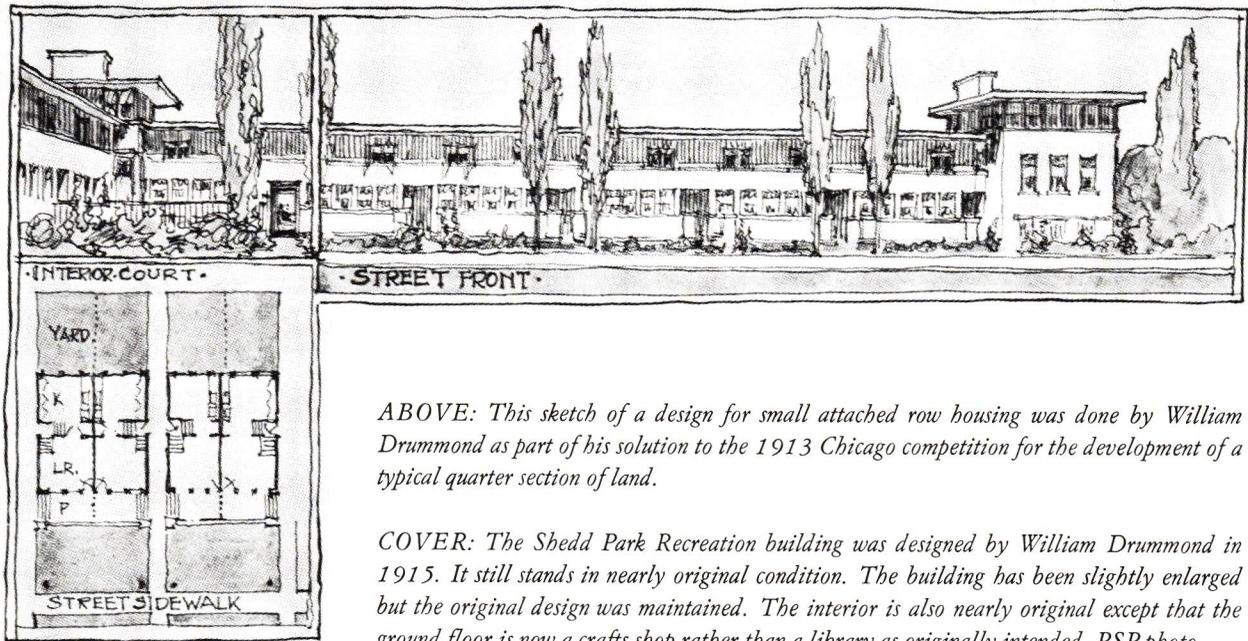


*The*  
**PRAIRIE  
SCHOOL**  
*Review*

Volume VI, Number 2

Second Quarter, 1969

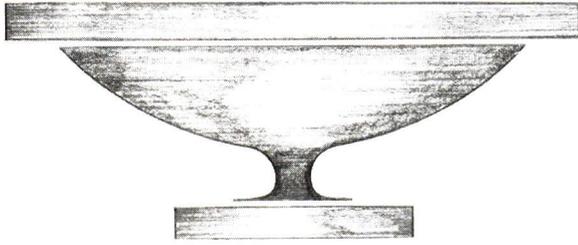
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*ABOVE: This sketch of a design for small attached row housing was done by William Drummond as part of his solution to the 1913 Chicago competition for the development of a typical quarter section of land.*

*COVER: The Shedd Park Recreation building was designed by William Drummond in 1915. It still stands in nearly original condition. The building has been slightly enlarged but the original design was maintained. The interior is also nearly original except that the ground floor is now a crafts shop rather than a library as originally intended. PSP photo.*

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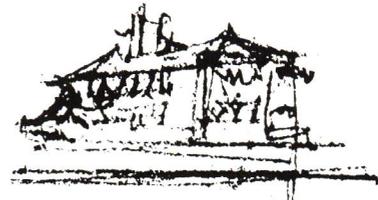
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*William Drummond*

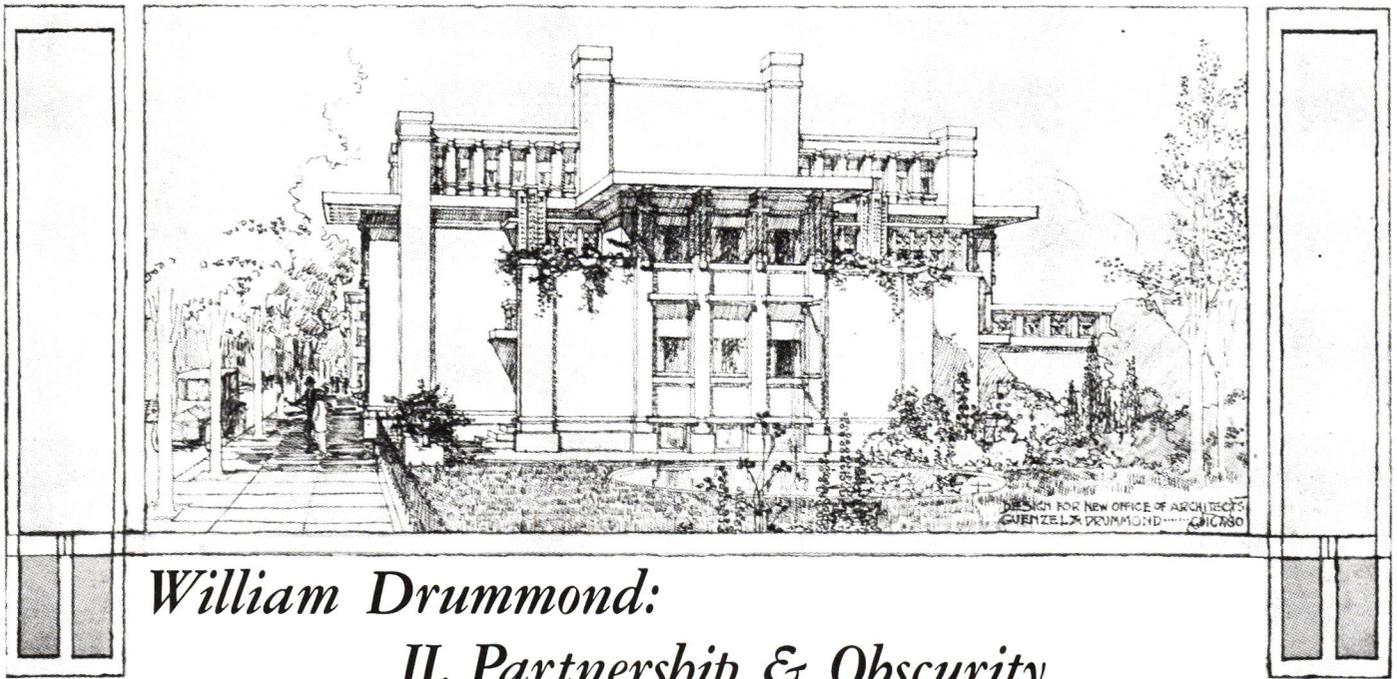
## *From the EDITORS*

*Last quarter's editorial was written to point out the serious shortage of architects and craftsmen trained in the closely related fields of restoration and preservation architecture. We have had several gratifying responses, most of which point out that there are many qualified practitioners who specialize in this area. It was also brought to our attention that a number of our major universities offer or are preparing to offer graduate level courses aimed at alleviating the present shortages. We were, of course, aware of these matters when the previous editorial was written.*

*The fact remains that there are still far too few qualified professionals practicing restoration and preservation of historically significant buildings. We can find no office in the State of Illinois, for example, who actively seeks this kind of commission. The most important midwest restoration work in recent years has all been done by major firms who have done the work to satisfy a sense of responsibility or just for the love of an individual structure. This kind of civic spirit in architecture is much appreciated but does not solve individual building owner's needs. Sometimes the large firms cannot devote the time it takes to serve clients in need of advice on preservation or restoration. We have a letter on our desk from the owner of a major landmark in Chicago asking us for advice in finding professional help in restoring his building. He was referred to us by one of the largest architectural firms in Chicago.*

*These kinds of needs are many. A great multitude of private persons have the desire, the appreciation and the temperament to live in older homes of historic significance. Too often, these buildings are structurally sound but have deteriorated or have been badly altered before being acquired by sensitive owners. The attention of an architect knowledgeable in historic styles and construction techniques as well as one who knows where to find competent craftsmen and how to direct their work is required to restore and preserve the building. The same skills also are many times needed for the preservation and restoration of commercial and public structures as well as for private homes.*

*We do not advocate saving all old buildings nor do we think new construction is all inferior to work of the past. We do feel that our architectural heritage is an important part of our culture and as civilized human beings we owe it to ourselves and to our descendants to save the best of what we have done in the past.*



## William Drummond:

### II. Partnership & Obscurity

by Suzanne Ganschinietz

*In last quarter's issue Miss Ganschinietz reviewed the early work of William Drummond including his apprenticeship with Frank Lloyd Wright. This quarter's article covers Drummond's mature work, much of which was previously unknown.*

Late in 1910, the Oak Park Studio of Frank Lloyd Wright was closed. William Drummond, with the help of John S. van Bergen, completed several projects already underway but the practice was turned over to Hermann von Holst. Drummond began private practice and over the next two years established himself as an extremely competent designer in the Prairie idiom which he had learned in the Wright studio. Drummond acknowledged the fact that he was not much interested in the business activities of private practice and it was probably for this reason that he sought a partner.

The events that led to the merger of Guenzel and Drummond have not been documented, but the fact that both Guenzel and Drummond at one time worked for Frank Lloyd Wright may indicate friends in common. (They were not at the Wright Studio at the same time). In the CAC catalogue of 1911, Drummond is listed as exhibitor and Guenzel as patron. Drummond also exhibited individually in the exhibition of 1912, so it may be assumed that the partnership was formed late in 1912.<sup>1</sup>

Guenzel was the business manager of the firm. He was active in civic and community affairs and

was a member of the University Club, the City Club, the Germania Club, and the Illinois Athletic Club.<sup>2</sup> Guenzel was a logical choice for Drummond, for he was a solid citizen, had a good business sense, and had the necessary contacts for a flourishing practice. Drummond did not have much business ability, and thus was relieved of the financial end of the practice. This lack was more than compensated for in Drummond's design ability.

Louis Guenzel was born in Caeslin, Germany on January 28th, 1869. He was educated in Germany and trained as a draftsman in Berlin. In 1890, he made the acquaintance of a Chicago family named Green who were vacationing in Europe. It was through the Greens, personal friends of Louis Sullivan, that Guenzel came to the United States in 1892 to work in the office of Adler and Sullivan.<sup>3</sup> According to one account,<sup>4</sup> Guenzel left the Sullivan firm to join Frank Lloyd Wright in 1894. According to *Herringshaw's Blue Book*,<sup>5</sup> he opened up his own office in 1894. In any event, by 1896, he was in

1 Date from conversation of author with Paul Guenzel, April 15, 1968, verified by him with Guenzel's widow, and Dr. Alan Drummond.

2 Clark J. Herringshaw, *Herringshaw's City Blue Book of Current Biography*, Chicago, 1915, p. 197.

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

4 *Ibid.*

5 Herringshaw, *op. cit.*

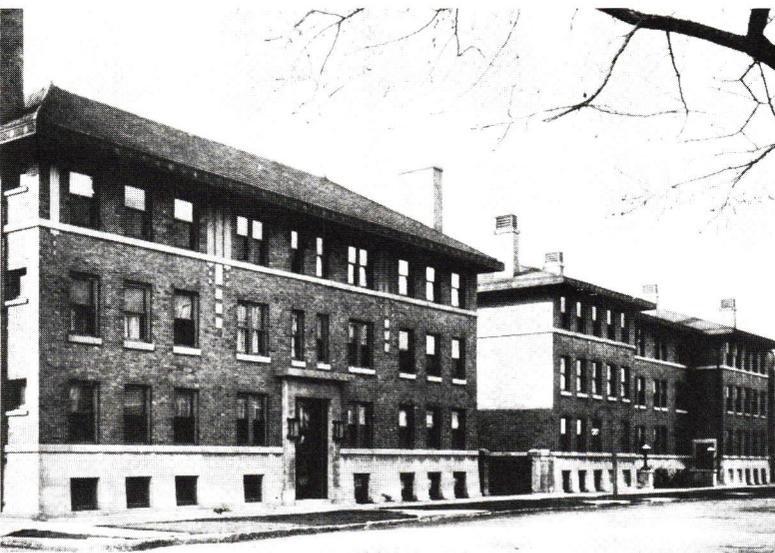


*Louis Guenzel designed The Red Star Inn in 1899. This building was saved recently when it was threatened with demolition by urban renewal. It has housed an outstanding restaurant for over 70 years. Photo by Thomas Slade.*

partnership with a Mr. Hibbard with offices at 1210 Ashland Block, and the firm designed an apartment building at 2163 Washington Blvd. for a Mr. Adolf Roof.<sup>6</sup> The Red Star Inn, modeled on a Bavarian Inn and subject of recent urban renewal controversy in the Sandburg Village area of Chicago, was designed by Guenzel in 1899.

After the dissolution of his partnership with Drummond, Guenzel continued in private practice, and died at age 96 in 1956. His interests were varied, and during the later years of his life, he was

6 Conversation of author with Paul Guenzel, April 15, 1968.



*The Healy-Bigot apartments shown here were designed by Louis Guenzel prior to his joining William Drummond in partnership. Photo from The Western Architect.*

the author of several books and pamphlets including: "Medical Ethics and Their Effects Upon the Public," and "Retrospects — the Iroquois Fire."<sup>7</sup>

The Guenzel-Drummond partnership has been somewhat confused by the publication in 1915 of an article in the *Western Architect*<sup>8</sup> which purports to be a retrospective of the firm's work. Illustrated in this article is work done by both men before the advent of the partnership, but not designated as such. The same is true for the Chicago Architectural Club Exhibition of 1915<sup>9</sup> in which some of the works listed and attributed to the partnership, were in fact, done by Drummond prior to the merger.

The White City College Inn, the Chicago Mill and Lumber Company,<sup>10</sup> and the Healy-Bigot Apartments (later Chestnut Arms) are included in the *Western Architect* of 1915, and were designed by Guenzel prior to the partnership.

The Healy-Bigot Apartments at 177-189 East Chestnut, Chicago, built in 1908 and the apartments at 191-199 East Chestnut built in 1909 and later called the Chestnut Arms were demolished in 1967. The buildings were of brick with horizontal emphasis in the coursing, and geometrical design on the facade. Paul Guenzel<sup>11</sup> remembers that the house across the street from the apartments (now also demolished) was designed by his father for Mrs. Hill, one of the daughters of Chicago portrait painter, C.P.A. Healy. The other sister, Mrs. Bigot, moved into this house when her husband died.

The following account of the construction of the apartments by William Lytton of the Chestnut Arms Building Corporation<sup>12</sup> testifies to Guenzel's competence as an engineer:

We have often thought that the building was a most unusual structure. It is apparently of concrete construction with solid concrete floors from 10" to 12" thick. The building to the west which appears to be of the same construction actually is of standard construction with wood joints, etc. It might be of interest to know why

7 Obituary notice, Louis Guenzel, *Chicago Tribune*, May 15, 1956.

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

9 *Catalogue of the Annual Exhibit of the Chicago Architectural Club*, Chicago, 1915.

10 Guenzel designed this building before 1909. After the dissolution of the partnership, Guenzel designed the Chicago Mill and Lumber Company Paper Mill and Box Shop at 900 West Ogden Avenue in 1919. Data from Paul Guenzel.

11 Conversation with Paul Guenzel, *op. cit.*

12 Information in a letter to Richard Nickel from William H. Lytton, March 16, 1964. Permission to use letter granted by Richard Nickel.

the two buildings which appear of like design are of different construction. One reason might be that the building to the west is a standard walk-up type apartment building with two entrances while ours (195) is a corridor type building with one entrance. We have been led to believe that in 1920 or thereabouts there was some conversion into smaller units but probably of a minor nature.

We have often commented on the wonderful construction of the building. There is no perceptible settling of the building, and it is of beautiful design and we have avoided removing same for any so-called modernization . . .

The heating system is hot water which is also unusual for a building of this size, since most buildings use steam.

There is a concrete tunnel connecting this building to the building to the west. One wonders why this was constructed since it apparently was very costly and of limited usage.

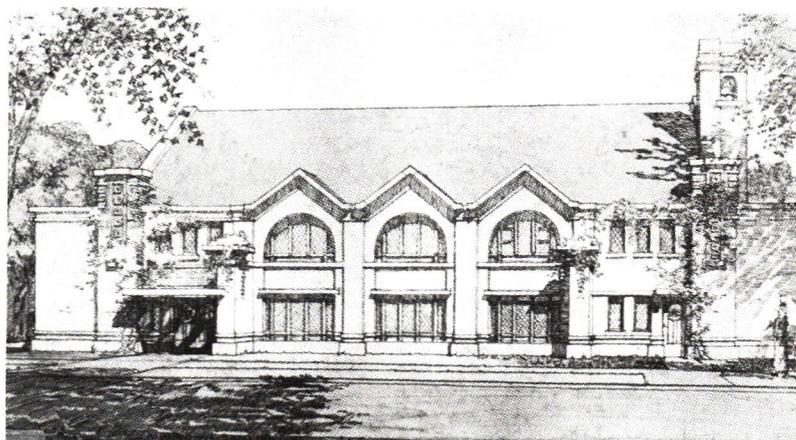
Drummond was the designing partner of the firm, and throughout the partnership his work becomes more refined, culminating, in his residential work, with the Baker House. His church designs were more prosaic — never achieving the originality found in the First Congregational Church.

The River Forest Methodist Church, 7970 Lake Street, is one of the more orthodox churches designed by Drummond. Built in 1912, at a time when Drummond deviated little from the Prairie style in his domestic designs, the "traditional" aspects of this design can be attributed to the demands of the clients. The entrance tower, the arched doors, gables, and windows all tend to give the church a "gothic" aspect. However, Drummond manages within a restrictive commission to show originality in window placement, ornamentation, and detailing.

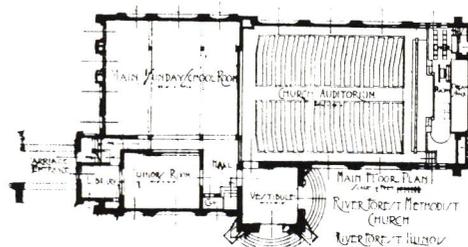
The Sunday school on the second floor area contains large wood rafters, a large fireplace with abstract geometrical ornament, and the original light fixtures, all designed in the Prairie style. Much of this is left as originally designed.

The nave is traditional in form, rectangular with chancel area at the far end. The roof is spanned by dark rafters intersected by small openings for skylights. The skylights are designed with flat overhangs, so that they may remain open, and rain will not enter. In 1929, the church was enlarged and remodeled; the doors were changed and the chancel area modified.<sup>13</sup>

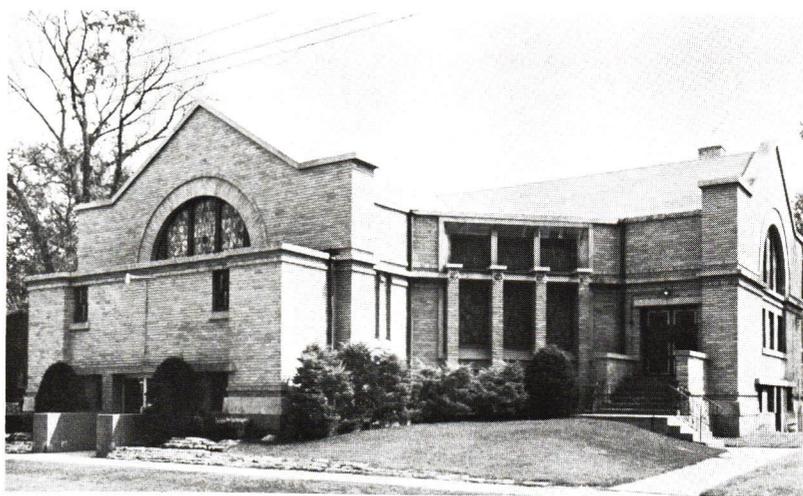
<sup>13</sup> Anon., "Methodists Remodel Building," *River Forest Sunday Evening News*, I, January 27, 1929, p. 1.



*The Lorminer Memorial Baptist Church.*



*The River Forest Methodist Church.*



*The Maywood Methodist Church. Photo by Thomas Slade.*

The Maywood Methodist Church, 502 South Sixth Street, (1912-1913), contains an octagonal core from which projects four wings, giving a geometrical dominance of form, and at the same time, a symmetry. The main motifs are of the Prairie School: the coursing, the square brick piers around the windows and entrance, the window grouping, and the massing of brick. The gabled ends, whose silhouettes echo the line of the Brookfield Kindergarten, do not carry through the roof line, but instead seem two-dimensional. The octagonal shape, which appeared in Drummond's work as early as the American Embassy of 1901, lends itself very well to the corner siting of the church. The present church now contains an addition so that much of the original effect is lost.

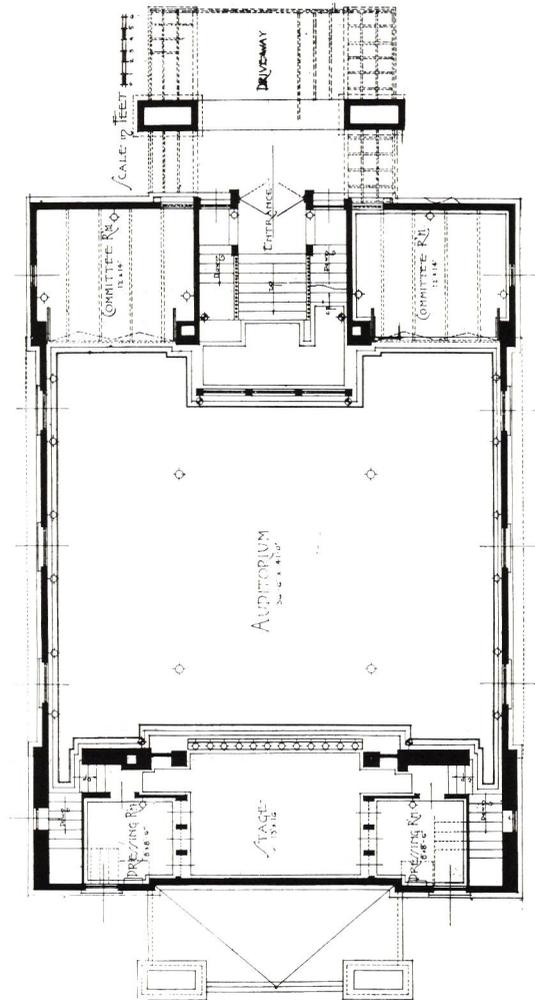
The seating plan is fan-shaped creating a sense of intimacy still present in the church. The seats slope down toward the pulpit, which was originally located in the center of the chancel. The acoustics were designed with this arrangement in view. The present minister has commented that the removal of the pulpit to the side of the platform has lessened the acoustical value.<sup>14</sup> Originally the furniture of the chancel was designed by Drummond; the vertical striping of dark wood trim and integration of the furniture united the space.

One innovation of note was a movable wall which separated the sanctuary from the Sunday school area. This wall was mounted on pulleys and could be lowered into the basement and the space behind utilized to accommodate overflow crowds. The basement level of the church as originally constructed was lighted by natural light from deep window wells which also provided cross-ventilation in this area.

The Lorminer Memorial Baptist Church (now the Park Manor Christian Church) 600 East 73rd St., Chicago, of 1914 presents a more strongly articulated facade than the Maywood Church. The combination of vertical piers and horizontal coursing and brickwork breaks up the mass of the wall and lends movement to the facade. Drummond again uses shallow gables. In the rendering published in 1915, the corner pylons are softened by foliage growing over the church and the smaller side pillars terminate in large planters.

In the collection of Dr. Alan Drummond is a photostat of a rendering of a church probably designed in the late 'teens or 'twenties. On the back is inscribed: "Dear Mr. Wright — This is a poor proof of a colored drawing I have made. Can you use the drawing — Drummond." It seems strange

<sup>14</sup> Conversation of author with Reverend Ronald H. Graham, May 4, 1968.



that Drummond would send this particular design to Wright as it is the least satisfactory of any of his known church designs. The facade consists of an odd conglomeration of conventional church motifs with Prairie style detailing. The almost quaint shape of the gable is in strange contrast to the pillars decked with Prairie style ornamentation.

The designs for commercial buildings executed during the partnership are on a residential scale. One such structure, the River Forest Women's Club 526 Ashland Avenue, of 1913 is a statement in symmetry. In the tradition of Unity Temple, the Larkin Building, and the Yahara Boat Club project of Frank Lloyd Wright, this building is a rectangular structure with a flat roof cantilevered over the north and south ends, and terminated at the corners by four massive pylons. The auditorium is located between the pylons, lighted by clerestory windows. Unlike Unity Temple or the Larkin Building, the fabric is board and batten — a material which softens the geometrical planes of the building. The auditorium is raised above ground level and receives its light from evenly spaced clerestory windows — the resulting sense of privacy is similar to Unity Temple. The half-basement contains kitchen and meeting facilities. The pylons to the south are used as committee rooms, those to the rear are used as stairways. The entrance was originally



*The River Forest Woman's Club building, designed by Drummond in 1913, is very reminiscent of Wright's Unity Temple. In plan it is similar to Drummond's design for the Shedd Park Recreation Building shown on pages 16 and 17. Plan on page 8 from *The Western Architect* and photo from *The Western Architect**

placed in the side of the structure under the cantilevered slab roof. This area has now been closed in so that the entrance faces front (west), but the integrity of the design has not been altered.

The project for the Danish Old Folks Home (in collaboration with Jens Jensen) is very symmetrical in layout, but very light and oriental in feeling. Echoing the same symmetry is the design for the Oak Park Country Club, but here the feeling is of solidity and mass with strong horizontal emphasis.

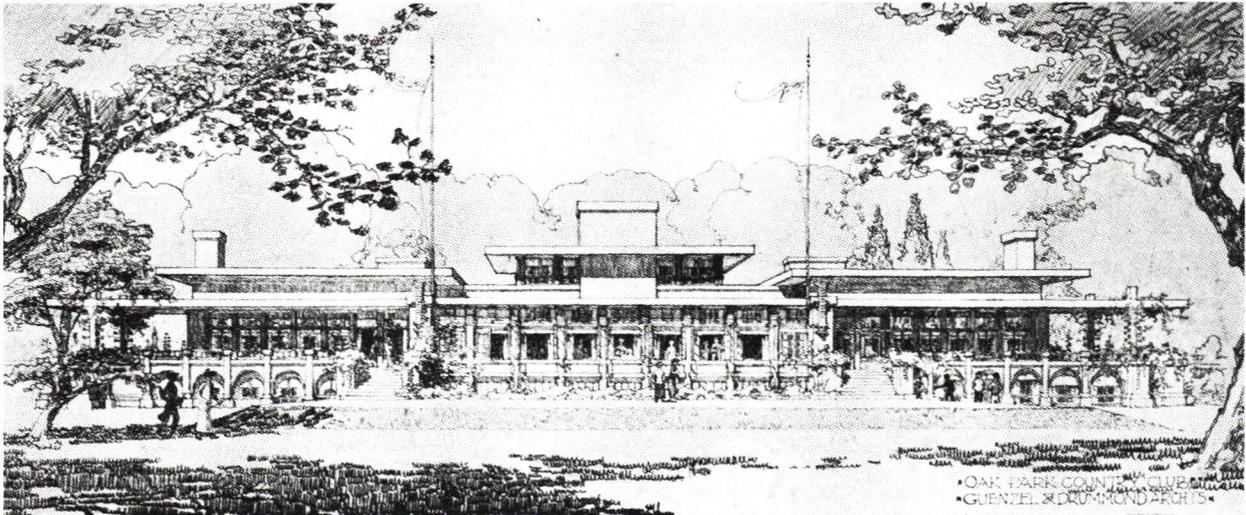
One of the more modest of the firm's commissions was the Klessert residence on Keystone Street in River Forest built in 1915. The Klessert residence was designed by Guenzel and Drummond in collaboration with Landscape Architect Jens Jensen.

idence, almost square in plan, is one of the least imaginative of Drummond's designs. The house as originally designed had a square floor plan with a porch extending to the front, a short pantry (3') extension off the kitchen to the rear, and a second floor window overhang similar to that of Drummond's own house.

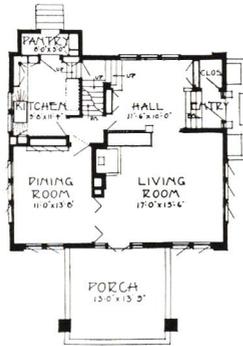
The roof of the Klessert house is very steeply pitched. The ends of the roof overhang the house and are emphasized by repetition of line in the diamond-shaped window placed in the attic. The pitched roof of the front porch ends in a horizontal cornice line as does that of the Brookfield Kindergarten, but it lacks the dramatic emphasis of the Kindergarten as well as the total integration of design.

The Ralph S. Baker house of 1914 in the northern Chicago suburb of Wilmette (1226 Ashland Avenue) represents the most sophisticated use of space in the Prairie style houses of Drummond — the culmination of the interest in and ex-

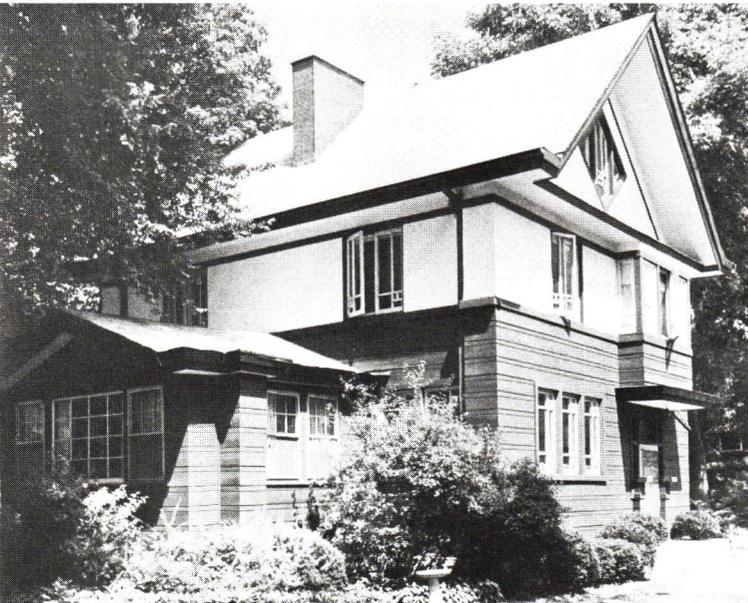




*The Oak Park Country Club project by Guenzel and Drummond. Drawing from *The Western Architect*.*



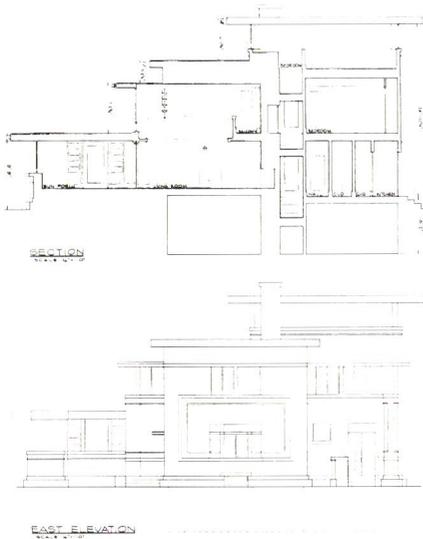
*The first floor plan of the Klesert house.*



*The John A. Klesert residence at River Forest, Illinois, designed by William Drummond. This economical Prairie House has many details characteristic of Drummond except that the windows are very similar to Walter Burley Griffin's work. Photo by Thomas Slade.*

perimentation with space that was first seen in his own home of 1909. The clerestory concept has been refined, and the living area has dissolved completely into a play of space and light. The plan is symmetrical: the living room is in the center, flanked on one side by an entrance vestibule and on the other by the dining room, and extended frontally by a porch. Behind the fireplace (located in the center of the house) is the kitchen, and to the left a small study and powder room (probably originally the maid's room).

The living room is two stories high with a balcony around the upper part, which serves as a second floor corridor. The second floor bedrooms are small and secondary when compared with the design emphasis of the first floor. There is a third story penthouse contained between the chimney flues. The fireplace in the living room is not only the psychological but the physical center of the house. The brick work which opens in a Richardsonian arch is massive yet refined, providing a sense of intimacy under the cantilevered edges of the balcony, and forming a balance to the light, airy quality of the rest of the space. The three areas — the dining room, vestibule, and porch, separated physically by leaded glass doors and windows, form a part of the space yet remain distinct. The wood trim was originally painted, contrary to typical Prairie style — and thus the contrast becomes largely one of texture. Drummond also designed the furniture and fixtures. A dining room buffet and the leaded glass doors of the book cases are still intact. Many of the original light fixtures also remain. In the living room, fixtures extend down from the ceiling and contain very delicate tints of color, creating a very subtle lighting effect when the sun filters through. Painted wood beams continue across the ceiling from the clerestory tying the space together and creating a complex inter-relationship of space.



*Above are two HABS drawings of Drummond's Ralph S. Baker house in 1965. At right is the same house as it appeared in 1914.*



The subtlety of the projections of the slabs on the facade of the house is noted by H. Allen Brooks: "... the roofs over the porch and house are of equal thickness, but the slab over the two-story living room windows is as thin as the trim board, thereby setting up a greater illusion that it merely floats between the dominant slabs."<sup>15</sup>

The areas enclosed by wood trim were at one

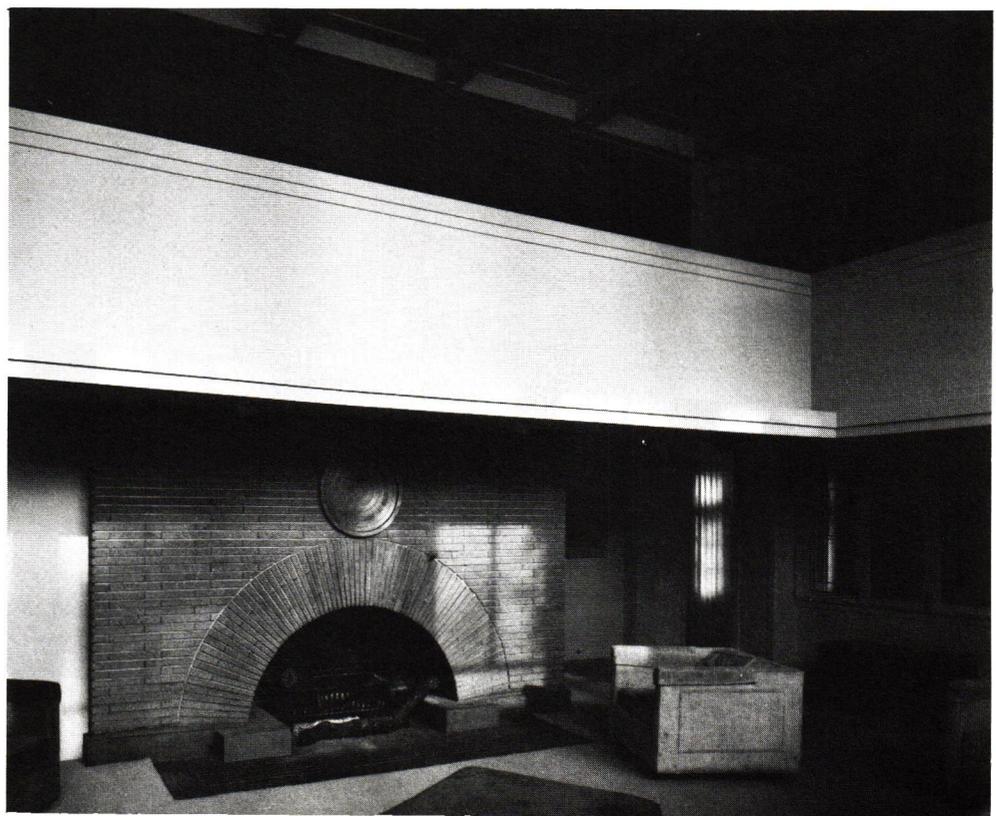
15 H. Allen Brooks, "The Prairie School: The American Spirit in Midwest Residential Architecture," unpublished Ph.D. dissertation, Northwestern University, 1957, p. 148.

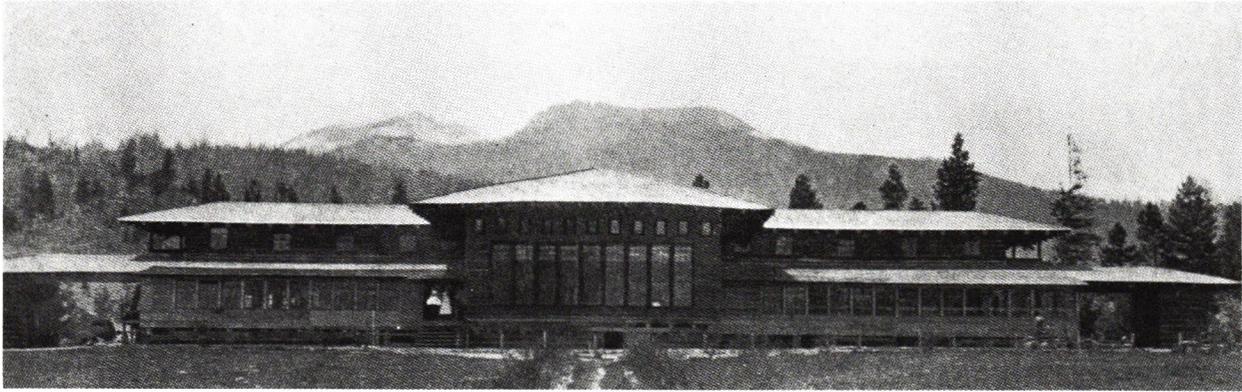
time darker in color than the remaining stucco. This can be seen from early photographs, but the effect is now lost.

Outdoor terraces tend to relate the house closely with nature — a refinement of Drummond's concern with the relation of the indoors to the outdoors.

One innovation of Drummond's was a built-in vacuum cleaning system centrally located in the basement which was connected to all the rooms. This is not in use today, although the system is still located in the basement.

*The living room of the Baker house. Note the balcony which surrounds three sides of the two story room. Photo by Richard Nickel.*





*(Editor's Note:) Frank Lloyd Wright's Como Orchards project was only partially constructed. On this page are two photographs of that complex as it appeared in 1923. In 1968 the editors of The Prairie School Review asked Architect F. Wayne Gustafson of the firm, Drake, Gustafson & Associates in Billings, Montana to investigate the Como Orchards area to see what remained of this little known Wright designed project. Mr. Gustafson subsequently visited the site and reported as follows: ". . . The first buildings were constructed just prior to World War I and the war curtailed construction after completion of several cottages and the main lodge occupied by University of Chicago professors.*

*During 1918, the main lodge was used as a storage building for apples . . . The buildings were used occasionally during the next two decades, but fell into disrepair . . .*

*The following years the remaining cottages were vandalized and destroyed, until today there are only two remaining cottages. One cottage has been abandoned, though it still stands, and the other is occupied by a ranch manager . . . The hand of Mr. Wright is clearly evident in the design of these two structures, but execution of detail had not been faithful to the original concept." The photographs are from a brochure entitled, "Your Opportunity in Montana" which was distributed by McIntosh-Morello Orchards, Inc. of Darby, Montana.*

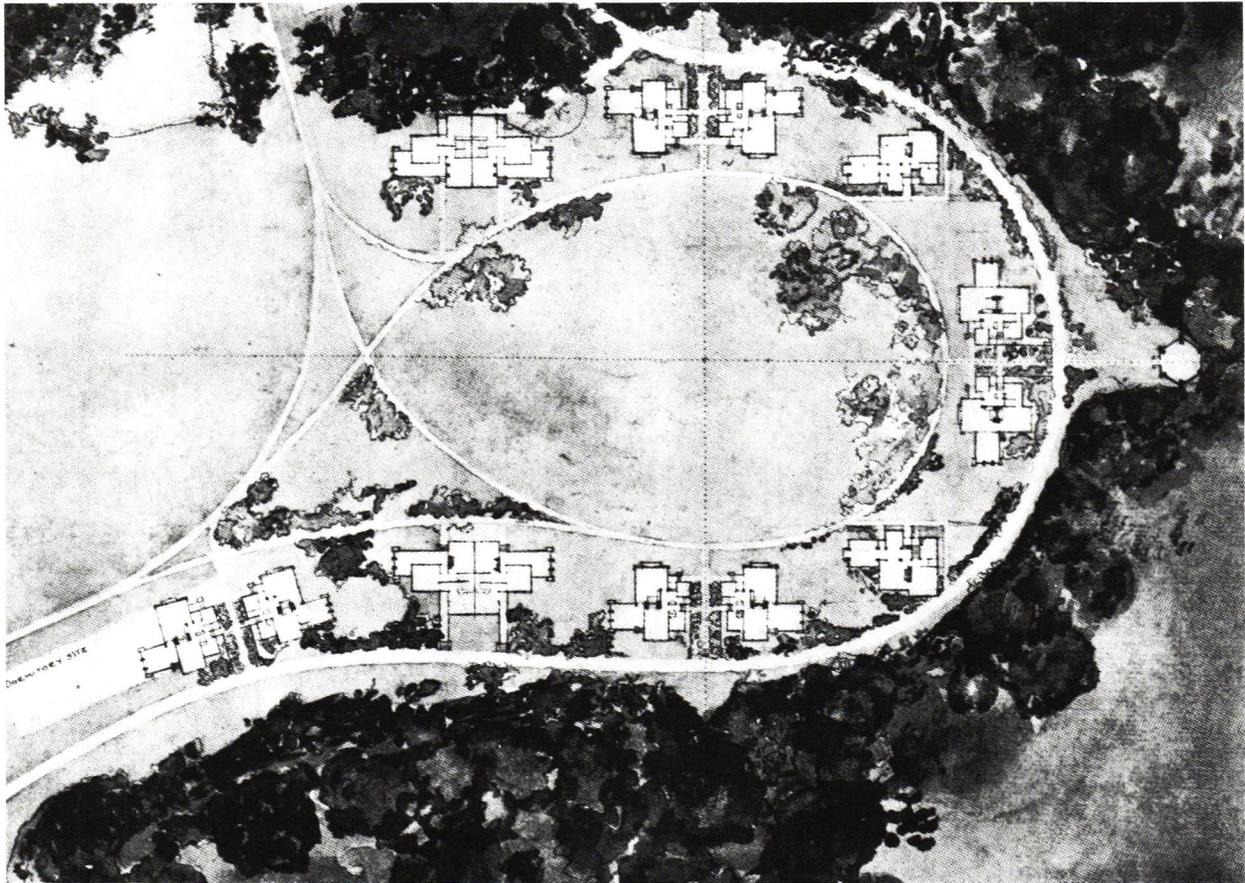
Throughout his life Drummond was involved in various town-planning activities, from his early association with Wright and the Como Orchards project to his re-planning of the National Capitol at the end of his life.

The Como Orchards project of the Wright Studio was in part built under the supervision of Marion Mahoney and Drummond between 1908-1910.<sup>16</sup> This Utopian colony was located in Montana's Bitter Root Mountains and was planned by some University of Chicago faculty members as a resort for themselves as well as a financial investment. The 1909 plan consisted of a main clubhouse which served as a common dining facility, surrounded by fifty-three or more Prairie style cottages, placed in a rigid symmetrical pattern around the clubhouse. By 1910, only the main clubhouse and a dozen cottages had been built,<sup>17</sup> and the scheme failed shortly thereafter because of financial difficulties. Drummond, however, at a critical point in his career, gained experience in town planning.

<sup>16</sup> Grant Carpenter Manson, *Frank Lloyd Wright to 1910—The First Golden Age*, New York, 1958, p. 217.

<sup>17</sup> Anon., "Two Remarkable Bitter Root Valley Orchards," *The Western News-Supplement*, XX, May, 1910.





During his partnership with Guenzel, Drummond proposed a scheme for a group of faculty houses for Lake Forest College, Lake Forest, Illinois. This scheme shows a horseshoe arrangement with a main roadway around the outer perimeter, and the houses facing inward toward a common green with a connecting walkway. Here concern is seen for circulation control. The houses, in the Prairie style, are symmetrically arranged, and seem to answer one another across the green. This plan was never carried out.

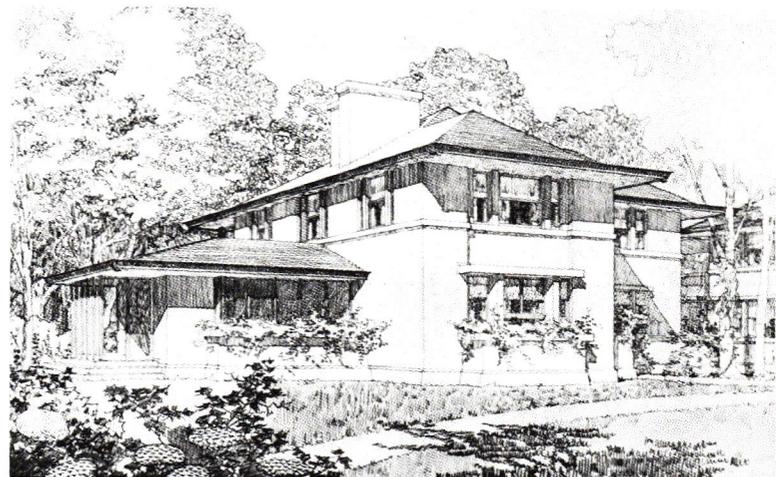
In 1913 the Chicago City Club sponsored a competition for the development of a large plot of land within the Chicago city limits. The resulting plans were published in *City Residential Land Development in Chicago* edited by Alfred B. Yoemans.<sup>18</sup> In addition to the plan by Drummond, the book included a plan submitted by Walter Burley Griffin as "advisor" to Edgar Lawrence, Irving Pond contributed a design, and Frank Lloyd Wright entered a "non-competitive" plan. The jury included landscape architect Jens Jensen.

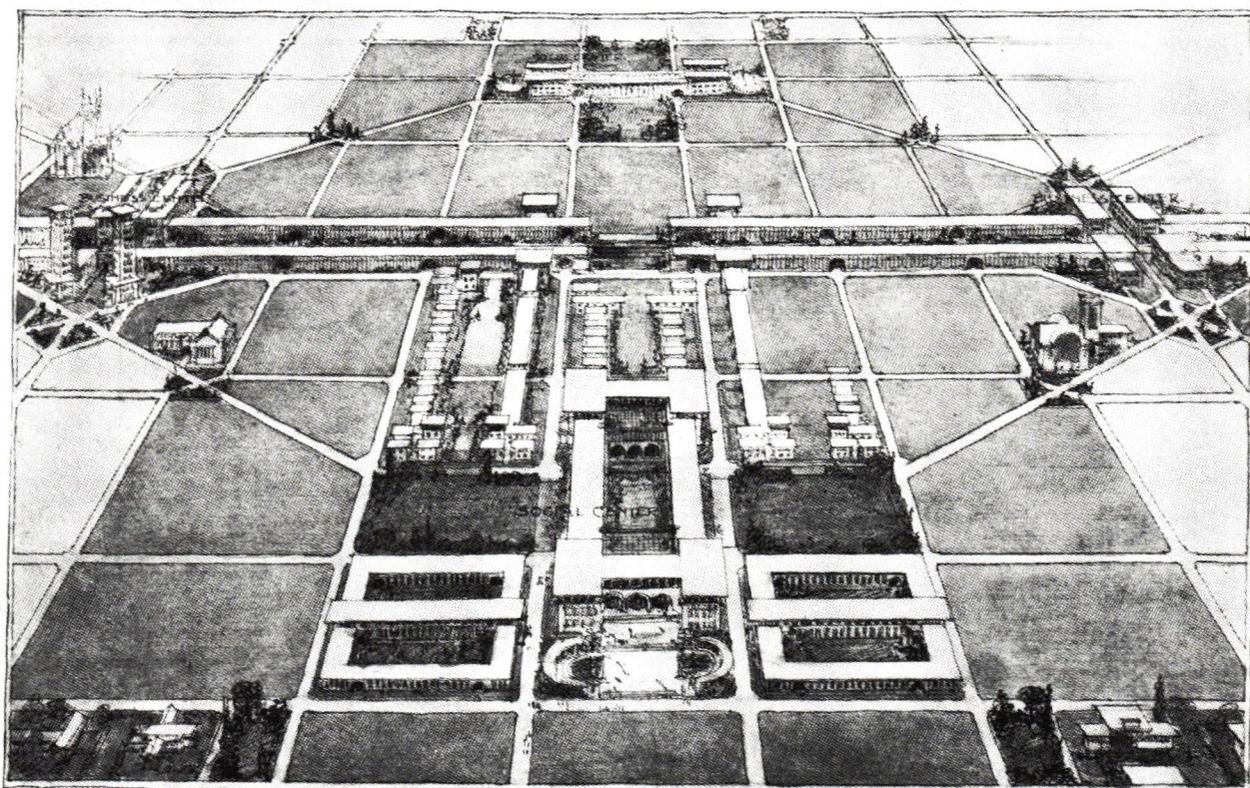
The Garden City Movement in England and Germany influenced Drummond. In addition, Drummond was interested in common ownership

<sup>18</sup> Alfred B. Yoemans, *City Residential Land Development*, Chicago, 1916, pp. 37-47.

*The plan above was prepared by Guenzel and Drummond as a scheme for a group of faculty houses which were to be built on the campus of Lake Forest College, Lake Forest, Illinois. Plan from The Western Architect.*

*Below is a rendering of one of the houses proposed for construction as part of the plan illustrated above. Drawing from The Western Architect.*





*A bird's-eye view of Drummond's Neighborhood Unit Plan.*

as opposed to individual ownership. Basing his plan on the idea of the Neighborhood Unit Plan, he provided for the city to be divided into quarter sections, each unit comprising an area which would act as a neighborhood or social center. "Each unit has its intellectual, recreational, and civic requirements featured in the institute which is located approximately at its center and its local business requirements featured at its corners."

Traffic control was to be achieved by placing business centers at the extreme corners, causing the greatest amount of traffic to be placed on boundary streets, and allowing interior streets to be smaller and less trafficed. This is similar to present day planning theory.

Drummond's plan calls for row houses with commons (interior garden courts). For the commercial area: "Open spaces could be expanded from the intersecting business streets and by employing arched-over buildings, car patron shelters, and cen-

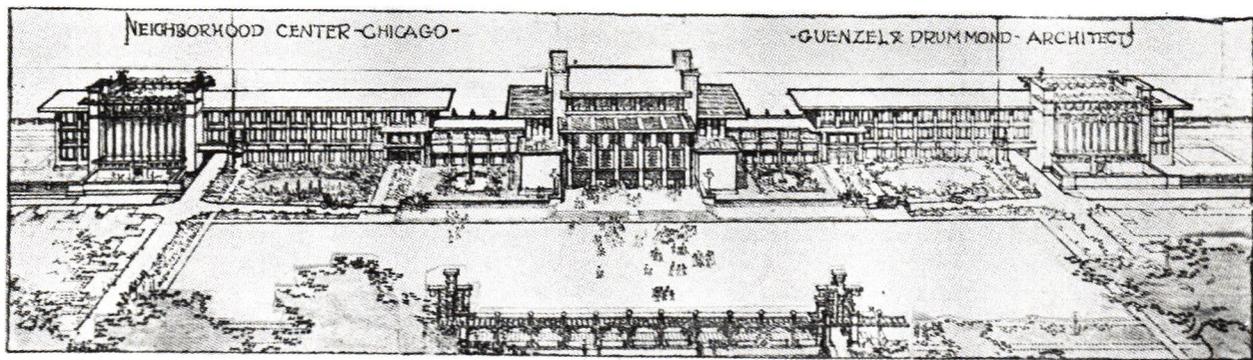
*Here are three views of Drummond's plan for an ordinary city block.*



ter features, a much more interesting situation would be realized than is seen today on our long-drawn-out business streets where so many stores, not serving good use, offend the eye mile after mile. Business does not need to string out on long lines, but has advantages in being concentrated."

The social center made up of one or a group of buildings was to be located in approximately the center of each unit. This center was to contain schoolrooms, work shops, elementary educational equipment, as well as a large assembly hall and recreational facilities. In each unit there would be an open local forum. Drummond sees this working unit in Utopian terms, as a means to end spoilsmen and social ills. "The organization of the entire city into working units would bring about systematic activity and a broad civic unity of purpose, while at the same time contributing to the betterment of the person as an individual. The object of the institute is to bring about healthful and vigorous participa-





*Neighborhood Center and the sketches at right for Chicago Unit Terminal Station are all from *The Western Architect*.*

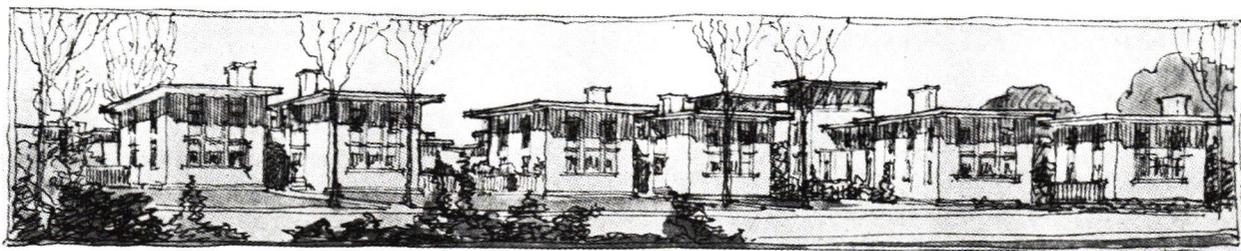
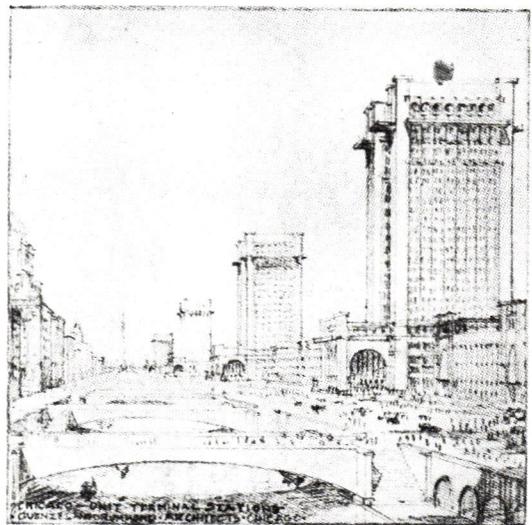
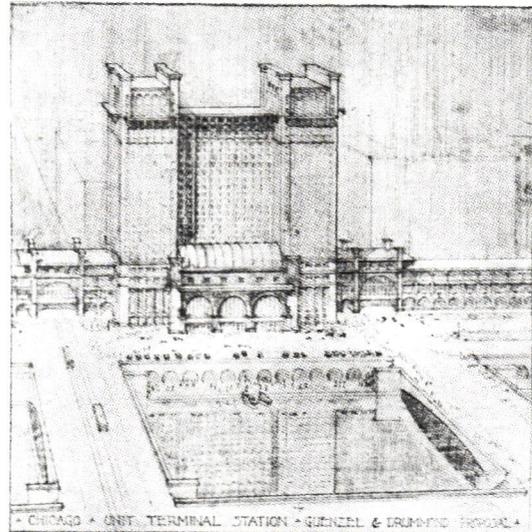
tion in all those activities which could be systematically pursued through the employment of expert instructors, as well as to encourage voluntary religious, educational, recreational, and political activities."

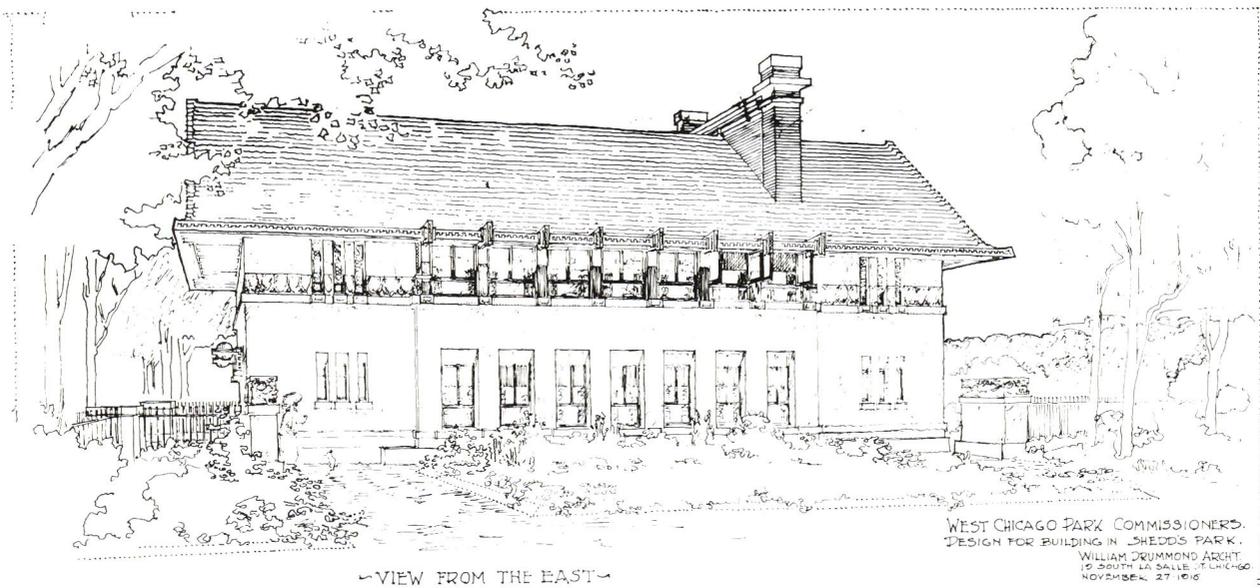
The City Club also published a booklet by Drummond entitled: "The Railway Terminal Problem of Chicago." His scheme is described as follows in the *Western Architect* of 1915: "The tall structures shown are intended to 'mark' or individualize a series of great stations along a rail 'highway' where all the roads entering this greatest city, would have ample office and station accomodation.

"In train operation, there would be no grade crossings and so little waste motion, that a right of way here at the center of the city less than 200 feet width, would provide train service for a city five times as great as Chicago."

Drummond's schemes were never carried out and two events of 1914 following close upon one another were to herald the end of the Guenzel-Drummond partnership: the outbreak of World War I with the ensuing anti-German sentiment in the United States, and less than two weeks later, the murder of Mrs. Cheney and six others plus the burning of Taliesin by a beserk servant, headlined in the press and creating more unfavorable publicity for Frank Lloyd Wright. Drummond, closely identified with Wright and with Guenzel, (who was German) felt it was necessary to break these bonds for survival. Determined "not to be run out of Chicago,"<sup>19</sup> Drummond stubbornly stayed on after

19 Conversation of author with Dr. Alan Drummond.





breaking with Guenzel, and after most of the remainder of the Prairie School, including Wright, had left the city.

It is doubtful whether the partnership would have been a durable one, in any event, for the two men were of vastly different temperaments. Guenzel was a solid, placid, citizen whose designs were structurally sound, but lacked imagination. His work did not represent the striving and the intricacy that Drummond was trying to achieve in architecture. It is possible also that Guenzel was not content with being merely the business manager, and wished to have a hand in designing. The fact that some of his early work was included in the *Western Architect* of 1915 shows that he, too, wished for architectural recognition.

The United States became involved in World War I shortly after the dissolution of the Guenzel-Drummond partnership, and Drummond did not have many commissions during the period from 1915 to 1923.<sup>20</sup> During the war years he worked as a draftsman.

Drummond did not immediately give up the Prairie style, for in 1920 he exhibited several of his projects at the thirty-third annual Chicago Architectural Club Exhibition.<sup>21</sup> This exhibition was regarded as a showing of the "Chicago School" and Drummond is mentioned as "being more completely represented than in any of the recent exhibitions" in an article concerning the show published in the *Western Architect* of 1920.<sup>22</sup> It can be assumed that most of these projects were in the Prairie style.

20 *Ibid.*

21 *CAC Catalogue*, XXXIII, Chicago, 1920.

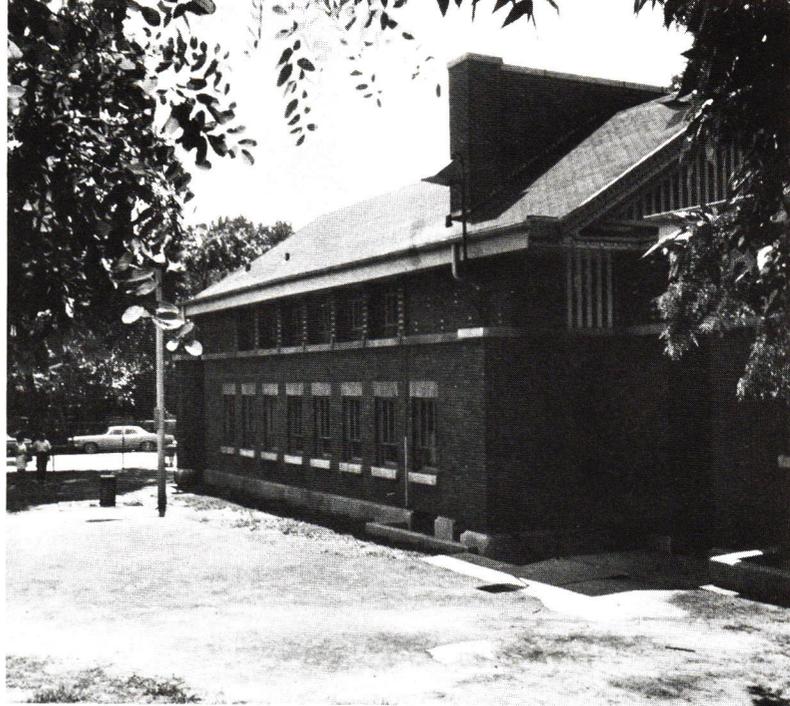
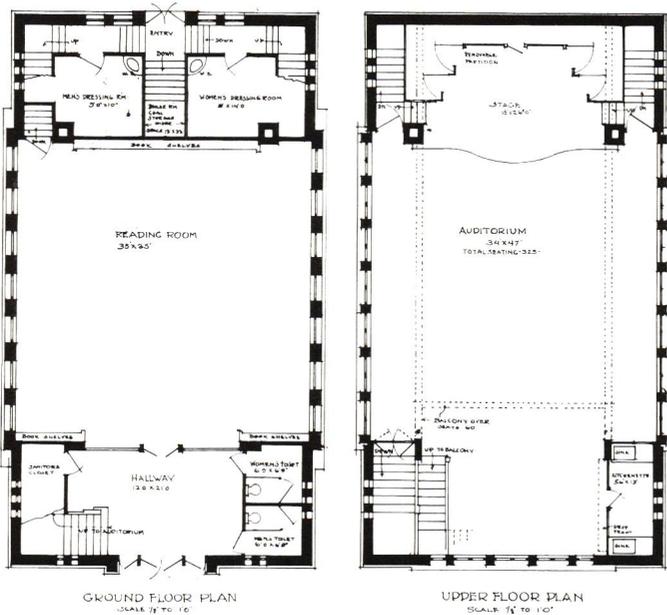
22 Anon., "The Thirty-third Annual Chicago Architectural Exhibition," *Western Architect*, XXIX, 1920, pp. 33-34.

One structure listed in the 1920 catalogue is the "Sketch for the Shedd Park Recreation Building." The study for this is the collection of Dr. Alan Drummond, and is dated November 27, 1915. Drummond lists only himself as the architect, and it is probable that by this date the partnership had been dissolved.

The Shedd Park building is a rectangular structure similar in some respects to the Women's Club in River Forest; the end piers are used to contain stairs and dressing rooms. The building contains three levels, the ground floor which houses the reading room and dressing rooms, the upper level which contains the auditorium lighted by clerestory windows, and a balcony which seats sixty people. The exterior design elements are oriental, consisting of a high pitched pagoda roof with detailing similar to Wright's Imperial Hotel scheme of 1914. The building was completed in 1917, and stands today as designed except for a modification when an addition was constructed at the north end of the original stage area.<sup>23</sup>

In the 1920's Drummond's work became primarily residential, and his style changed from that of the Prairie style to what can be loosely described as "English Cottage." The commercial work that he did, such as the River Forest Public Library, was more residential in character than it was commercial. At the same time, however, he continued to remodel structures of Wright's such as the Isabel Roberts House, the River Forest Tennis Club, and the J. Kibben Ingalls House. Drummond remodeled the Ingalls house in 1926 by adding a porch to the rear, a bathroom off the kitchen, and a

23 Letter to author from Robert A. Napoli, Chicago Park District, February 18, 1969.



*At far left and on this page are Drummond's presentation drawings of the Shedd Park Recreation Building. Above is the building as it appears today. It is still used for its original purpose as part of the Chicago Park System. Photo by PSP.*

book room over the porch on the second floor. Wright himself saw the improvements in 1935 or '36 and approved of them.<sup>24</sup> Barry Byrne has remarked on the care with which Drummond treated such work.<sup>25</sup>

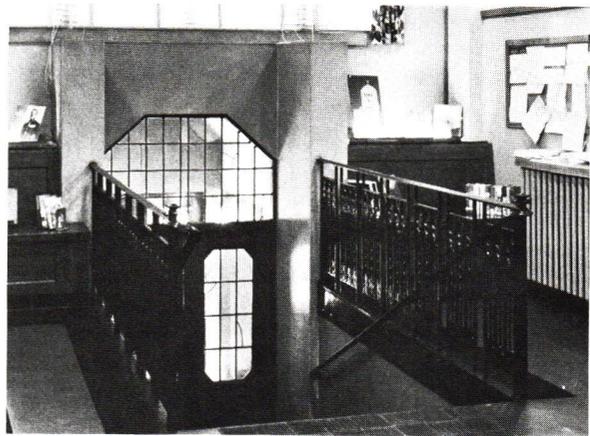
In his later work, Drummond strives as he did earlier to present a unified, integrated space. He approaches this by designing everything for his buildings: the furniture, fixtures, hardware, and decorative details. A case in point is the River Forest Library of 1928.

The library entrance is guarded by two gargoyles (to take care of guttering overflow) of Drummond's design. Drummond also designed all the exterior and interior ornament — with a complexity of inter-related themes and motifs. The plan of the main level of the library is free-flowing space under a steeply pitched oak-beamed roof with tie-beams painted with abstract decoration. The five-sided librarian's desk located at the top of the entrance stairway is detailed with trefoil design, a motif repeated in the legs of the desks and the detailing of the bookcases. The leaded glass detailing in the windows is again an abstract design. The cork ceiling with its painted abstract design demonstrates Drummond's personality breaking through a conventional commission. The ceiling has a quality of freedom and creative imagination that Drummond never completely repressed, but which seldom found expression.

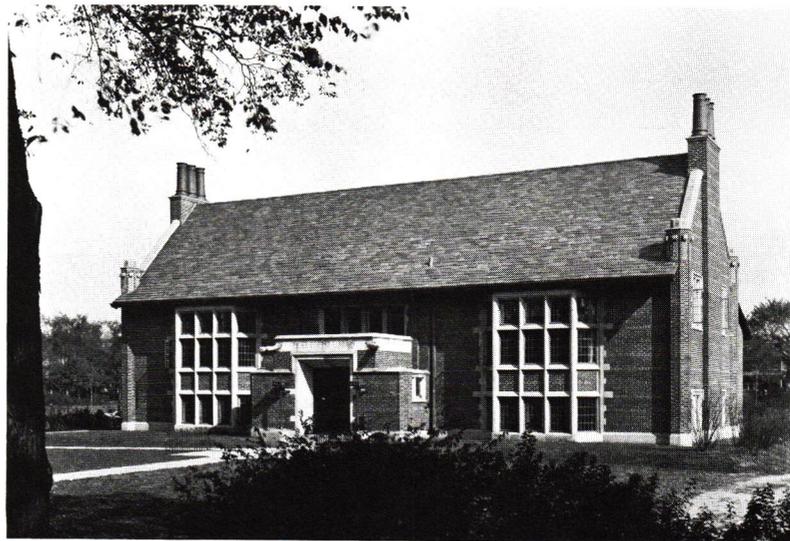
The exterior is symmetrical in both front and rear elevation (the rear elevation is now altered);

24 Letter to author from Mrs. Allin K. Ingalls, May 31, 1968.

25 Conversation of author with Barry Byrne, November 14, 1967.



*Above is a detail of the interior of the River Forest Public Library. Below is the same building from the exterior. Interior photo by Thomas Slade.*



this is one of the few instances of symmetry in Drummond's later work. And, again, in the brick work, the terra cotta designs, and the corner terminations, Drummond's ability with details is apparent.

Drummond abandons his concern for symmetry in his residential designs of this period and concerns himself primarily with details. The roof lines of his houses become steep and multifaceted. This space is echoed in the interior, especially the second floor walls and ceilings. The floor plans usually contain an off-center entrance with powder room and closet located at either side of the entry; a central stairhall; a living-room-sun porch located to the right of the entry and kitchen-dining room located to the left. The circulation is well-designed with back entrances convenient to the basement, and usually a sun porch entrance. The fireplace is no longer centrally placed, but most often is located on the end wall.

Drummond takes great care in the design of such details as milk chutes, clothes chutes, incinerators, and other work-saving details. He wastes no space and closets appear everywhere — as do his hidden chambers. He designed as much of the built-in furniture and fixtures as the client would allow.

A typical residence is the Benjamin Badenoch house at 555 Edgewood Place in River Forest. It was built in 1925 on the lot adjacent to Drummond's own house of 1910. All the windows of the Badenoch house located on the north side facing the Drummond house are of opaque glass.

The client's wife, Mrs. Badenoch, was a home economist and wrote frequently for the *Ladies Home Journal*, *Good Housekeeping*, and other women's magazines of the 'twenties. This particular house was published in *Good Housekeeping*, and Mrs. Badenoch indicates that she had a voice in the plan.<sup>26</sup>

The pantry was eliminated at the suggestion of the client, and a set of double doors separated the kitchen from the dining room. The kitchen contained an eating nook with hinged seats for easy cleaning (now removed).

The exterior originally had a much greater feeling of texture with a combination of rough plaster, brick and wood shingles. Drummond's concern with the geometry of form is present, and the hard line of the double triangle gives the facade a strong sense of asymmetry.

Similar in design to the Badenoch house is the Vilas residence, 839 Park, built in 1926. Again, the detailing and ornamentation is carefully worked out



Above is the drawing William Drummond submitted as his entry in the great competition for the design of The Chicago Tribune Building. Drawing from *Tribune Tower Competition*.

by Drummond, and there is similar emphasis on circulation. The garage is located in the rear of the house, with a small second stairway connecting garage and kitchen to the basement.

The exterior is strikingly asymmetrical in plan as well as roof pitch and window arrangement. Drummond's concern for texture is seen in his handling of the brickwork, allowing bricks to randomly project from the wall surface as well as from the chimney. The roof line continually moves and is occasionally punctured with gables.

Similar characteristics are found in the Higgins and Scott houses in River Forest, all of the same period.

Drummond's entry for the Chicago *Tribune* competition of 1922 is aptly described by Carl Condit:<sup>27</sup>

Drummond submitted a project for the Tribune Building Competition (1922) that defies the

26 Nina Wilson Badenoch, "A House to Grow up In," *Good Housekeeping*, LXXVI, March, 1928, pp. 76-77.

27 Carl W. Condit, *The Chicago School of Architecture*, Chicago, 1964, p. 209.

descriptive powers of the historian. There is no question about the originality of the design or about the source of those parts that are recognizable as architecture. The main shaft of the skyscraper up to the sixteenth floor lies in the Chicago tradition: continuous piers alternating with narrow continuous mullions, generous openings in the three prominent elevations, the glass-filled bays of the three-story base, are all reminiscent of the Sullivanesque skyscraper of the nineties. The main shaft continues for several stories above the sixteenth, where it is increasingly loaded with ornament vaguely in the character of the Prairie School, but extremely redundant, badly scaled, heavy and thick, and absurdly non-architectural. The whole thing culminates in an orgiastic tower that is simply fantastic. It does not appear to have been intended for functional purposes; it is given over entirely to immense ornamental panels either scooped out of surfaces or springing wildly from them. The general impression is of architectural caricature, possibly an expression of contempt for the competition in question.

Actually it is difficult to determine just how serious Drummond was — the strange mixture of traditional and Prairie elements appeared in the church design he sent Wright and will appear in his plan for the National Capitol where the colonnades of the building leave the traditional classic forms and take on more and more the characteristics of the Prairie School.

After the depression, Drummond won a competition in 1931 to remodel the lobby of the Rookery Building as well as to remodel several upper floors used by the Halsey Stuart Company. Barry Byrne and his wife worked on the project with Drummond, Byrne doing the working drawings.

Throughout his life Drummond maintained his interest in town planning and was active on the River Forest Planning Commission during the 'twenties and 'thirties. He continued working on local commissions such as project in 1945 for the Riverside National Bank and a plan for the Downer's Grove Community House.

In the 1940's Drummond published in pamphlet form a plan for the National Capitol, "Our National Capitol — An Architect Proposes Minor Additions to Capitol and Extensive Changes Within its Environmenting Area."<sup>28</sup> In the latter part of his life, he worked as a specifications specialist.

28 William Drummond, "Our National Capitol — An Architect Proposes Minor Additions to Capitol and Extensive Changes within Its Environmenting Area," Chicago, 1946.

Drummond told his son that as long as he could remember he wanted to be an architect. He achieved this goal in spite of hardships early in life, and managed to maintain a practice through the trials of close association with Wright, the dissolution of his partnership with Guenzel, an unhappy marriage, and the mounting financial pressures which increased after the Depression, the decline of his practice, and the advent of the Second World War.

Drummond was a natural architect with an innate feeling for design and space and a deep understanding of the aims of the Prairie School. Drummond can be discovered at the heart of landscape gardening movement; he was vitally concerned with early town planning schemes. But with the exception of "Of Things of Common Concern,"<sup>29</sup> he does not publish his ideas, and the fact remains that he was unaware of the unusual amount of talent and sensitivity that he did possess. In later years, his taste and sensitivity must be sought in the details or in outbursts such as the ceiling of the River Forest Library, but it is always there.

Instead of concentrating on the matter of when the Prairie School terminated, perhaps it would be better to question how it was able to survive as a group movement as long as it did. The resistance of the public, the inter-group strife, and the relationship with Wright, were major factors even in the face of a group which must have been very dedicated to a revolution in the ideas of architecture as well as a striving for an essentially "American" form of architecture. That the movement lasted for as long as it did is the miracle, not the fact that it eventually dispersed.

Drummond found that he could not live on the idealism of his early years, and he did suppress creative tendencies in the face of supporting his family, and ultimately in order to continue the practice of architecture. When he died, on September 13, 1948, he died as an architect, imagining even at death, that he was at his drawing board.

29 William Drummond, "Of Things of Common Concern," *Western Architect*, XXI, February, 1915. Reprinted in the *Prairie School Review*, I, Second Quarter, 1964, pp. 8-11.



# *Sullivan & Elmslie at Michigan*

Decoration Without  
Architecture — Little Known  
Works By Louis H.  
Sullivan And George  
Grant Elmslie

by Edward J. Vaughn\*

*Sullivan's first sketch of the Northern Oratorical League Medal. Photo by Paul E. Sprague. Reproduced through the Courtesy of The Avery Library.*

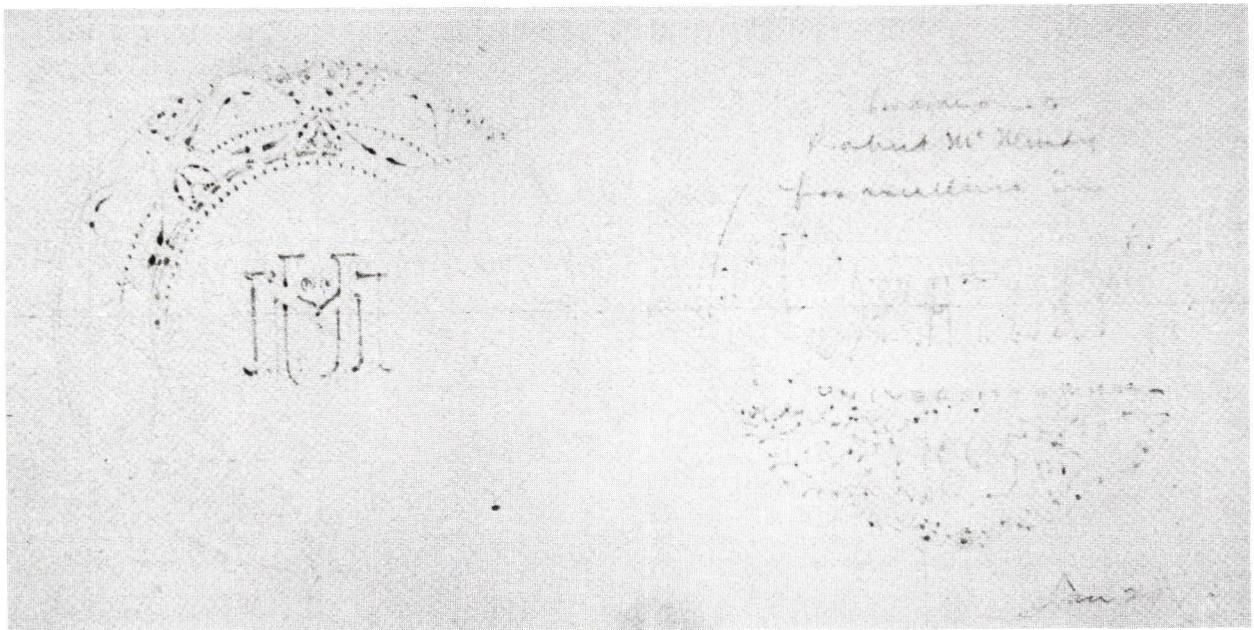
At the close of the 1893 Chicago World's Fair, the reputation of Louis H. Sullivan (1856-1924) was established and secure. Behind him, among numerous other successful commissions, were the famous and influential Auditorium and Walker Warehouse both of 1889, the Getty tomb of 1890, and the Wainwright Building of 1891. The Transportation Building of 1893 generated considerable excitement abroad. Consequently, Sullivan was the only architect who received a foreign honor for his work at the Exposition: he was awarded three medals (gold, silver, and bronze) by the Union Centrale des Arts Décoratifs.<sup>1</sup> The design of the building was distinctly individual. The rich decoration of the Golden Door immediately established Sullivan as an outstanding ornamentalist.

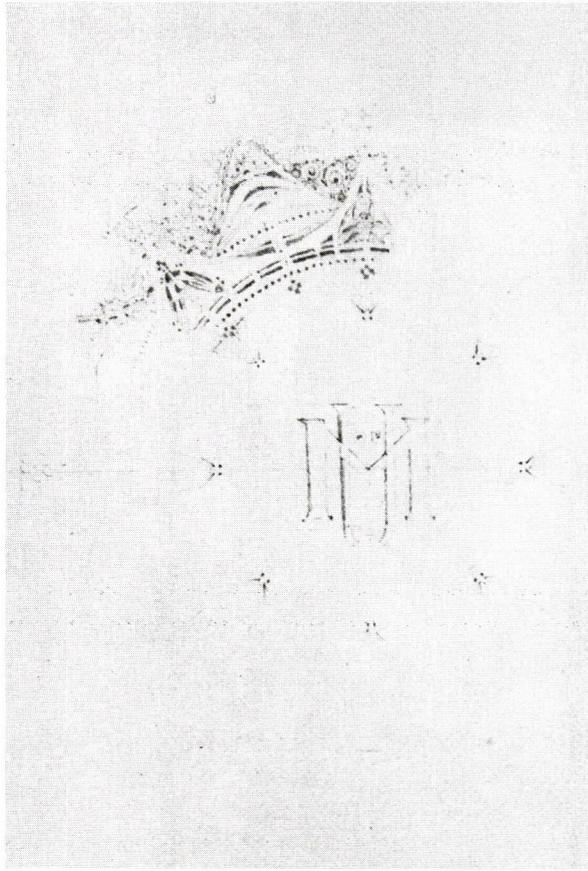
This international response to Sullivan's genius perhaps motivated two members of the Chicago Alumni Association of the University of Michigan, Robert McMurdy and I. Giles Lewis, to approach the famous architect.<sup>2</sup> Both men were interested in promoting oratory at their *Alma Mater*. They proposed that Sullivan design a medal to be given as first prize (along with a cash benefit) to the annual winner of the Northern Oratorical League Contest.

1 Hugh Morrison, *Louis Sullivan*, New York, 1962. p. 137.

2 "Medal for Winner of Northern Oratorical League Contest," *Miscellaneous Clipping File*, Burhnam Library, Chicago Art Institute. Note: unfortunately, all efforts on this author's part to document the original source of the clipping have proven futile.

\* The author of this essay is currently studying American Art History at the University of Michigan in the American Culture Program. Mr. Vaughn, who has written previously for the *Prairie School Review*, has just completed a manuscript regarding existing Ann Arbor, Michigan architecture and its historical development.





*This is the final design drawing of the obverse of the Northern Oratorical League Medal by Louis H. Sullivan. Photo by Paul E. Sprague. Reproduced through the Courtesy of the Avery Library.*

*Louis H. Sullivan: Northern Oratorical League Medal — University of Michigan, 1895, Bronze, 2-1/2" diameter X 1/2". Photos by Paul E. Sprague.*

Sullivan agreed to work on the design. In January of 1895 — the same year that he drew up the plans for the Guaranty Building in Buffalo — he produced the first pencil sketches for the medal.<sup>3</sup> The problem arose as to who could cut the dies.<sup>4</sup> After a frustrating search, the Chief Engraver of the United States Mint at Philadelphia, Charles E. Barker was commissioned to execute the work.<sup>5</sup>

In September of 1895, twenty five medals were struck in bronze from tempered steel dies which took seven months to prepare. The results were well received in Ann Arbor:

The preparation of this medal has cost the Alumni an infinite amount of trouble and a thousand dollars in money, but the result has exceeded all expectations, and it is a souvenir of which the receiver may be justly proud.<sup>6</sup>

One medal was given to Sullivan<sup>7</sup> and another

3 FLLW/LHS #55, January 29, 1895 and FLLW/LHS #56, January 30, 1895, Avery Architectural Library, Columbia University.

4 Like local Chicago firms, the four leading engraving firms in New York City found the dies too difficult. The negative reaction from engravers was the same in Washington D.C. and Paris.

5 "Medal for Winner of Northern Oratorical League Contest."

6 Harold H. Emmons, "Oratory in the University," *The Michiganensian*, Student Publications, Ann Arbor, 1897. No page.

7 "Medal for Winner of Northern Oratorical League Contest."

*Chicago Chapter Centennial Medallion produced for the National AIA Convention, 1969, Bronze, 3" diameter X 3/16".*



sent to the French Musée des Arts Décoratifs.<sup>8</sup> The remaining medals were awarded annually to first place winners in the Oratory contest, the first presentation being made in 1895.

The Oratory Medal was not widely publicized.<sup>9</sup> Few people knew about its existence with the exception of those attached to the University of Michigan Oratorical Association. By 1918, the supply of honorary medals was exhausted; furthermore, the dies had been lost. However, in 1959 a medal — the one believed to have been reserved for Louis Sullivan — was donated to the Avery Architectural Library at Columbia University. While engaged in research, W.R. Hasbrouck, A.I.A.<sup>10</sup> came across the medal in the collection; realizing its aesthetic value, he suggested that it be used as a medallion commemorating the Centennial of the Chicago Chapter of the American Institute of Architects. Only the lettering was changed, the design being maintained, thereby producing an “updated” version for entirely different purposes. This last rendition was produced in enough quantity to be distributed to all the members who attended the AIA National Convention in Chicago during June of 1969.<sup>11</sup>

The decoration of the Oratory Medal bears a slight similarity to the ornamentation of the Guaranty Building of the same year; however, the design for the medal materialized as an original solution for a unique problem. This small work reflects Sullivan’s versatility: his organic ornamentation was not rigidly restricted to building decoration.

George Grant Elmslie (1871-1953) joined the office in 1890 and by 1895 Sullivan heavily relied upon him. Although the general scheme of the Guaranty Building’s ornamentation is by Sullivan, Elmslie was responsible for its execution, refinement and elaboration.<sup>12</sup> Furthermore, when the

8 Possibly, Sullivan also sent a copy of the medal to the National Museum, St. Petersburg. See: “Debating File,” *Michigan University Oratorical Association — Northern Oratorical League — FImu F21*, Michigan Historical Collections, University of Michigan.

9 Illustrations of the medal were reproduced on the programs and literature of the Oratorical Association for many years after the commission. The earliest reproduction of the cast was the brief article above (footnote #2). It appeared again in a small publication of works exhibited at the Chicago Art Institute in March of 1902. See: George R. Dean (ed), *Chicago Architectural Annual*, Chicago, 1902.

10 W.R. Hasbrouck is currently the Executive Director of the Chicago Chapter of the AIA. Additionally, he is the editor of *The Prairie School Review*.

11 Hasbrouck collaborated with William Bachman, FAIA in preparing the changes in the design. The Medallion Art Company of New York struck the “new” medal in bronze.

12 Carl W. Condit, *The Chicago School of Architecture*, Chicago, 1964. p. 139.



George Grant Elmslie: Angell Loving Cup — University of Michigan, 1909, Sterling Silver, 18” in height. Photo by Susan Nash.

partnership between Adler and Sullivan was dissolved in 1895, Elmslie became increasingly indispensable. For example, the ornamentation of the Carson, Pirie, Scott Building of 1899 is now considered to be almost entirely the work of Elmslie.<sup>13</sup>

A major question that might be considered is whether the design of the medal was solely Sullivan’s effort, or whether Elmslie assisted in refining Sullivan’s suggestions. In addition to this unique medal being signed with an “S” centered at the base of the front face, the evidence of the two drawings supports the argument in Sullivan’s favor and discourages speculation.

13 Wayne Andrews, *Architecture Ambition and Americans*, 1964. p. 237. Note: once Sullivan was separated from Alder, he relied increasingly on Elmslie. So much so that in the architectural works between 1895 and 1909, it is extremely difficult to determine who did have the major hand in the execution of designs. David Gebhard, a major authority on Elmslie who is currently working on that problem, wrote in 1960:

The continuity of design of the Sullivan office, then, lies in the work of Purcell and Elmslie after 1909, rather than in the few banks which Sullivan designed after this date . . . The creative and original design solutions which were expressed in the later buildings of the Sullivan office before 1909 were not then an indication of a resurgence of Sullivan’s later creativity, but rather they demark the development of George Grant Elmslie as a designer in his own right.

See: David S. Gebhard, “Louis Sullivan and George Grant Elmslie,” *Journal of the Society of Architectural Historians*, XIX, (May, 1960), p. 68.



George Grant Elmslie: Testimonial Book — University of Michigan, 1909, Sterling Silver. Photos by Susan Nash.

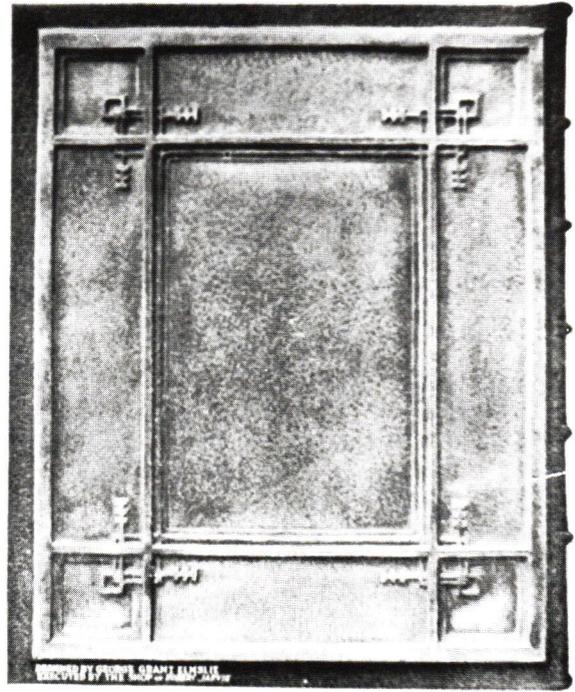
Sullivan's influence on ceremonial objects designed specifically for the University of Michigan did not cease with the Oratory Medals. George Elmslie was given his opportunity fourteen years later, in 1909, the same year he established his own firm. He was called upon to design the once famous Angell Loving Cup and the Testimonial Book for the retiring President James B. Angell (1829-1916).<sup>14</sup>

These Angell Memorials were designed by Elmslie in 1909 and modelled in plaster the same year by Kristian Schneider, an outstanding Chicago craftsman. They were then released to Robert Jarvie, an exacting Chicago metalworker who cast them in sterling silver.<sup>15</sup> However, the reverse plate of the book is of the simplest design and hammered, not cast, in silver.

The influence of Sullivan on Elmslie need not be stressed. The similar ornamentation of the Sullivan medal and the Elmslie memorials are as closely aligned as the decoration of the small banks both done independently after 1909. The similarity is obvious and understandable; it is the degree of individual difference that is to be gauged.

14 "The Senate Dinner," *The Michigan Alumnus*, XV (June, 1909), pp. 385-386. Note: general designs for the memorials were prepared by Professor Emil Lorch (1870-1963) of the Department of Architecture. Lorch then sent them to his brother-in-law, George Grant Elmslie, who further developed and detailed the designs.

15 Leonard K. Eaton, "The Louis Sullivan Spirit in Michigan," *The Michigan Alumnus Quarterly Review*, LXIV, (May, 1958), pp. 219-220.



The development of architectural ornamentation, due to the efforts of Sullivan and his influence on Elmslie, has evolved to produce exciting forms and motifs. In a statement written specifically about architecture — but equally applicable to other decorated forms — Sullivan maintained that:

It must be manifest that an ornamental design will be more beautiful if it seems a part of the surface or substance that receives it than if it looks "stuck on" so to speak. A little observation will lead one to see that in the former case there exists a peculiar sympathy between the ornament and the structure, which is absent in the latter. Both structure and ornament obviously benefit by the sympathy; each enhancing the value of the other. And this, I take it, is the preparatory basis of what may be called an organic system of ornamentation.<sup>16</sup>

The individually rendered objects discussed above clearly illustrate that this concept of ornamentation is not restricted to architectural decoration. Both Sullivan and Elmslie applied their abilities to forms other than buildings. Although the Elmslie memorials are lost, the Sullivan medal is now reintroduced in the form of the Chicago AIA Centennial Medallion, and the existence of the original Oratory medal is here made a matter of public record.<sup>17</sup>

16 Louis H. Sullivan, *Kindergarten Chats*, New York, 1947. p. 189.

17 Ed. Note: Copies of the Chicago Centennial Medallion are available at \$5.00 each, plus 75¢ postage and handling at: Chicago Chapter AIA, 101 South Wacker Drive, Chicago, Illinois, 60606.

## Book Reviews

*CHICAGO'S FAMOUS BUILDINGS, A Photographic Guide to the City's Architectural Landmarks and Other Notable Buildings, edited by Arthur Siegel, descriptive text by J. Carson Webster. 2nd edition, revised and enlarged. University of Chicago Press, 1969. 272 pp., cloth; paper, \$1.95.*

Chicago is badly in need of a comprehensive history of its important architectural contributions of the past and present. It is badly in need of good critical analysis of its buildings and it is badly in need of systematic investigation and evaluation of its urban development. Some of these subjects are thoroughly covered in separate sources, but the lack of a really comprehensive, incisive work on Chicago's architecture and urban development punctuates the lacks in *Chicago's Famous Buildings*. No one can deny that this revised edition is a welcome improvement over the first edition, or that there is an obvious need for such material. However, one is disappointed by the still limited scope of the book and by the general flacidity of the comments and descriptions which accompany many of the entries.

Buildings may be discussed, described and experienced on numerous levels. Anecdote, speculation and superficial description are too often the only approaches. More important to the understanding of any building, style or school are: the relationship of the building to contemporary architectural developments, the generating ideas, spatial development, complexity and intent, surface and material, structural development, massing, contextual relationship (the effect of the building on its urban, suburban or rural setting and vice versa), technological innovation and functional adaptation, not to mention varied and complex cultural factors.

The two excellent introductory essays go some distance toward defining the conditions and content of the historical and continuing Chicago architectural development. Nowhere, however, are the basic elements of the form and philosophy of the Prairie School adequately discussed. Hugh Duncan, in his "Principles" essay, beautifully condenses the essence of the sociological generators and the philosophical responses which produced the overlapping movements of the Chicago School and the Prairie School, but his approach does not include a physical analysis sufficient to provide the basis for critical evaluation.

Carl Condit's essay, "The Chicago School: . . . and Practice", presents his brief definition of the Chicago School: "an aesthetic statement, developed through structure, of the necessary physical character of the building." He characterizes the two poles of the movement, represented by William LeBaron

Jenney, the utilitarian empiricist, and by Louis H. Sullivan, the romantic, responding to the new technology. Importantly, Condit identifies "the new Chicago School", with Mies van der Rohe's Promontory Apartments as the signal building of the new school, belonging ". . . exactly to the idiom of the Chicago School."

*Chicago's Famous Buildings* presents itself as a guide to one of the most remarkable sequences of sustained architectural development of the modern world. The book however, is singularly unremarkable among the profusion of architectural guidebooks to everywhere which have been appearing at an incredible rate for the past few years.

The 112 entries of the main listing are divided into five categories: The first, "Buildings of Architectural Merit in Historic Styles" presumably means simply, good eclectic buildings. One wonders why such buildings as the Newberry Library are not included in this category. And if "architectural merit" is a consideration then certainly one must question the inclusion of the Water Tower. In addition, it seems unreasonable to direct someone to the University of Chicago campus to see the Gothic revival Rockefeller Chapel without directing them around the corner to see the neo-gothic buildings of the original campus by Henry Ives Cobb with its admirable quadrangle plan. Categories II and III are apparently sub-divisions of the first edition's "Buildings of Architectural Merit" category. The inclusion of these two new categories would seem to indicate that some clear distinction between the two schools might be observed, and leads one to expect that the rules of the schools might be described to provide a basis for analytical criticism. Popular usage of the terms "Chicago School" and "Prairie School" to designate the work of the "Commercial Style" and the work of Frank Lloyd Wright and his contemporaries respectively, has been growing for some time. These definitions were formalized by H. Allen Brooks in 1966 in his article, "Chicago School: Metamorphosis of a Term", (*SAHJ*, XXV, no. 2, May 1966).

Category II, "Buildings of the Chicago School" seems to totally disregard this accepted usage. Certainly buildings such as the Charnley House, Francisco Terrace, the Heller House, the Madlener House, the Magerstadt House, Our Lady of Lebanon Church, Carl Schurz High School, Robie House, Krause Music Store, Third Unitarian Church, and University Building, to name the most obvious, do not fit the accepted "Chicago School" definition.

The inclusion of the "ordinary" Chicago School building, the Liberty Mutual Building by Christian

Eckstorm and its comparison with the Dwight Building, is excellent. Buildings such as these form the real meat of the "Commercial Style" or Chicago School. It seems as though the basic formula of the Chicago School made it possible for almost everyone to make good buildings, creating a stylistic homogeneity which gives impact to the Chicago School as a whole, but not necessarily to the individual buildings themselves.

Category III does limit itself to "Buildings of the Prairie School", and in its brief scope provides a sampling of the work of several of Wright's contemporaries. The commentary is good although it confines itself to the aspects of form, surface and detail with some description of planning, but without comment on the very important aspect of spatial development. It is unfortunate that more plans could not have been included to facilitate comparison between Wright's work and that of his contemporaries.

Categories IV and V, "Buildings of General Interest" and "Recent Buildings" respectively, seem to make an arbitrary division of recent buildings. The distinction between a recent building of general interest, and a recent building is fabulously vague.

One feels that an adequate guidebook to Chicago Architecture would have to take a totally new format to do justice to the subject. It is most unfortunate that in limiting the quantity of entries, the usefulness of the book is diminished. It seems unreasonable, as I have said before, to direct the reader to a particular building and then not make some mention of the equally important buildings next door, across the street or around the corner. One feels also, in the absence of a really comprehensive study of Chicago architecture, that a book such as this should bear the responsibility of providing as much accuracy and definition as possible, and something more than simple description. At the least, one would expect to find a much more extensive bibliography, listing supplemental maps, lists and guides, as well as an annotated bibliography of sources of additional historical and theoretical information. One is grateful for the key to buildings at the front of the book which eases cross-reference with the maps. Of the maps I can only say that they are adequate but certainly not beautiful. The graphic design in general might be similarly characterized. The additional list of "Other Notable Buildings in the Metropolitan Area" is particularly irritating because it implies completeness which it does not supply, and further adds to the confusion by using a separate system of categorization. The inclusion of a glossary seems a particularly good idea but terms

such as "bay, bearing wall, curtain wall, module, steel cage or skeleton construction and organic", terms especially applicable to the architecture of Chicago, are not included.

Perhaps too much is expected from a simple guidebook, but Chicago's architecture is no simple subject.

Reviewed by Joseph Griggs, AIA

*CHICAGO ON FOOT, An Architectural Walking Tour, by Ira J. Bach. Follet, Chicago, 1969. 332 pp., illus., cloth \$5.95, paper \$3.95.*

Ira J. Bach is one of Chicago's great walkers. He is also a city planner, architect, and sometimes official, sometimes unofficial host to visitors from all over the world. In his former capacities as Commissioner of City Planning and Director of the Chicago Dwellings Association, Bach received a constant stream of travelers who were interested in Chicago's planning and architecture. Often he would take them around the city personally — or have someone on his staff provide a tour. Many times, Bach extended the hospitality to an invitation home for dinner — without forewarning the visitor that the *way* home was a four mile hike. But that was routine for Bach.

Now Bach has combined his enthusiasm for walking, visitors, and Chicago in a book *CHICAGO ON FOOT: An Architectural Walking Tour*. In actuality the book is 35 tours of Chicago and one of Oak Park. More than half the tours are located in the center city — the Loop and immediate surrounding areas north, south, and west. Each tour is accompanied by a map and a brief description of the sites passed. There are also many black-&-white photographs, mostly by Philip Turner.

Bach includes many of Chicago's architecturally significant buildings. He is also very up-to-date indicating some structures under construction at the time of printing — an advantage over older guide books. He also includes for the reader some things he may have been privy to at City Hall, such as the City's plans to replace the south-of-the-Loop railroad terminals with a sports arena. This reviewer, however, wonders why Bach did not include half a dozen official Architectural Landmarks either passed by or very close to the routing. Similarly it would have been easy to include Wright's McArthur and Harlan houses, Mies' Promontory apartments, and Adler & Sullivan's KAM Temple on existing tours.

What Bach does include is always interesting. The commentary on the tours is aimed at the general walking tourist, whether he be visitor or

Chicagoan. The writing is clear and avoids technical vocabulary. Bach is critical of buildings but the "criticism" is personal and offered in layman's terms. Throughout Bach has sprinkled history tidbits that liven the text. For example, with reference to Chicago Housing Authority buildings located on the infamous levee, he describes the naughty Everleigh sisters.

Historians may find new anecdotal material here but should be cautioned that Bach's building data conflict with other sources. (There are no sources, incidentally, that are completely accurate.)

There are some errors. Bach incorrectly says the Chicago Cold Storage Warehouse has been cited as an Architectural Landmark. He curiously asserts that the Blossom House is only "sometimes attributed to Frank Lloyd Wright" and that it has also been attributed to Louis Sullivan. He calls Richardson a Chicago architect.

Most of the errors are the publisher's fault. There are many careless mistakes, inconsistencies and typographical errors in spelling, punctuation and capitalization. The size of the book is too large to carry easily on a walking tour. The maps are so lacking that the tourist will need supplementary maps. There is no numerical cross reference between numbered sites on the maps and the description in the text.

Basically the book is a fine attempt to fulfill a definite need. It is hoped that Bach will successfully prevail upon the publisher to reissue CHICAGO ON FOOT with all shortcomings corrected.

Reviewed by Rachel B. Heimovics

## News Note

The Merchants National Bank of Winona, Minnesota is in grave danger of being demolished. This building is one of the finest structures ever designed by the firm of Purcell and Elmslie and has been cited for its excellence in countless published accounts. Gordon R. Espy, President of the bank, has announced that this decision has been made in part in order to "beautify the area." One wonders what kind of an eye for "beauty" those who made such a decision have, if indeed they are not blind.

It is suggested that anyone interested in saving the building write to the bank's president with copies to Adolph Bremer, Editor of the Winona Daily News.



## Preview

The Third Quarter of Volume VI of *The Prairie School Review* will have as its major article an examination of the Krause Music store. This building, designed by William Presto in collaboration with Louis Sullivan who did the facade, represents the last executed work of Sullivan. The article will include photographs of Sullivan's original drawings for the building.

A second article concerning modern architectural history will also be included.

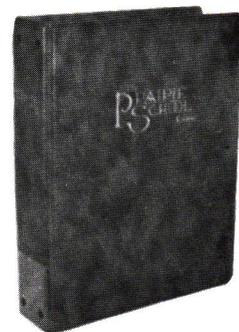
Several recently published books will be reviewed including the following:

*Drawings for Architectural Ornament*  
George Grant Elmslie

*American Architecture since 1780*  
Marcus Whiffin

We continue to solicit articles for publication concerning the work of "Prairie" architects. We also appreciate receiving comments and recommendations in the form of letters to the editors.

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