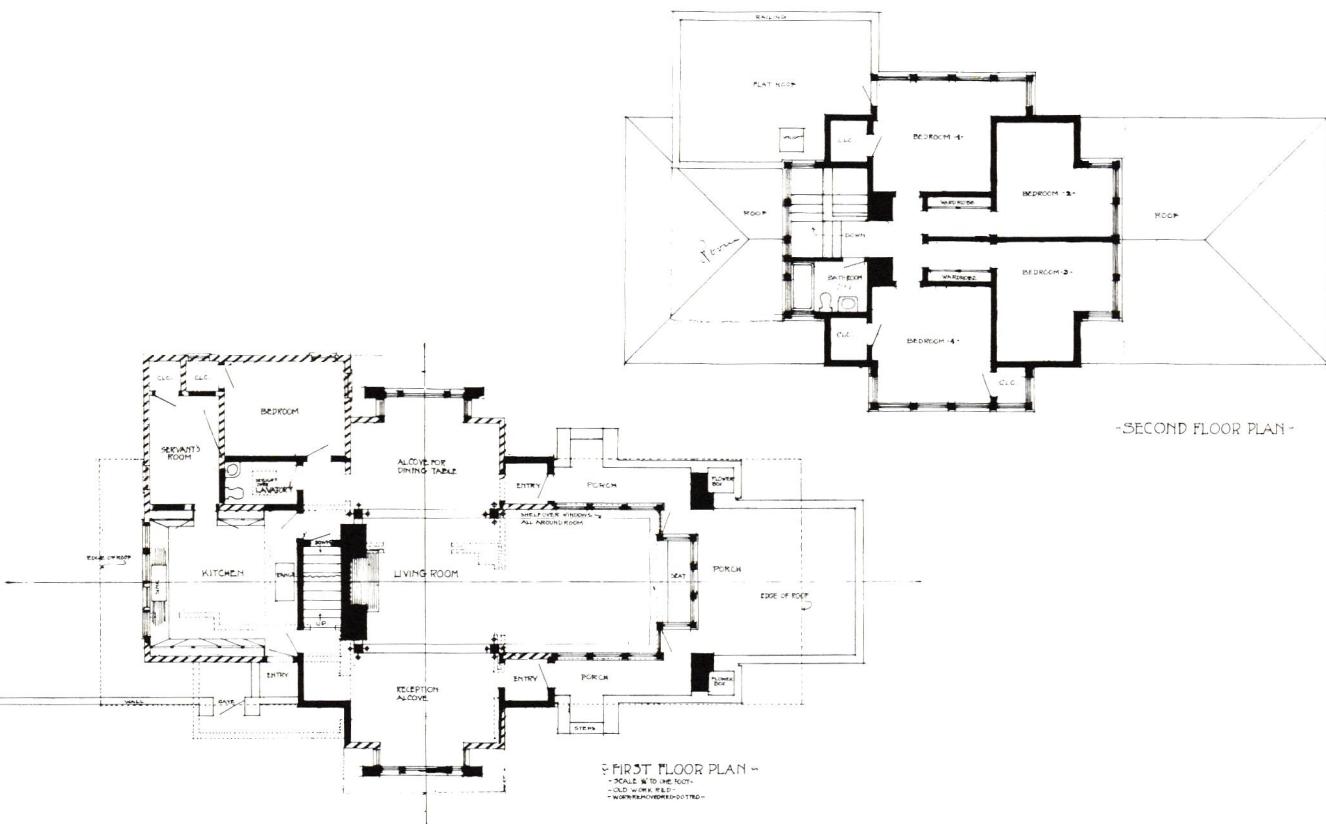
We have deemed it advisable to do away with the greater portion of the room which you have marked 'den' in your sketch. You can readily see that the retention of this portion would seriously detract from the severely simple effect which we have obtained in the exterior, and besides the room is not available for any particular use that we are aware of in connection with the adjacent rooms.

We regret raising the house for esthetic reasons in this scheme also, and for necessary storage rooms for coal, vegetables, etc., we would like to suggest an addition somewhere in connection with the kitchen, which would make it unnecessary to excavate for basement; and the requirements for a laundry would be met by installing wash trays alongside the kitchen sink with the drip boards hinged over them.

The heating of the house could be accomplished by the installation of a device known as the Heatencock, a patented range, for a description of which see the catalog enclosed. The added expense for hot water apparatus as compared to hot air apparatus would then be offset by the saving of the excavation, and the masonry involved in the construction of a basement.

This makes a very compact and convenient working department off the kitchen. The pantry space which would otherwise be provided by means of small service rooms is here amply provided for by cupboards in either wall including shelves and drawers, as you will note by referring to the sketches.

Yours truly,
Frank Lloyd Wright
per W. E. D.



The second preliminary scheme for the Suttons was executed in a manner similar to the first plan but with less attention to detail in the presentation. The old house was again shown in red (here cross hatched or dotted) and a second floor plan is included. The perspective for this scheme can also be found on pages 12 and 13 of this issue.

This second preliminary design can still be traced to the first design in *The Ladies Home Journal* but now the plan is far more compact and remains almost entirely within the limits of the original plan. The second floor is apparently completely new and is also similar to *The Ladies Home Journal* second floor plan.

In Mrs. Sutton's reply concerning this second preliminary design, she is still not satisfied but does approve of certain portions of both plans as the following undated draft indicates:

Frank Lloyd Wright

Am very unhappy to say the plan is not what I want at all. Have tried to make it plain as I know how what my ideas are, but you do not seem to understand. Now can't you plan me something on the colonial order plain and simple all under our roof.⁴ Not so many wings or windows. They are very pretty but expensive and I cannot sacrifice the room I need for beauty. Room I must have and if there is nothing left for elaboration we can do without that. Want five rooms below; if there was another room in plan so I could use bed-room for Reception Hall. Even then there seems to be enough room wasted for another room if it were in the right place between bedroom and the rest of rooms and do not want any room wasted that is in halls. Now it seems to me it is much more expensive to build with the wings at each end as there is so much extra roofing. Don't ever expect to build another home so am anxious to get just what I want. You have never given me such bed-rooms or closets as I have asked for. If you will refer to other letters you will see. The bed-rooms in last plan are too small (all but one) and if two closets were put in one, they would be nearer what I want. Why don't you plan what I ask for? Is it on account of price? Liked the floor plan of first plan you drew so well, that is of the three front rooms only. They were all larger rooms than I needed. Then the arrangement of stair way bed-room and kitchen of second one. Only there were two bed-rooms and would not need but one, but the second floor plans of neither house suited me as rooms and closets were too small. If we could have made one bed-room out of the front of second plan with dressing rooms off and large closet on other side, that would have answered, providing one could have had one more bed-room some where else above.

The previous letter is evidently not complete and it is presumed that in this or a subsequent letter the Suttons asked Wright to design an entire-

⁴ H. Allen Brooks, Jr. says, ". . . in the 1890's the word 'colonial' did not always carry the connotation of historicism that was later to be associated with the term. 'Colonial' merely implied simplicity . . . the idea of an American style is equated with Colonial architecture precisely at a moment when both terms signified a highly creative and non-electric design." "The Early Works of the Prairie Architects", *Journal of the Society of Architectural Historians*, March 1960, p. 5.

ly new house on the two lots south of and adjacent to the old house.

On July 17, 1905 Walter Burley Griffin sent the following to the Suttons:

Dear Sir:-

The scheme for your entirely new house is simpler than the alterations we believe, and we hope it to be at last what you have been after.

The interior has been subdivided informally so that while the rooms are evidently enough subordinate to a general broad scheme, yet they are independent of each other in their separate uses.

The house can be built either in cement block or frame. Possibly the simplest way to obtain a clear cut work without expensive workmanship would be to have the blocks cast in rough concrete only leaving rugged surfaces to receive plaster inside and outside.

The bed room could be converted, if required, into den or reception room. The entire plan can be reversed if in your judgement it fitted the site and outlooks by turning it end for end as it appears from the other side of the paper, to give Porch and Living room street instead of private exposure and consider the Bed Room as a Bed Room primarily.

If you can get along with fewer bed rooms in second story of course they might be larger.

*Yours truly,
Walter B. Griffin*

No mention is made of plans being sent, but presumably they were mailed at the same time. Unfortunately this set of plans has not been found.

Mrs. Sutton replied as follows:

Dear Sir:

Again I come with the same old story, not just what I want yet. The last plan you have the long way of the house North & South and it must be East & West. As we only have two lots it would come too close to the old house as it is right on the edge of lot. And the two bed-rooms over the living-room are too small. Can't you give me something full two stories. That seems to me the only way I can get large enough rooms above and Mother's bed-room is too small and has no closet off. She will use it as a sitting room too, as she wants to be off to her-self. We want to keep the corner entrance as I have told you. Want kitchen on the south with a street entrance from South and Mother wants her bed-room on North and west if possible. A floor plan somewhat similar to the second plan you drew for remodeling the old house. Only no bow windows (don't like them) and not so large a living-room. Would like some of stair-way to show from Reception-room. Do not like such flat roofs—think they would be very warm in summer. I wonder if you can get any better an idea from what I have written. Would like so much to come to Chicago, but think it will be impossible and are so anxious to get started

building. Will you try again on a floor-plan. Think we will surely get it soon. Thanking you for past favors and trusting you will not lose all patience with me am

Respectfully

After this letter there is a lapse in the correspondence concerning the new house, but apparently the plans were revised at least once because Mrs. Sutton's next letter suggests only minor changes.

Dear Sir

After a careful study of print and specifications find all satisfactory but the coal and wood room in basement. Do not like the idea of putting coal in from front of house. Besides do not see any drive to get in where it was excavated under dining room on South side of house. It would be more convenient and seems to me a driveway could be better arranged. I notice a change in one bed-room, the north over kitchen, which cuts out a closet. Could there be some kind of a closet or ward-robe in that room and do you get better results from heat in floor registers than in the wall R's. If not would prefer them in the wall. If results are better in floor would leave them there. And about terrace in front where my tree was to go. Seems to me you have changed plan there. Thought grass was to be left each side of veranda. And could you send me a couple sketches as the house will look when finished, one view from East & one from South. One can tell so little from perspectives. I am satisfied it is O.K. but Mr. Sutton would like to see. Would return them if you wished.

In the above Mrs. Sutton is finally nearly satisfied with the new house design. It is interesting to note that Mr. Sutton wanted to see a perspective of the final design.

There is now a long lapse in the extant correspondence, the next dated letter being from Wright's office on May 28, 1906. It follows:

Dear Madam:-

I trust plans have reached you as they were mailed Monday the 21st. The mill schedule and additional sets of plans and specifications will be forwarded in a few days, which will permit your securing estimates on all of the work.

Respectfully,
A. C. Tobin⁵

Mrs. Sutton then replied:

Dear Sir

Have a man figuring on my house, but there were a few things he did not understand and he wishes me to ask you about. He says these concrete or plastered pillars to support Veranda would not be sufficient as we have such heavy twisting winds here. What further support would you

⁵ This letter and the next from the Studio were signed by A. C. Tobin, Mrs. Wright's brother. So far as is known, this is the only evidence of Mr. Tobin having been employed in Frank Lloyd Wright's Studio.

suggest. We have winds here that you people know nothing of in Chicago. And the plastered panels on South side of house, are they moulded with wood set in, or on top. Could ship lap be used for covering frame of exterior frame walls. What you have mentioned is very expensive here. Are Steele lath as cheap & corner soffets for eaves & walls to show? Are the upper floors double? Are the water tables of wood? He thought from detail they were altho I thought not. Have not rec'd any mill figures from you as yet. And how about windows. Were you not to send figures from Chicago? Am having the three main rooms and floors figured on to be finished in Oak instead of pine, but when we get figures can tell better which we will decide on and how about outside doors. See nothing in spec. about them.

What are size and depth of flower boxes?

And can you explain or detail balcony as he does not seem to understand that at all?

Things will have to be detailed very particularly as the work is new here to contractors. Had one take plan to figure on & he simply returned it, as he knew nothing about the work & could not understand. Hoping to hear from you soon. And can you specify some particular style of furnace you know is good?

A. C. Tobin then wrote:

June 13-1906.

My dear Mrs. Sutton:-

I am mailing, under separate cover, two sets of blue prints and two sets mill schedules and enclose two sets of specifications; with these placed in the hands of your contractors you should have no trouble in getting figures of all the work.

If you will tell the contractors that they can write us for information, should there be anything they do not understand, all misunderstandings will be avoided.

I shall endeavor to secure mill figures in St. Louis and it might be well to get such figures in Omaha also.

The changes you spoke of in basement have been made but the second floor stairs cannot be altered, as the entire second floor layout is built around this scheme and I know you will find it entirely satisfactory.

The landing will not be found to be as far back in the hall as you now imagine. The last sketch shows a layout just as you now have.

I return perspective that you have had before; this, I am confident will give Mr. Sutton a very good idea of appearance of the Sutton house and no doubt you can explain many points in questions after seeing some of our houses in Oak Park.

I believe the Plumbers will have little trouble in giving you some good work by following our specifications. Of course the fixtures may be changed and any plumber has book with illustrations that you may examine.

The fixtures we list are simple and O. K. in every respect.



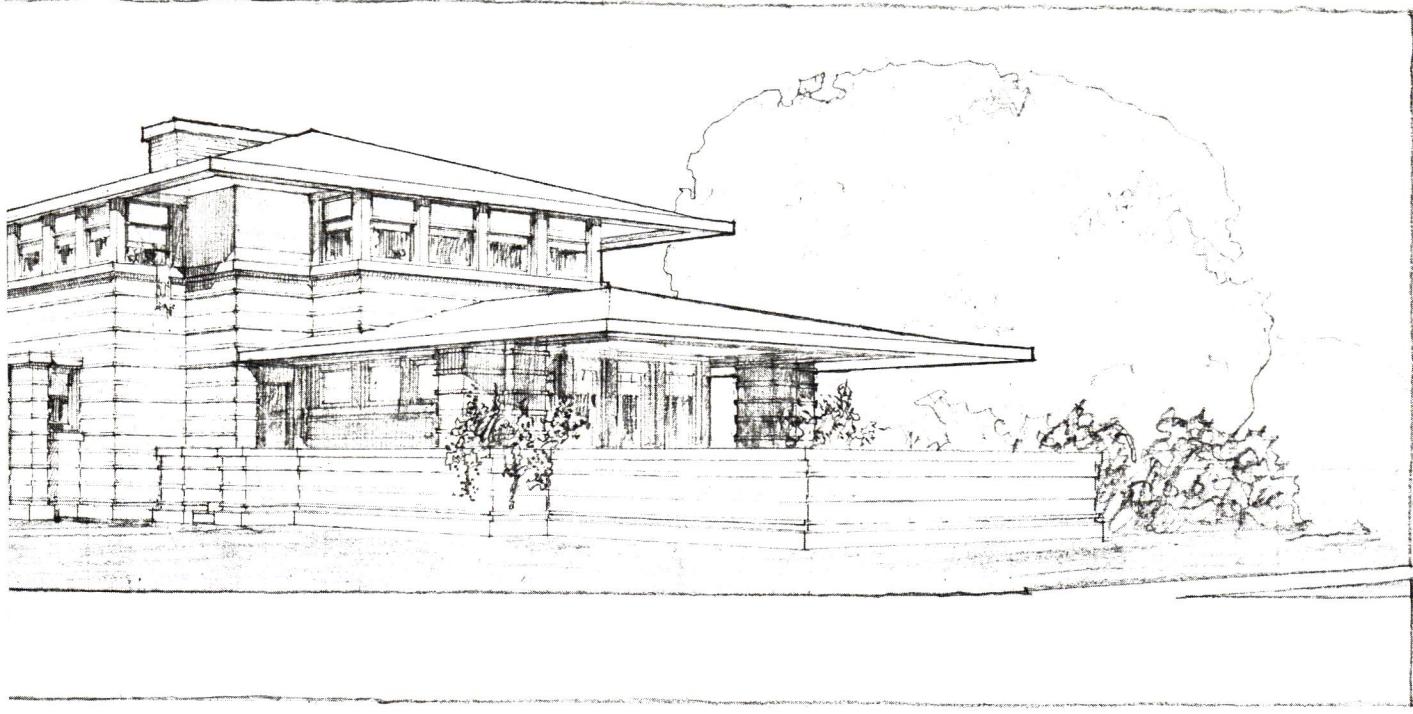
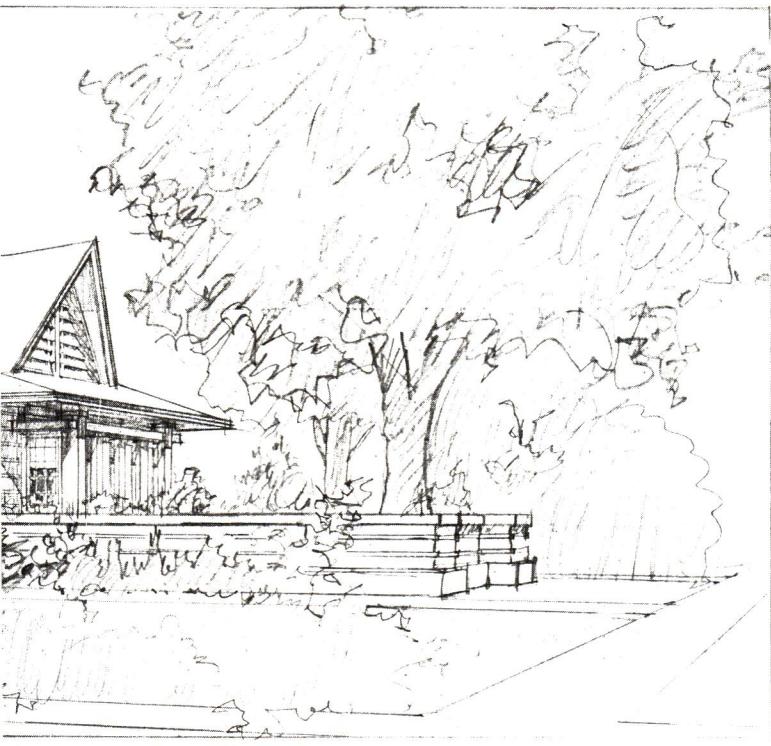
12

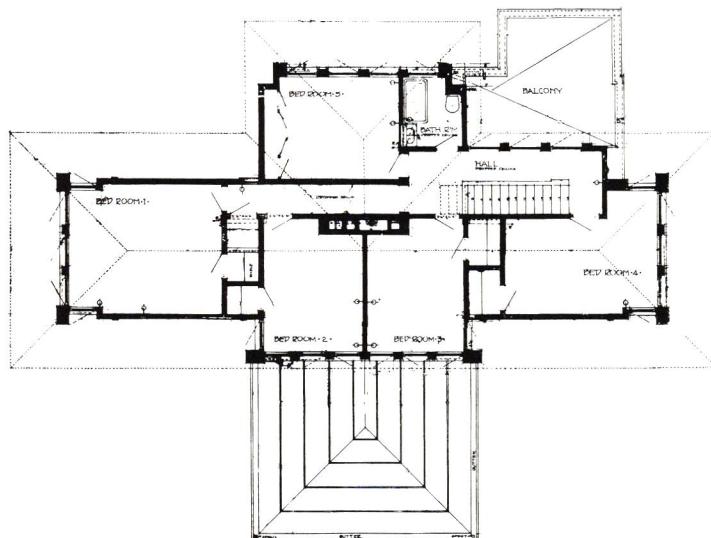
On this page are reproduced perspectives of the first two Sutton house designs. Neither of these schemes was built.

ABOVE: The first preliminary scheme for alteration of the Sutton's original home. 9" x 27". Pencil drawing on tracing paper. Overall size of tracing paper, 18" x 36" unmounted.

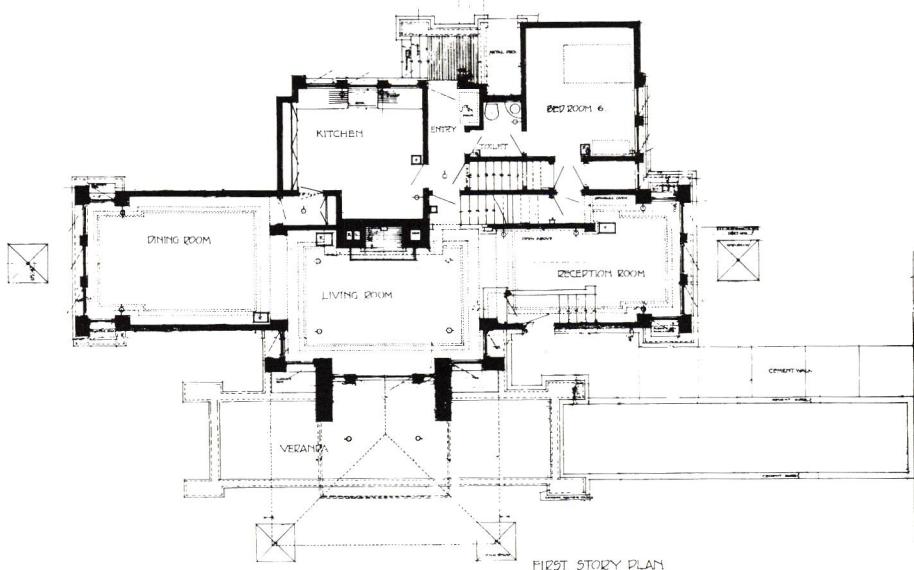
BELOW: The second preliminary scheme for alteration of the Sutton's original home. 8-1/2" x 23-1/2". Pencil drawing on tracing paper. Overall size of tracing paper, 16" x 30" unmounted.







SECOND STORY PLAN



These final drawings of the first and second floor plans for the Sutton house are from the blueprints used in constructing the building. A basement plan was also included. The final preliminary drawings have not been found but they may still exist in the archive of Mr. Wright's drawings at Taliesin.

Trusting you will secure bids without delay and awaiting your favors, I am

Respectfully,
A. C. Tobin

The June 13 letter above discusses minor revisions recently made in the drawings and sends a perspective of the house to show these changes. So, Mr. Sutton did get the perspective he requested after all.⁶

Mr. Tobin also refers to Mrs. Sutton having visited Oak Park, evidently without Mr. Sutton, and feels that she should be able to explain any questions Mr. Sutton might have had.

Some of Mrs. Sutton's letters are missing in this period but the following two letters enable us to follow the proceedings quite well. These are the first letters signed in Frank Lloyd Wright's own hand.

July 19-1906.

My dear Mrs. Sutton:-

The glass is not included in the mill schedule. We can find glass for you, suitable, leaded, at 50¢ per square foot; plain glass, plate and double strength, you can get prices on there. The intention was to use leaded glass in Bed Room windows 2nd. Story and plate glass in 1st. Story.

If the Pullman people did the work you might write them direct and refer them to us for information. We could oversee the work before it was shipped.

All figured on the same schedule.

Oak trim would cost you less than \$100.00 more, I think, but will ask the Pullman concern for definite prices. They are reliable, I think.

The quantities, in detail, you ask for are all stated on the sheets showing the mill work, a copy of which has been sent to you I am sure. The lineal feet of all members is marked beside the sectional drawing of each. Frames all scheduled.

Outside front door should be marked "Oak".

Your glass should not cost you over \$175.00.

I hope you will finally round up some figures that will be satisfactory to you. I know from experience that it is very difficult. Contractors don't like to think and are way off on "something different". You can buy your work on quantity contracts though, fairly enough;

So much a yard for plaster measured in place.

" " cu. ft. for concrete " "

" " cu. yd. " excavation.

Lumber-bill, an intelligent carpenter should be able to get out and you could get estimates on that.

6 This perspective is not among those preserved by the Sutton family. It was probably returned by the Suttons and may be the drawing referred to as having been exhibited by Frank Lloyd Wright in the 1907 Chicago Architectural Club Annual Exhibition at the Chicago Art Institute.

The carpenter labor you would have to let a contract for. That is something someone would have to guess at, more or less, and you to take the most reasonable guess work and make it the basis of a contract. Some will guess under the proper price, some above.

With regards,

Yours sincerely,
Frank Lloyd Wright.

July 30-1906.

My dear Mrs. Sutton:-

I think your contractor is away off on his estimate. You should get the whole house, I think, for not over \$3,000.00 with the mill figure we gave you of \$585.00.

The framing lumber complete should not cost in Chicago over \$950.00, including shingles and flooring.

Your labor, rough framing at Chicago Union Prices-55¢-per-hour,-not-over \$500.00

Inside trim 400.00

Total \$2435.00

Masonry, including concrete, approx. \$600.00

Making total \$2935.00.

Tin work and rough hardware, \$175.00.

You would better try somebody else, I think, for a better bid.

We can get your lumber here F.O.B. Chicago at price stated, I am sure.

Sincerely yours,
Frank Lloyd Wright

Following these letters there is another long lapse in the correspondence. The construction of the house was not started and its estimated cost was far beyond the budget.

An envelop from the Studio bearing the post-mark December 20, 1906, exists but its contents are missing. It is assumed that Mr. Wright wrote at that time requesting payment for his work since one month later Mrs. Sutton wrote the following letter:

Frank Lloyd Wright

Dear Sir

Have waited to answer your letter not knowing what to say or do, and want to do what is right.

You say you think we should send your pay whether we build or not.

If like Mr. Barnes we had decided not to build would send the check without further ado. But we have gone to a great expense in moving our house and my husband is ready to put \$5000.00 in the bank any day to my credit to build with and we want a house on the ground, not one on paper. And \$5000.00 is the limit.

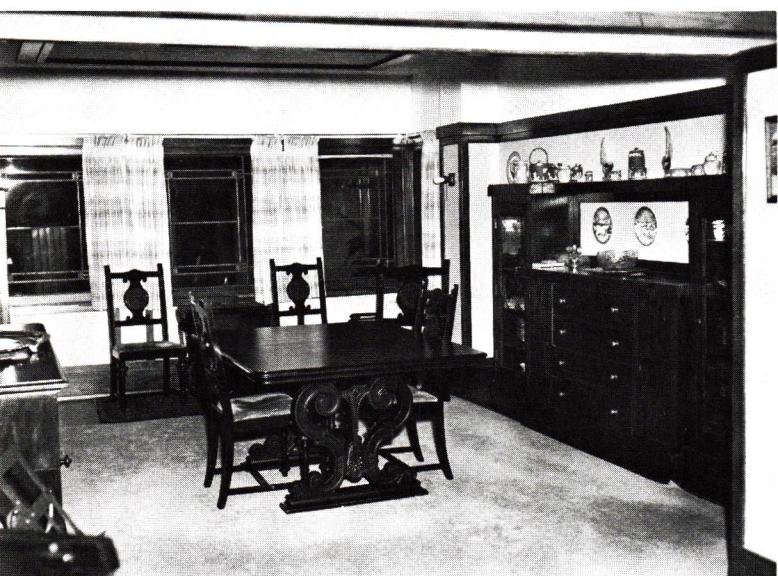
I am placed in a peculiar position. My husband feels I have made a failure of my part of it and says we must

build this coming year. Now I am very much in love with your houses and am sure if I could have a little more time would be able to go ahead with it. But the plan will have to be modified and husband does not feel like writing a check until we have a house plan we can build for our limit. You have been very kind to help us in any and all ways you could and am thankful for all favors shown us. Am figuring right along and doing all in my power to get started this spring as husband says we must have a house built by fall. Have fooled long enough. Have an unsightly hole at our front door and he is disgusted with it and I am discouraged. Would like to build the house as it is planned but can you offer any suggestions to cheapen it? Could the bed-room on ground floor be taken off and Recpt Hall turned into a bed-room. Please offer suggestions along these lines as I have no idea how or what to do.

Respectfully Yours
Mrs. H. P. Sutton
McCook, Neb.

Jan 19th 1907

And could the porch be modified in any way to cheapen house. It is a very large one and seems to me could do with less.



This photograph of the Sutton dining room shows typical Wright detailing in cabinet and woodwork. Photo by James Denney.

This is the only dated letter we have in Mrs. Sutton's hand. It establishes that only an "unsightly hole at our front door" was completed by January of 1907.⁷ After this letter Mrs. Sutton evidently wrote again outlining various changes suggested by a local contractor. Mr. Wright replied as follows:

April 9-1907.

My dear Mrs. Sutton:-

The changes your contractor suggests are all very good.

⁷ This verifies the construction date of 1907 given in Hitchcock, *In The Nature of Materials*, New York, 1942, p. 116.

They will make an even better house than the wooden one, although here in Chicago a more expensive one.

The outer brick work might be pressed brick and obviate necessity of plastering at all.

I hope this will enable you to proceed with the work. Meanwhile, I will have to ask you to consider the architect a little as he certainly has taken pains enough to please his clients on this work and is clearly entitled to compensation for his services whether the building is built or not. He really needs money badly at the present time and a check for \$300.00, which should have been paid him long ago, should be paid without further delay.

Really, My dear Mrs. Sutton, I do not want to seem unduly urgent but the money has been spent on your work at this end long ago and it is unfair to keep us waiting longer, especially as the money is very necessary to us just now.

Yours sincerely,
Frank Lloyd Wright.

Apparently the fee problem was solved and construction proceeded. Several more letters concerning questions raised by Mrs. Sutton during construction were all politely handled by the Studio staff as follows:

September 25-1907.

My dear Mrs. Sutton:-

In reply to your letter of September 21st. Use vertical metal grounds on all plaster corners, windows, etc. The wall you speak of running across under terrace would be a necessity if you have heavy storms. It was omitted because we understood the climate to be a dry one, in which case the soil would absorb the moisture. You had better follow your judgement on this point; the wall need not be any deeper than the wall under terrace.

The Temple Art Glass Co. is proceeding with your work. In consideration of the fact that the glass has to be shipped such a great distance it had better be set in sash at McCook. Could you obtain a figure on setting same in putty, letting us know the result and if satisfactory to the Art Glass Co. they will allow the amount on your bill and ship the glass unset, a method we consider advisable.

We are enclosing your blue print.

Very truly yours,
Francis B. Byrne

Note: Stain for shingles #235 Cabot's Creosote Stain.
" " exterior trim- " " "
#235 & #342 half and half.

Oak Park Oct 23 '07

Dear Mrs. Sutton

Referring to the French window extension, I find that you are right about its being carried up to the ceiling. The ceiling trim should be carried into the alcove, allowing the same margin at side as elsewhere in the room.

The plaster should only be allowed to take an initial or first set before the second coat is applied. It should not be allowed to dry as second coat will not adhere if this is the case. I have written Laurens Hall urging them to rush shipment.

It begins to look as if your exterior plaster would have to wait until spring, but if you get the house enclosed and heat in, the interior can be finished up. You have doubtlessly received my letter referring to floor outlet in dining room; this is for a table lamp.

Yours truly,
Francis B. Byrne

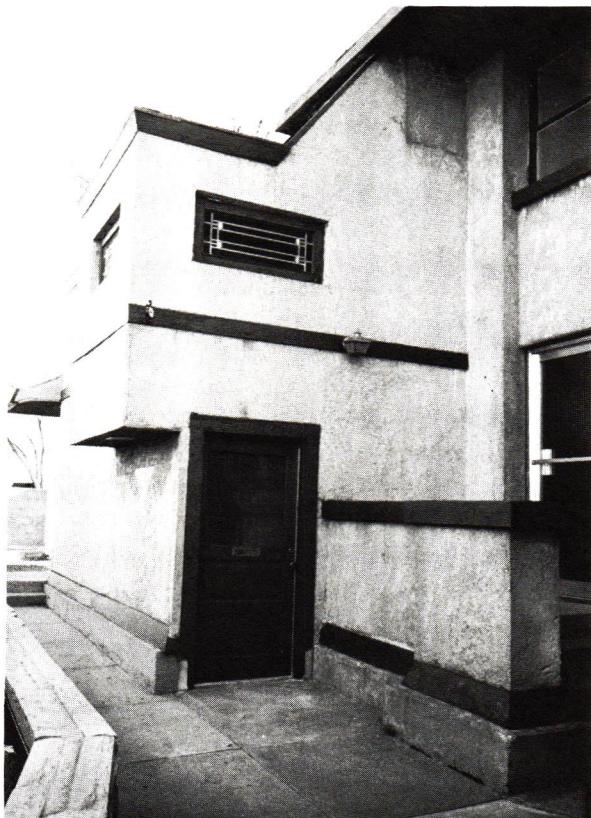
May 18-1908

Dear Madam:-

Your letter in regard to plaster just received. Lime should be slacked then poured over hair and mixed with sand, after which it should stand from one to seven days. (Be sure the lime is thoroughly slaked.)

There should be no hair in second coat; hair to be in base coat only.

Very truly yours,
Isabel Roberts
Sec'y

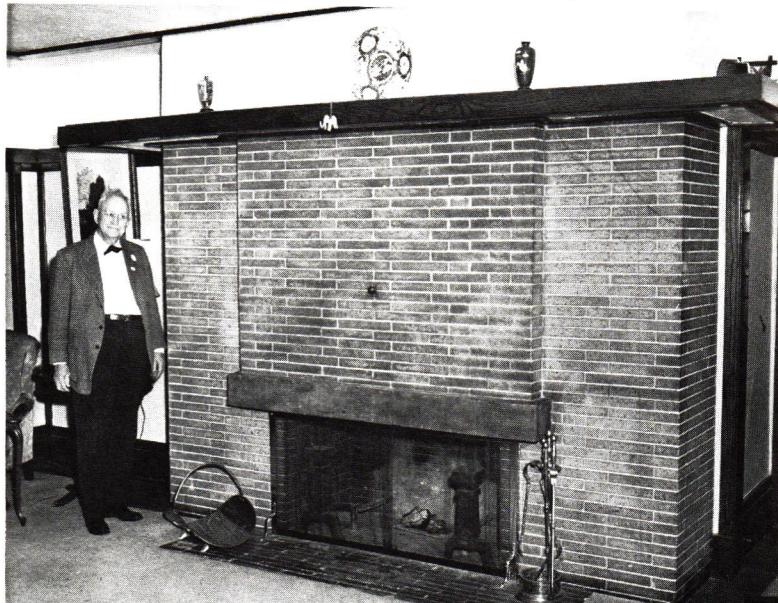


The side entrance of the Sutton house as it appears today. Note the leaded window still remaining above the door. Photo by John Alberg.

Dear Madam:-

June 2-1908.

Your specification for exterior plaster is just as we use plaster in this part of the country. We think the cracks are probably due to the plaster drying too quickly - this may be caused by dry winds. We would suggest that you use less cement, say 1 part to 3 parts of sand, and keep



Harold P. Sutton, son of the late Mr. and Mrs. Harvey Sutton, stands beside the massive roman brick fireplace designed by Frank Lloyd Wright for his parents. Photo by James Denney.

the plaster moistened for a day or so after application by spraying it with water if it seems to dry too rapidly.

Hair cracks will be apt to appear after finish coat is dry, but these will do no harm.

Screens for French windows should be like the window screens. Sperry Adjusters are to be used on the windows only; they could not be put on the doors.

We will send you detail of work soon.

Very truly yours,
Isabel Roberts.
Sec'y.

June 9-1908.

My dear Mrs. Sutton:-

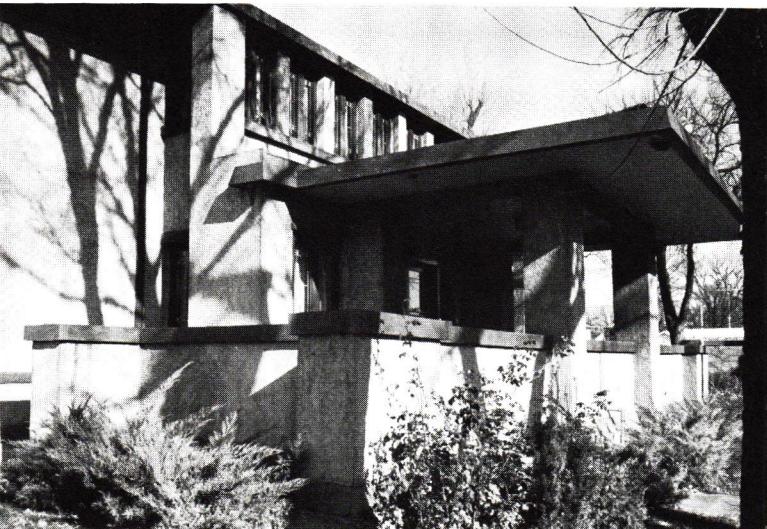
Your letter of the sixth at hand. In regard to your adjusters there are two ways of relieving the situation: One is to put the adjuster on the inside edge of plate, flush with casing line instead of plaster; the other, send these back and get a standard adjuster.

The mixture 1 bbl. lime to 5 of sand referred to unslaked lime. In the second coat exterior plaster use about 6-1/2 to 7 bbls. of sand to 1 of lime. The lime in the plaster will not effect the color of the walls.

The Harvey P. Sutton house was completed during the summer of 1908. A few minor modifi-

cations were made during construction but, for the most part, Frank Lloyd Wright's plans were followed. So far as is known, neither Wright nor any of his staff visited the site during construction of the building.

Upon completion the Sutton house became the pride of the family and the envy of many of the townspeople. From its prestige site overlooking the city, it dominated the town's main street. The Suttons furnished the house with furniture designed by Mr. Wright and built by the Karpen Furniture Company in Cedar Rapids, Iowa. The mill work, including the cabinets, closet drawers, china cabinet and all window frames, was built by the Central Milling Company in Hastings, Nebraska.



After the porch roof was destroyed by fire in 1932 it was rebuilt as shown above. Photo by John Altberg.

Mr. Sutton had several objections to the house. The cost of the house was over \$10,000, which was completely over the budget and almost out of the question for him. He also disliked the rigid sitting positions forced by the Wright furniture; therefore, he bought a Spanish soft leather rocking chair which was "his" chair ever after.

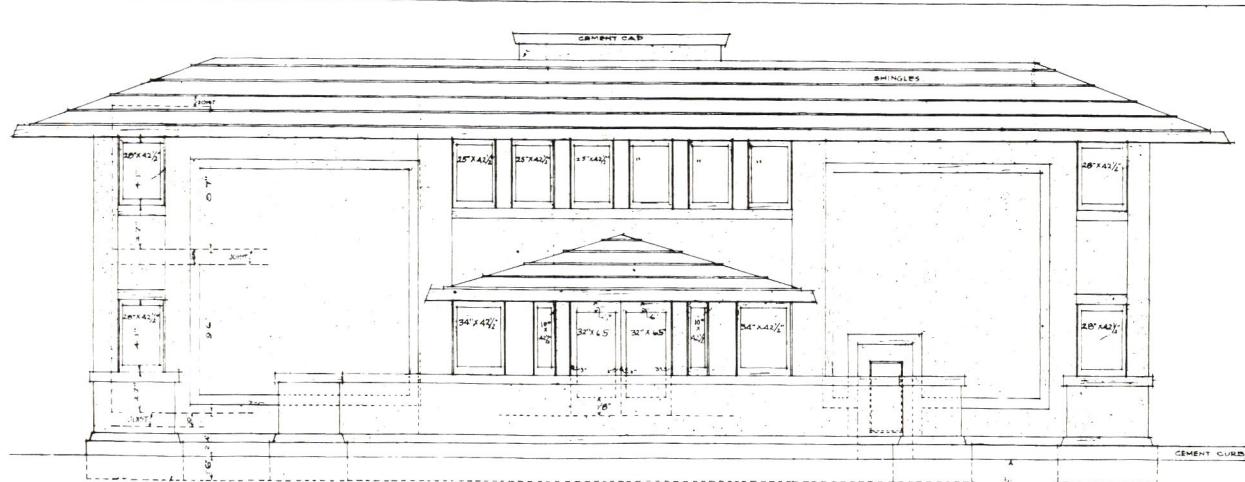
Many features of the house such as the heating system and a rain water collection system designed by Wright were quite sophisticated for the period. Other items were less successful. The flower boxes at the corners and in the porch ends were designed to drain into the main sewage system of the house. These zinc lined boxes required great care in installation, and the plumbing was so damaged during construction that the boxes had to be filled with concrete to avoid leakage. In any case the adjacent casement windows could not be opened when flowers were growing in the boxes so the Suttons did not mind the loss of them.

In 1924 Mrs. Sutton wanted to add a library to the northwest section of the house. She went to Chicago to discuss her plans with Mr. Wright who advised that it was feasible to make such an addition. For some reason, the library never progressed beyond the talking stage.

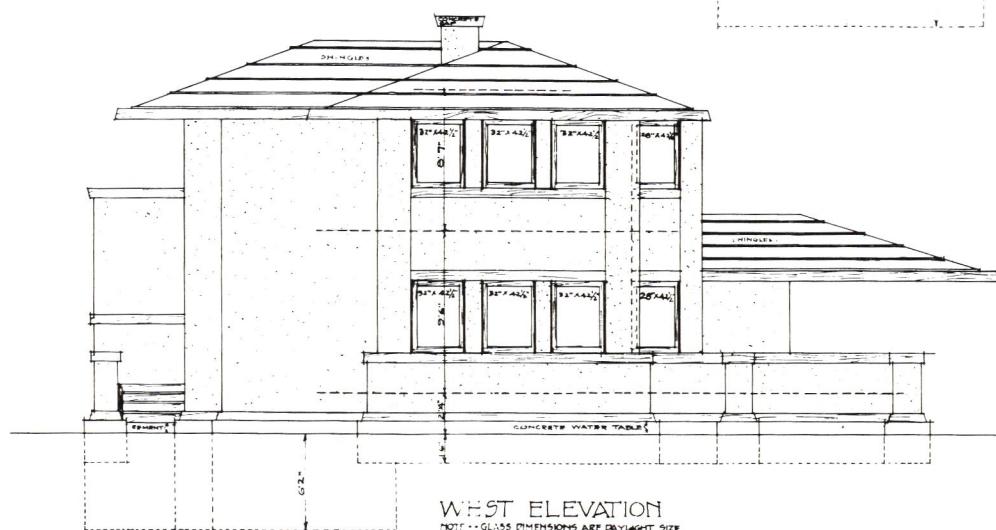
In 1932 there was a fire at the Sutton home causing considerable damage. The fire started in the basement, burned through the firestops and up the walls to the roof. Local firefighters eventually halted the flames, but not before a great deal of damage was done. The original porch roof was destroyed and many of the interior furnishings were damaged by the fire or by water used to fight the fire. The damage was repaired by local carpenters with Mrs. Sutton once more taking complete charge of the contracting. The workmen were unable to understand how the cantilevered porch had been built and therefore the porch roof was supported by beams carried on plastered pillars. The repairs were not entirely satisfactory, although in general the original character of the building was retained. Later the house was remodeled into two apartments on the second story and one on the first. Finally, in 1961, the Sutton house was sold to the present owner who has further remodeled it to serve as a diagnostic clinic. Only the exterior of the building now remains to give a hint of Wright's original design.

A number of interesting things emerge from a close scrutiny of the letters and drawings presented in this study. First, we have the multiplicity of signatures from the office in Oak Park. This is evidence that all the studio personnel took an active part in the work carried on there and provides accurate dating for periods of employment of the persons involved. Second, it is interesting to note the tact with which the Studio personnel handled revisions, objections, etc. Third, the minutia of practical objections to prairie styling are of great interest. Mrs. Sutton obviously liked the character of Mr. Wright's work but she was not about to sacrifice practical considerations for aesthetics.

The Sutton house is not significant architecture when seen in relation to the Hardy and Robie houses, and with Unity Temple, all of which were designed during the same period. Rather its interest lies in the fact that it is so well documented that we are able to reconstruct its development from the client's first conception through completion. Thus we are able to relive a small portion of the intense activity that was part of the daily life of the celebrated Oak Park Studio of Frank Lloyd Wright.



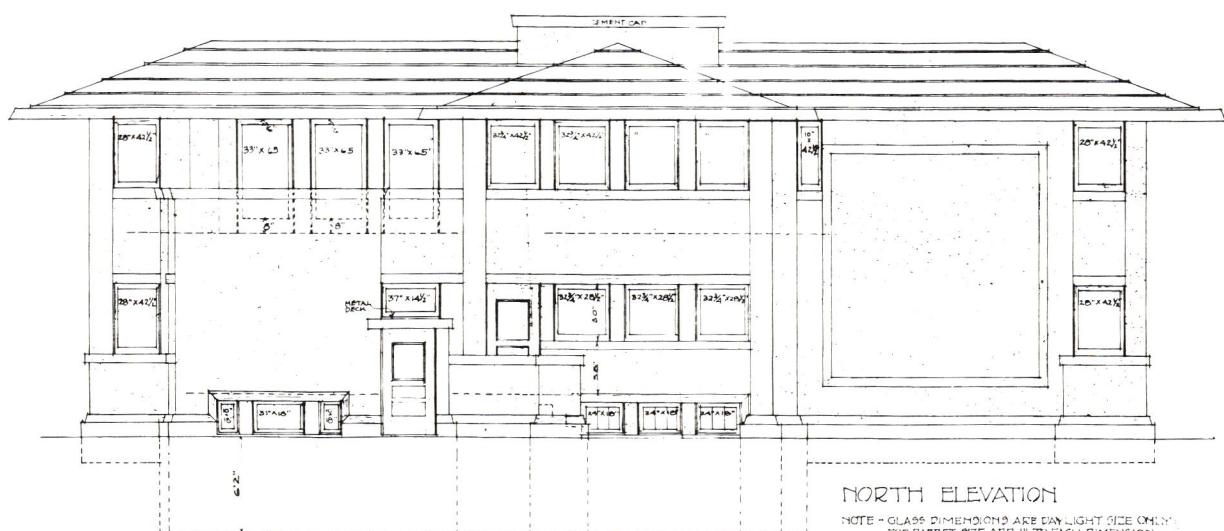
SOUTH ELEVATION



WEST ELEVATION

NOTE - GLASS DIMENSIONS ARE DAYLIGHT SIZE ONLY.

FOR RABBIT SIZE ADD 1" TO EACH DIMENSION.



NORTH ELEVATION

NOTE - GLASS DIMENSIONS ARE DAYLIGHT SIZE ONLY.

FOR RABBIT SIZE ADD 1" TO EACH DIMENSION.

These elevations are from the working drawings prepared in Frank Lloyd Wright's Oak Park Studio in 1906 for construction of the Sutton house.

Book Reviews

THE CHICAGO SCHOOL OF ARCHITECTURE, Early Followers of Sullivan and Wright, by Mark L. Peisch. Random House, New York, 1965. 177 pp. illustrated, \$4.95.

For students of Chicago architecture, Walter Burley Griffin has always been a somewhat enigmatic character. This volume, which, despite its rather misleading title, centers around the figure of Griffin, does much to clear away the mystery surrounding his American career. Based upon a thorough examination of Griffin's personal papers and drawings as well as on a number of interviews, it attempts to evaluate his contribution to the glorious efflorescence of architecture and planning in the Mid-West in the years before the First World War. It also pays a certain amount of attention to the work of other figures such as Purcell and Elmslie, William Drummond, Barry Byrne, and Jens Jensen. This divided focus is probably the book's chief difficulty. It results in a disorganized format which is, at times, quite irritating.

Having thus caviled at an approach, which, given the nature of the task, may have been unavoidable, this reviewer will immediately say that he is extremely grateful for the material on the American career of Griffin, who is here presented properly for the first time. The reputation of this man, who was apparently a modest and self-effacing individual, has always suffered from his haughty dismissal by Wright as "A draftsman who went to Australia". Peisch's book makes clear his role on the Chicago architectural scene prior to 1912, the year when he won the famous competition for the Australian capitol, the event which gave rise to Wright's really inexcusable phrase. In so doing it restores to us an interesting and important figure. Peisch's analysis demonstrates that Griffin was, if anything, more concerned with a truly democratic architecture than Wright himself and that he was greatly Wright's superior as a community planner. Griffin's low cost houses were a remarkable contribution to prairie architecture, and nothing so good as his Rock Glen plan for Mason City, Iowa was done in the United States until the nineteen-thirties.

Peisch's book will, of course, inevitably invite comparison with that of James Birrell on Griffin, which was published in Australia last year. In some respects the Australian volume is superior, while in others the American has the advantage. Birrell was evidently well acquainted with Griffin's Australian work other than Canberra, and his chapters on that phase of Griffin's career are therefore much more satisfactory than Peisch's all too brief remarks. At the same time Peisch's rather limited analysis of the Canberra plan is somehow more

rewarding than Birrell's lengthy essay. Peisch shows that it was an amalgam of both the garden city notion of Ebenezer Howard and the city beautiful idea of D. H. Burnham, a fact which Birrell never quite makes clear. Peisch, incidentally, begins to supply some of the needed correctives to our concept of Burnham as a planner; for too long he has suffered from Louis Sullivan's damning epithet, "feudal". Additional points in Peisch's favor are his dating of American buildings and his fair-minded interpretation of the complex history of Wright's Oak Park Studio. Birrell's book suffered in these respects. Peisch also publishes for the first time Griffin's Cooley House of 1926 in Monroe, Louisiana, a work entirely ignored by Birrell. It is obviously a superb building and may be the most southern achievement of the Prairie School in the United States. The student in search of information on Griffin will have to consult both books.

Concerning the treatment of the other figures of the Chicago School, this writer's feelings are mixed. In the last five years a good deal of material on Purcell and Elmslie, William Drummond, George Maher, Jens Jensen, and various other members of the Chicago School, has appeared in the pages of this Journal and elsewhere. It is a disappointment to find no mention of these publications in the bibliography which, as a matter of fact, includes no items after Allen Brooks' article on "The Early Work of the Prairie Architects" in the SAH Journal for March, 1960. We must infer a considerable time interval between the acceptance of this manuscript for publication by the Columbia University Press and its appearance in print. It is only fair to point out that this gap is not the fault of the author, but that of the press. Dr. Peisch is undoubtedly only too well aware of his failure to take into account the latest contributions of such scholars as Carl Condit and David Gebhard. The reader, however, must be warned that in order to secure a complete picture of the achievement of the prairie architects, city planners, and landscaper, he will have to seek out additional sources.

Reviewed by Leonard K. Eaton

A GUIDE TO ARCHITECTURE IN SOUTHERN CALIFORNIA, by David Gebhard and Robert Winter. Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, California, 1965. 164 pp. 80 plates, paper, no price given.

This comprehensive guidebook has excellent photos and maps of hitherto undocumented buildings plus an extensive bibliography. Included are buildings by Frank Lloyd Wright and two of his sons, John and Lloyd, Irving Gill, Greene and Greene, and William Gray Purcell as well as many others.

YOU AND ARCHITECTURE, a Practical Guide to the Best in Building, by Alfred Browning Parker. Delacorte Press, New York, 1965. 278 pp. illustrated, \$10.00. After Dec. 31, \$12.50.

This book is not intended for the scholar or the architect. It is without bibliography, index, or even building identification of the individual photographs, only the architect being identified in the back. Rather Mr. Parker is trying to reach the architectural client whom neither architectural periodicals nor the average home decorator magazine satisfies. On the one hand the architectural magazines are devoted primarily to commercial architecture, albeit the small percentage of large commercial buildings, or are forecasting the doom of the small individual houses and the need for multiple dwelling units. On the other hand magazines reaching the home builder directly are of the slick variety specializing in short picture stories of houses which may infrequently even be of excellent quality, such as the *House Beautiful* photo essays on houses by Mr. Wright and Mr. Parker. They are usually in full color with angle shots emphasizing interior finishing details, an additive approach without basic design analysis. No one has yet tried to educate the client in architectural criticism. By presupposing the intelligent layman, Mr. Parker attempts to fill this void.

The book is divided into three major parts, the first being a short introductory plea for consideration of architecture as an art form. It is a personal book as the title suggests, often employing direct exhortations to investigate certain ideas more fully, and revealing perhaps the less than professional style of the author. This plus the chapter summations are slightly annoying but can be easily overlooked.

The second part is a simple, highly sophisticated history of building aesthetics in the Egyptian, Aegean, Indian and Mayan cultures and on through the Gothic, Renaissance and International School. A full chapter is devoted to H. H. Richardson, Louis H. Sullivan and, finally, Frank Lloyd Wright and his 1908 list of how not to build a house. The surprising thing about this history, which is the best thing in the book, is the highly literate reduction of architectural principles to a sentence or two conveying the ideas inherent in an era. Together with the fine photographs of Ezra Stoller and a few of his own bold sketches, he weaves articulated ideas with visual ideas. Perhaps this is the most significant aspect of the book--the integration of an immense number (294) of meaningful photographs (sans captions) into the text transposing verbalizations into structure, step by step.

The subtitle is a misnomer except as one accepts the word practical in the intangible sense of individual need versus history. The third part then becomes the individual's "practical" conclusion to historical criticism. Still using abundant pictures from several contemporary architects, he gives examples of proportion, balance, unity, aging and character of materials, proceeding room by room. Although at first glance the contrast between the slick filtered color photographs in magazines and the small black and white photos of Mr. Parker's book seem to put the latter to disadvantage, one becomes aware of the play of lines and materials in a depth and simplicity magazines are seemingly unable to achieve.

A short chapter on the reasons for hiring an architect is obvious and therefore weak after the strong presentation of the preceding pages. But the book itself is an interesting experiment in a new direction. Vulgarly it might be termed popularization of architectural theory, but this is precisely what is needed. The gulf between philosophies of architectural schools and their small number of excellent representative houses and the poor aesthetic quality of better grade housing being built for people of the upper middle income brackets indicates that architects are not effectively communicating with a vast potential public that has the economic means to afford better housing. \$30,000 to \$70,000 tract houses attest grotesquely to the inadequate contact between architectural theorists and the affluent client who cannot digest Wright's *Autobiography* or afford *Drawings for a Living Architecture*, yet who might be sincerely delighted to live in a Parker house once he sensed the beauty of its spacial facets. This is the first book for the residential architect to hand a literate client without hesitation as an interesting and sensitive articulation of architectural ideals, and, as well, to every high school library from which future architects and clients will come.

Reviewed by Marilyn Whittlesey Hasbrouck

CHICAGO, The Quarterly Magazine of Mid-America, Vol. II, No. 2, edited by David L. Watt. New Chicago Foundation, 211 W. Wacker Drive, Chicago, Spring 1965. 88 pp. illustrated, paper, \$1.00.

This relatively new magazine in modern format with superb color photos contains a walking tour of Chicago's Loop by British historian Reyner Banham, comments by Carl Condit and Mies van der Rohe, and short articles on Chicago's landmarks, sculpture, boulevards and gardens. This special issue provides invaluable supplementary material when used with any one of several useful guides to Chicago architecture now available.

Letters to the Editors

Dear sirs:

In response to the editorial in your magazine we would like to bring to your attention the fact that the Geneva Inn, a hotel designed by Frank Lloyd Wright around 1912 and built in 1914, is facing demolition.

It has already been partially disfigured by thoughtless remodeling, but the major portion is still intact. It is structurally sound with little or no settling evident and after fifty years the cantilever of the front terrace roof is still straight. It is of wood frame construction with a plaster exterior finish. The leaded glass windows are also in good shape.

It is one of the few hotels that was designed by Mr. Wright and actually built. It is within 75 miles of Chicago overlooking the bay of Lake Geneva, Wisconsin.

The reasons being given for its demolition are difficulty of heating, need for more rooms and a general deterioration of the building.

The attitude of the Owners is that it would be cheaper to build a new hotel than to restore the old. There is good reason to doubt this point of view.

We would appreciate any help and advice that you could give us in preserving this building.

Ray Tetzlaff and John Corley
Lake Geneva, Wisconsin

Dear sirs:

I was intrigued with Mr. L. Henri Hobson's review of the BUILDINGS, PLANS AND DESIGNS by Frank Lloyd Wright which is the 1963 Horizon Press facsimile edition of the Wasmuth publication of 1910, (PRAIRIE SCHOOL REVIEW, Vol. I, No. 2.). Mr. Hobson's descrip-

tion of the four editions of Frank Lloyd Wright's "Wasmuth" portfolio has prompted me to write to you for additional information. Perhaps Mr. Hobson or your readers could shed some light on the origin of the edition which I have recently acquired.

This edition has a portfolio binding 13-1/8" x 19-3/8" in size. The binding is cardboard with a medium red buckram spine. The corner tips of the binding are also red buckram. Lettering on the cover is in red and appears to be hand lettered. It reads, "Frank Lloyd Wright, Ausgeferte Bauten und Entwürfe, Verlegt bei Ernst Wasmuth, A. G., Berlin". The tie strings on the portfolio are black.

The introduction and table of contents consist of 30 pages in eight unbound in-folio sections. The page sizes vary from 10-3/8" x 14" to 10-3/8" x 14-1/4". Pages are printed on light buff, medium stock with dark sepia ink. All printing is in German. The first page of the introduction is titled, "Ausgefahrene Bauten und Entwürfe von Frank Lloyd Wright". The last page of the introduction (page 20) ends with the printed inscription reading, "Frank Lloyd Wright, Florenz Italien, 15 Mai 1910". The plate numbering in the index does not follow the same sequence as the plate numbering in the Horizon edition. Several different plates have been assigned the same plate number. Some plate numbers have a suffix "2" or "b". Plate numbering does not coincide with the plate numbering in the Horizon edition. (Plate no. 2. is plate no. 10 in the Horizon edition.) Plates are numbered from 1 to 64 in Roman numerals although there are a total of 100 plates. (Note that plate no. 72 of the Horizon edition does not appear in the Horizon edition index.)

The 100 plates vary slightly in size but are approximately 12-3/4" x 18-3/4". They are printed on light buff, medium stock with black ink. In addition to the plate number and description, each plate is inscribed, "Bedruckt und Verlegt von Ernst Wasmuth, A. G., Berlin".

Included with the portfolio is a slip case which may not have been a part of this edition when originally issued. The slip case is covered in dark brown leather. Roman type, gold lettering on the leather spine reads, "Frank Lloyd Wright-Ausgefahrene Bauten und Entwürfe".

I look forward to hearing from you or any of your readers who might have information on the origin of this edition of the 1910 Wasmuth publication.

Peter Kump
45 Cleary Court
San Francisco, Calif.

Preview

The next issue of THE PRAIRIE SCHOOL REVIEW will be devoted to the work of Sculptor Alfons Ianelli. Architect Joseph Griggs will present the results of several month's research concerning Mr. Ianelli and his relationship to the Prairie movement in modern architecture.

A new Prairie School Press Reissue will be reviewed:

The Work of Purcell and Elmslie
From The Western Architect

Several short reviews will also be presented along with news notes concerning current architectural history of general interest.

My dear Mrs. Sutton:-

The changes your contractor suggests are all very good. They will make an even better house than the wooden one, although here in Chicago a more expensive one.

The outer brick work might be pressed brick and obviate necessity of plastering at all.

I hope this will enable you to proceed with the work. Meanwhile, I will have to ask you to consider the architect a little as he certainly has taken pains enough to please his clients on this work and is clearly entitled to compensation for his services whether the building is built or not. He really needs money badly at the present time and a check for \$300.00, which should have been paid him long ago, should be paid without further delay.

Really, my dear Mrs. Sutton, I do not want to seem unduly urgent but the money has been spent on your work at this end long ago and it is unfair to keep us waiting longer, especially as the money is very necessary to us just now.

Yours sincerely,

Frank Lloyd Wright

Here we have reproduced one of the letters signed by Frank Lloyd Wright. All the Sutton correspondence from the Oak Park Studio was on tan stationery and was typed in brown ink. The red square at the top of the page was surrounded by a black line.

