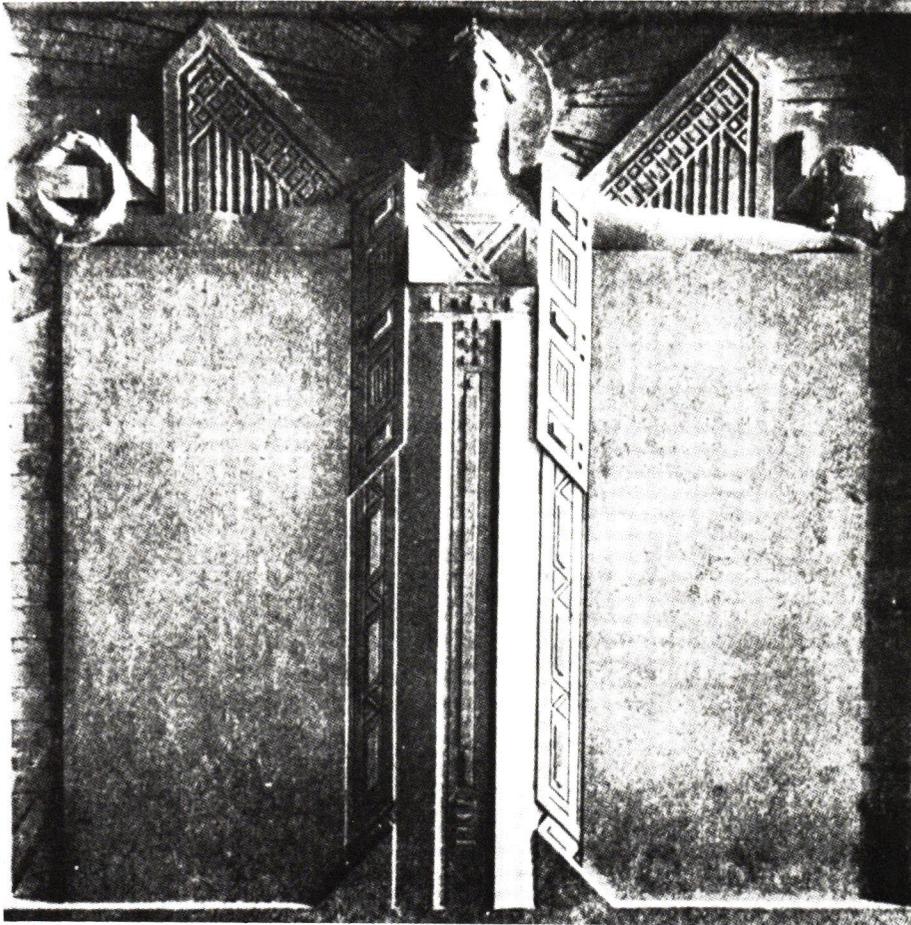


*The*  
**PRAIRIE**  
**SCHOOL**  
*Review*

Volume VIII, Number 2

Second Quarter, 1971

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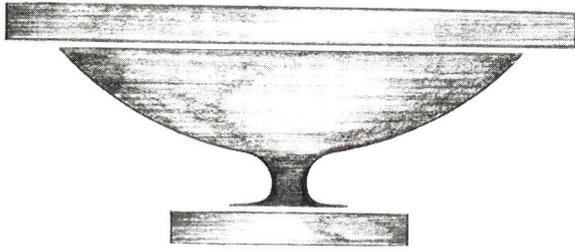
*The interior fireplace reliefs were smaller than those on the exterior of the Larkin Building. The central figure provided space for two inscriptions.*

**COVER:**

*The home of Richard Bock was known as the "Gnomes." When the Wright studio project failed to materialize, the sculptor and his wife built this house and workshop at 7820 Chicago Avenue in River Forest. All of the sculpture has disappeared and the residence has been altered. Bock photo.*

*Photos not otherwise credited are either by Mr. Hallmark or from his private collection of photos by unknown photographers.*

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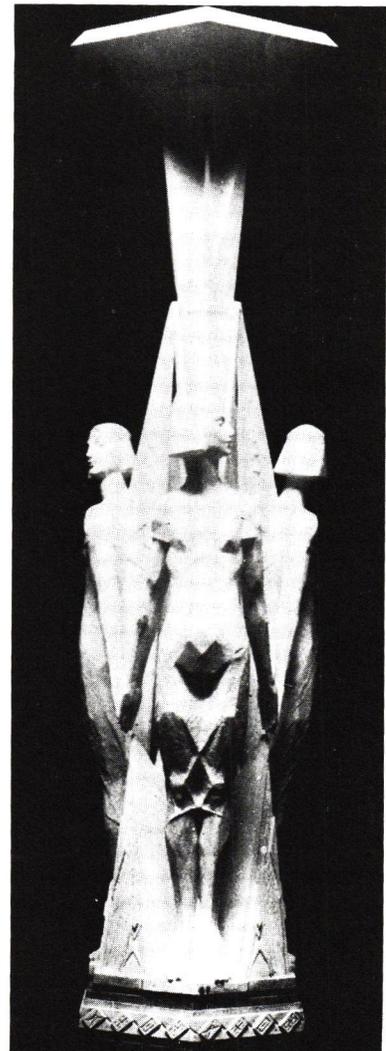
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*Model for a fountain that was never realized. Date unknown.*

## *From the EDITORS*

*The Village of Oak Park, Illinois is seriously considering the designation of nearly one hundred square blocks of the town as an historic district. If this is done, it will then be possible for them to ask that the area be declared a National Historic District. The area is more than a square mile in size and exceeds the boundaries recommended last year in a report prepared by two architectural historians in conjunction with the long range planning now underway by the Village.*

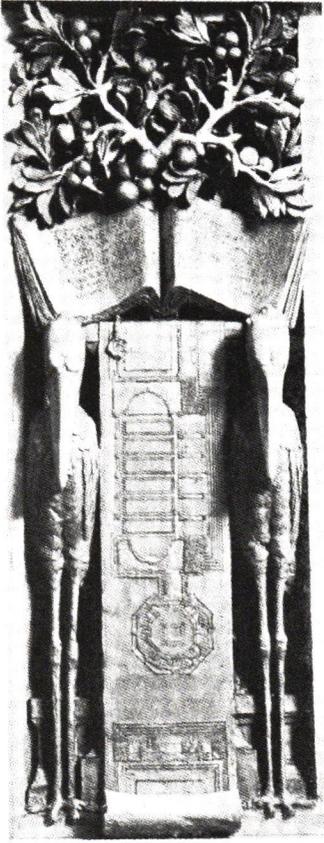
*The report cited was done after a survey of the entire Village which identified in excess of 300 buildings within the boundaries of the town which are of enough architectural importance historically to merit some sort of legal protection from defacement or demolition. The great majority of these buildings are of the Prairie style centered around twenty-five buildings by Frank Lloyd Wright. As was expected, no previously unknown Wright buildings in Oak Park were discovered. There were, however, identifications made of the numerous structures in Oak Park which are so often mistaken for Wright designed buildings. A total of ten architects were found to have built in the Prairie style within Oak Park.*

*Thus it is now a matter of public record what many architectural historians have known for years. Wright was indeed extraordinarily influential during his Oak Park years. What was not known was the scale of influence Wright exercised on the architecture of Oak Park, its neighboring suburbs and the world. In fact, the basic architectural characteristics of Wright's Oak Park designs have found their way into later work, particularly residential, and it is doubtful if any house designed today can be without debt to Wright's work in Oak Park during the last decade of the 19th century and the first of the 20th.*

*The Village Trustees of Oak Park have agreed to consider the possibility of taking steps which would lead to making a large part of their Village a National Historic District. They have not yet taken the final step, but it is expected that they will do so. When they do, it will be the first time that an area has been so designated solely on the basis of architectural excellence. Even in the remote case that the designation is not made, the Village is to be commended for taking the initiative in having a professional study made of the area, and then making the results available to the public for study. Much credit for this is due to Oak Park's CAC or Citizen's Action Committee. All volunteers, they have done their work well.*

4

*The idea of including a study of historic resources in the long range planning of a town or city would not have occurred to most elected officials until very recently. Now the public is beginning to realize that architecturally we in the United States have a great deal to be proud of, and I don't mean copies of copies of copies. What developed here in the Midwest is admired the world over; let us see to it that it remains to be admired.*



*Richard  
W.  
Bock,  
Sculptor*



## *Part II: The Mature Collaborations*

By Donald P. Hallmark

*Cover introducing the work of Frank Lloyd Wright in the 1902 Chicago Architectural Club Exhibition Catalogue. Both sculptures were by Bock. Photo courtesy John Lloyd Wright.*

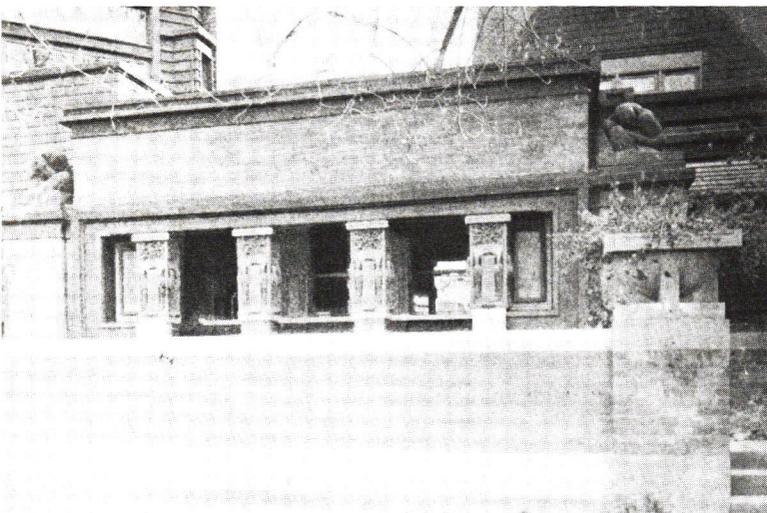
*This article concludes the story of sculptor Richard Bock begun in the last issue of *The Prairie School Review*. This article, like the first, was adapted from Professor Hallmark's master's thesis. During his research, Professor Hallmark has found nearly every piece of Bock's extant sculpture and has also uncovered many of the original molds, models and castings. It is hoped that much of this latter material will be saved and established in a recognized museum or library for further study.*

From the start of his private practice in 1893, Frank Lloyd Wright chose to embellish certain of his buildings with sculpture of *Beaux Arts* derivation and late nineteenth century lyricism. There is no evidence that during these early years Wright attempted specifically to design sculpture that contained his architectural principles, for he was still under the influence of Sullivan whose idea it was to

decorate his buildings with lush terra cotta ornament, stenciled floral designs, *Beaux Arts* sculpture, and academic mural painting.<sup>1</sup>

When Frank Lloyd Wright contacted Richard Bock, probably in 1895, Wright had been using the

<sup>1</sup> The finest examples of this decoration can be found in the still extant Auditorium Building and in the photographs of the now demolished Schiller Building.



*The Wright Studio when the crouching men known as *The Boulder* were still in place. The stork pier panels can be seen above the wall.*

work of another sculptor for several years. The sculptor was Hermon Atkins MacNeil,<sup>2</sup> Bock's fellow student at the *Ecole des Beaux Arts* in Paris and also a pupil of Falguiere. By 1893 both MacNeil and Bock had been employed at Chicago's Columbian Exposition, and both were members of the Cosmopolitan Art Club. The beginning of the artistic relationship of Wright and MacNeil is vague, but by 1895 the architect had purchased several MacNeil figures. Perhaps the earliest sculpture works that appeared in a Wright house were a *Dancing Hopi* atop a newel post in the Herman Winslow home in River Forest and a relief of an Indian head that was placed above the fireplace behind the arcade in the same entranceway. Wright must have liked the subject matter of the Indian as a peculiarly American phenomenon, for most of the MacNeil pieces Wright owned were of this same subject. In the architect's offices at 1501 Schiller Building in the year 1893, he kept other MacNeil statuettes,<sup>3</sup> whose presence can be found periodically in the buildings of the next years. When MacNeil went to Rome in 1895, Wright needed the services of another sculptor.

Wright evidently remembered Richard Bock from the experience of the Schiller Building lunettes and contacted him when the Studio was being added to Wright's house in Oak Park.<sup>4</sup> There seems to be no

2 MacNeil perhaps is best known for his design of the U.S. Liberty Head quarter dollar.

3 Frank Lloyd Wright, *An Autobiography*, New York, 1943, p. 123.

4 The precise circumstances that brought Wright and Bock together again after three years is unknown, and there is no information as to the facts of their reunion. Perhaps they had seen each other at art club gatherings or Chicago social events.



*Bock's model for the two crouching men for the Studio. These figures were removed long ago. Bock photo.*

proof that the Bock sculptures for the entrance piers of the Studio were commissioned and executed in 1895, the year the Studio was begun and finished. The crouching men known as *The Boulder* on top of the corner pylons are generally thought to have been placed at the time of the Studio's completion when, in fact, they could not have been finished and installed until 1898, as will be shown.

Bock also executed the entrance pier panels for the studio. The commission was a small one, for he had to model only a single plaster panel, all of the others being cast in terra cotta from the one mold. The design was Frank Lloyd Wright's, as the relief was a very personal statement alien to anything Bock had done before. A drawing by the architect is extant. In it Wright sketched the basic form of the individual parts and labeled them "tree of knowledge" for the foliate design at the top, "specifications" for the open book, "plans" for the architectural floor plan of the Studio itself in the lower center, and "wise birds (architects)" for the attenuated storks flanking the architectural plan.<sup>5</sup>

Bock received an even larger commission for the Studio when Wright determined that sculpture was needed for the large corner posts flanking the smaller piers with their stork panels. The architect may have intended the piers to be decorated by sculpture, but the pylons were finished long before the Bock figures were placed. As the story of the origin of *The Boulder* has never been told, Bock should be allowed to speak:

Wright conceived of a figure for a pier — a solid

5 The reliefs are still located at Wright's Studio in Oak Park. During remodelling, the entranceway was greatly altered, and the panels are now partially hidden.

crouching man as a terminal. . . .

For this, I made a sketch — representing a boulder, and I versified it with this line: 'Old and strong, depressed and dreaming of an epoch past and gone.' He was delighted and wanted to see it immediately in full size. . . .

The modelling of the figure presented some comical incidents. Nothing could go on unless Wright had his finger in the pie, so what had been laboriously completed with the model wrenching every bone and muscle in his body, Wright would come along and tear all apart, wanting numerous changes. This made me very impatient, so I finally locked all the doors to my glass bird cage, and thus prevented him from coming inside. Pacing up and down on the outside, he threatened to break in, but I payed [sic] no attention. This resulted in a crisis. Edward Waller found out that we had a naked man up there in the loft of the Rookery Building and, even though he was provided with a breech clout, from the standpoint of Mr. Waller's ethics, this did not prevent him from being a demoralizing influence on the rest of the tenants in the building. All of this resulted in a terse order to get out. . . .<sup>6</sup>

If this episode did indeed take place in Waller's Rookery Building, the date must be as late as 1898, for the address of Wright's offices in the Rookery loft were first recorded in that year.<sup>7</sup> With such a vivid experience, Bock hardly could have confused the names, date, project, and building in which the event transpired. Bock probably made the model during the late spring and summer of 1898 after having completed the Omaha Trans-Mississippi Fair sculpture and before returning to the same city for the work on the Burlington Railroad Station pediments.

The entire project for the crouching men is typical of the interplay between the architect and sculptor that recurred throughout the years of their artistic relationship. Bock's daughter maintains:

To the best of my knowledge Father and Mr.

Wright always worked this way. They discussed the project, Father was given a drawing

<sup>6</sup> Richard Walter Bock, "Autobiography," Unpublished manuscript 1943-1946, in the possession of Thorwald M. Bock, Northridge, California, with copies in the William Gray Purcell Archives, formerly in Pasadena, California, now at the University of Minnesota, and in the possession of Wilbert R. Hasbrouck, AIA, Executive Director of the Chicago Chapter of A.I.A., chapter IX, p. 8.

<sup>7</sup> Grant Carpenter Manson in his *Frank Lloyd Wright to 1910: the First Golden Age*, New York, 1958, p. 215 gives the addresses of Wright's offices from 1890-1912 as printed in *The Lakeside City Directory*. The only years that Wright was at the Rookery were 1898 and 1899.



*The eave sculptures for the Studio are ambiguous as to origin and date. They may still be seen at 951 Chicago Avenue. PSP Photo by Gerald Mansheim. N. I. Associates, Inc.*

indicating size and location of the work [for the crouching men Bock made the drawing], then he made the model. After that he and Wright discussed it again, and after argument, and some give and take, the work was completed full size.<sup>8</sup>

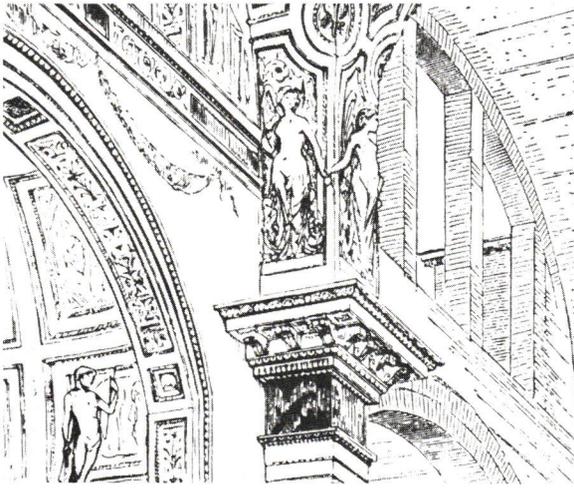
*The Boulder* was a romantic conception of a balding, nude old man attempting to tear himself from the earth with which he was fused.<sup>9</sup> One wonders whether this figure was purposely intended to be attached to the earth much as Wright's houses of the early twentieth century. There is perhaps a kindred feeling, the architecture being the three-dimensional result of previous abstract thought.

There is one additional Studio project in which Bock was involved, but the dating is even more vague and problematic than that of the stork piers and the crouching men. Beneath the eaves of the Studio are decorative figures, whose composition somewhat resembles the design of the pier panels.<sup>10</sup> At the top is profuse foliage flanked by two nude boys (replacing the storks), while a scroll, perhaps with an architectural plan, forms a seat and extends down along the side of the Studio. Of terra cotta, the work must be by Bock, as the figural modelling and foliage stylistically resemble elements of his

<sup>8</sup> Letter to the author from Dorathi Bock Pierre, February 12, 1970.

<sup>9</sup> John Lloyd Wright believes the works were executed in plaster, stained with creosote, and probably were removed when they disintegrated. Letter to the author from John Lloyd Wright, November 20, 1969. Other sources believe that Wright took the sculptures to his home in Spring Green, Wisconsin. The author has been unable to determine whether *The Boulder* sculptures are still extant. The two sculptures were of plaster polychromed to look like red granite.

<sup>10</sup> These eave figures are still in situ on the Studio.



This illustration first appeared in Viollet le Duc's essay on Roman Architecture in his *Discourses on Architecture* published in America in 1889.

earlier sculpture. There is indication that the present eave sculptures were not placed until after the turn of the century; the early Frank Lloyd Wright drawing first published in Robert C. Spencer's article in the 1900 *Architectural Review*<sup>11</sup> shows both the pier caps and the crouching men, but there are no figural sculptures between the rectangular windows under the eaves.<sup>12</sup> The architect did design some decorative elements for the general area of the eaves, but they in no way resemble the present sculpture. If Wright had already thought of eave figures, and Bock had executed them, they surely should have appeared in the 1900 drawing, but they did not, thus aiding the speculation that they were done at a later time.<sup>13</sup>

In 1897 Wright wished to have a sculpture portrait of his son John and commissioned Bock for

11 Robert C. Spencer, Jr., "The Work of Frank Lloyd Wright," *Architectural Review*, VII (1900), 61-72.

12 Neither Bock nor Wright ever discussed or mentioned the eave figures in any of their writings as far as can be determined. This author has been unable to find a single printed reference to these sculptures possibly because there is little evidence as to the facts and dates of the works. Early photographs of the Studio are of no help either, for none show the upper regions of the building clearly enough to allow us to determine the character of the original eave decorations or at least to discover when the present figures were installed.

John Lloyd Wright states that the eave figures were placed at the same time as the two crouching men and the stork pier panels in 1895. This author believes that Bock has a sufficient case to prove that *The Boulder* was not finished until at least 1898. This also causes the dating of the eave figures to be questioned.

13 Bock received a great amount of public acclaim for *The Boulder*, the only one of the early works for Wright that were publicly noticed to any extent. See Lorado Taft's *The History of American Sculpture*, New ed., New York, 1930, p. 526.



Above is a photograph of the clay model of Sullivan's design for the Bayard Building Frieze in New York City. Photo from *The Architectural Annual*, 1900.

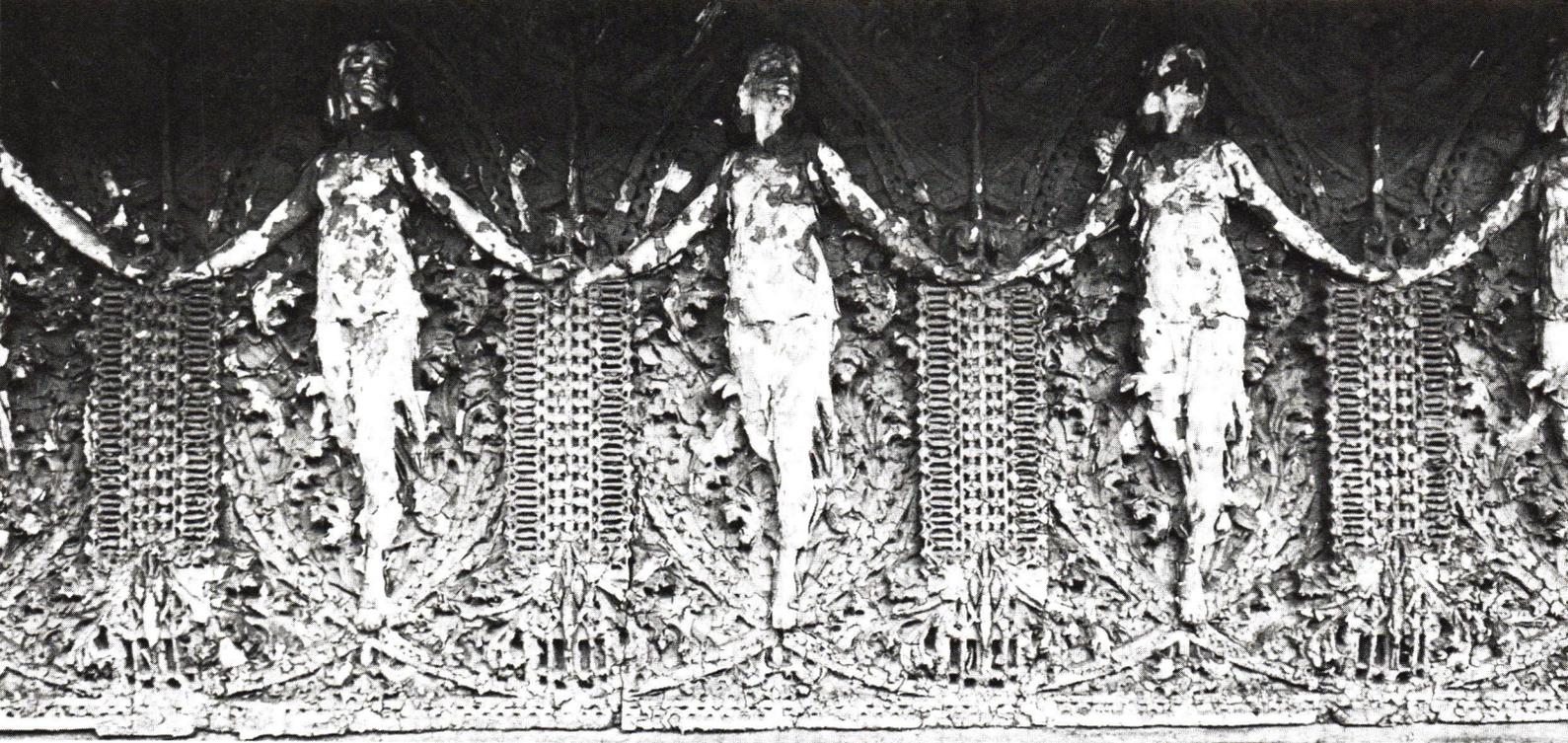
the work.<sup>14</sup> The portrait was intended for the children's playroom of the architect's home and was liked so well by Wright that it was included in a photograph on the introductory cover to the work of Wright in the 1902 *Chicago Architectural Club Exhibition Catalogue*.

When John was about four or five years old he was taken by his father to Steinway Hall where he was to pose for Bock.<sup>15</sup> Perhaps as a suggestion by Wright, the portrait statue became a highly lyrical, symbolical statement of *John as a Goldenrod*, for the child held two stems of the plant and thus assumed the role of a charming "earth creature" even to the point where a large butterfly was attached to his back. The wings, seemingly sprouting from behind the boy, gave the mistaken impression that the child was a neo-Renaissance putto.<sup>16</sup>

14 The correct facts of this portrait have never been published. In Frank Lloyd Wright's *The Early Work*, New York, 1968, p. 98, the portrait of John is referred to as "Portrait Figure" and wrongly dated 1889. (John had not even been born then.) In Manson's monograph on Wright, p. 136, reference is made to a bronze putto that was exhibited in the 1902 Chicago Architectural exhibition. It was not a putto, nor was the model Llewellyn (Wright's youngest son) as Manson proclaims, nor was the work ever cast in bronze, according to the discoveries of this author. If there was a portrait of Llewellyn as a putto, the work has been lost. Generally the *Portrait of John as a Goldenrod* has been mistakenly identified as a putto because of the butterfly wings on the child's back. This portrait of John was the one illustrated on the page introducing the work of Wright in the 1902 CAC exhibition catalogue.

15 Letter to the author from John Lloyd Wright, September 19, 1969.

16 The original statue was modelled in clay from which several plaster castings were eventually made. All of these have disappeared, and no examples have been located.



In this same year of 1897 and prior to his Omaha commission, Bock was asked by Wright to execute a relief model for the decorative frieze of the Heller house being constructed in Chicago. The commission was not much larger than the one for the pier panels at Wright's Studio, for all that Bock had to do was create a single relief from which multiple terra cotta casts could be made, thus forming a highly decorative but somewhat monotonous string of figures beneath the eaves.

In the Heller house panel, for the first time, there appeared a combination of a *Beaux Arts* figure, Sullivanian foliage, and Wrightian geometric designs. Although no drawings of the Heller house frieze by Wright or Bock are extant, the details and three-dimensional conception were the work of the sculptor. The idea must have been Wright's, however, for a similar figure is found in an illustration from the *Discourses on Architecture* by Viollet le Duc.<sup>17</sup> Whatever the connection between a Wright idea and the Viollet le Duc figures, the conception lacked any force and grace until Bock modelled the panel.

The stacking of geometric designs beneath the hands of the Heller house figures is a purely Wrightian conception that will lead to Wright's pseudo-cubistic forms in the twentieth century. There is an element, however, that links the Bock-Wright Heller house figures with Louis Sullivan, the decorative Victory figures Sullivan used in several of his designs. A striking example occurred in the cornice of New York's Bayard Building being constructed contemporaneously with the Heller house

17 Edgar Kaufmann, Jr. in his essay "Frank Lloyd Wright and the Fine Arts," *Four Great Makers of Modern Architecture*, New York, 1963, p. 31, was the first to link the Viollet le Duc illustration with the figures of the Heller House.

*The Heller house frieze contains a mixture of Wrightian geometric ornament and Bockian neoclassicism. Photo by Paul Sprague.*

in 1897.<sup>18</sup> Whether Sullivan was directly responsible for Wright's interest in decorative figures for a facade is unknown, but the appearance of the figure reveals similar aesthetic ideas.

The Heller house frieze has never been a success in its architectural setting, partly because of the incongruity of placing a rich decorative embellishment on a stark and simple wall surface.<sup>19</sup> Neither was the repetition of the figure a successful idea except on the street front where only two pairs of figures were allowed, while on the sides of the house the oft-repeated figures become a blurred ribbon. Bock cannot assume full responsibility for the failures of the frieze on the Heller house because the relief was the idea of the architect.

With Bock in Omaha most of 1898, Wright did not use him again until the Husser house was being constructed in 1899. For a second time the commission involved a decorative frieze, the frieze being larger than that of the Heller house but the figures even smaller in size.<sup>20</sup>

Wright and Bock did not collaborate again until 1903, for the sculptor obtained several commissions that kept him away from the Chicago area. At this time Wright was formulating his ideas for the

18 The comparison of the Bayard Building figures with those of the Heller house was again made by Kaufmann, *ibid.* An even later example of a Victory figure can be seen in the rendering of Sullivan's proposed design for the Cedar Rapids, Iowa, St. Paul's Methodist Church, c. 1911. Large angelic trumpeters were intended for the tower.

19 The frieze is in good condition but needs cleaning.

20 The Husser house was demolished long ago, at which time the frieze was probably destroyed.

Prairie House and was concerned with a total architectural statement. In 1900 the first major published article on Wright appeared in the *Architectural Review*, and although several works of Bock were included in the illustrations and described in the text, nowhere was Bock's name mentioned. The sculptor apparently said nothing and was satisfied that his friend Wright was pleased with his sculptures. Said Bock, "Though our characters and dispositions were entirely different, we found much to admire in each other."<sup>21</sup>

In these first years of the Bock-Wright relationship, the sculpture tended to be of a strong *Beaux Arts* convention with Sullivanian ornament imitated if not actually used. Both Bock and Wright were satisfied with the results of their collaboration, but greater artistic statements were awaiting their associations in the twentieth century.

By the year 1903 Frank Lloyd Wright had decided that he must design houses and buildings that were of a completely homogeneous character, ones in which sculpture, painting, and architecture worked together for the sake of unity, but in his mind architecture was the supreme art of the three. Said Wright:

The architecture of the future is the only hope the sculptor and the painter have. They got a divorce from architecture when architecture became moribund. They could not hang around there to die, so by way of the Renaissance, they tried to set up for themselves. And they have been having a very good time ever since. But they have been getting nowhere in particular. They both naturally belong with architecture.<sup>22</sup>

During the early years of the new century his thinking had undergone changes that drastically affected the relationships of his architecture and applied ornament. As a parallel to the contemporary art movements in Europe, Wright's ideas were formed as reactions to the ideas of the past century.

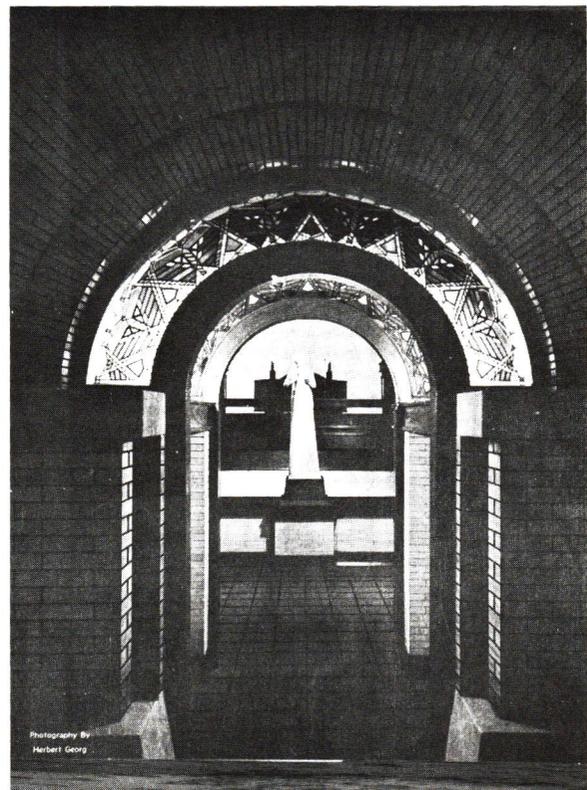
As for objects of art in the house, even in that early day they were *betes noires* of the new implicity. If well chosen, all right. But only if each were properly digested by the whole. Antique or modern sculpture, paintings, pottery, might well enough become objectives in the architectural scheme. And I accepted them, aimed at them. Such precious things may often take their places as elements in the design of any

house, be gracious and good to live with. But such assimilation is extraordinarily difficult. Better in general to design all as integral features.<sup>23</sup>

Such opinions by the architect greatly affected Richard Bock's life and sculpture when Wright asked him to accept the commission for the sculpture of the Dana house in Springfield, Illinois. As there was nothing in Bock's ideas or work to forecast the dramatic impending change from the form and feeling of his previous sculpture, exemplified by the old *Beaux Arts* formulas inherent in such works as the Shiloh battlefield monument, and the radical changes that appeared in the Dana house sculpture, all of which were produced in 1903, the difference must have been due to Wright. Bock did not object to fulfilling the architect's new demands for sculpture even though the basic ideas were Wright's and not his own. In the majority of cases Wright knew approximately what he wanted. It was the sculptor's duty to interpret the ideas and satisfy the architect. Rarely during these years was a piece of sculpture totally Bock's, but neither was it Wright's. The architect used Bock because he could sense what Wright wanted to express. The interplay of minds formed the sculpture, and it did not matter to Bock if his sculpture changed in form. The employment was steady, Wright was an inspiring (if troublesome) employer and confidant, and the

23 Frank Lloyd Wright, *Autobiography*, pp. 144-145.

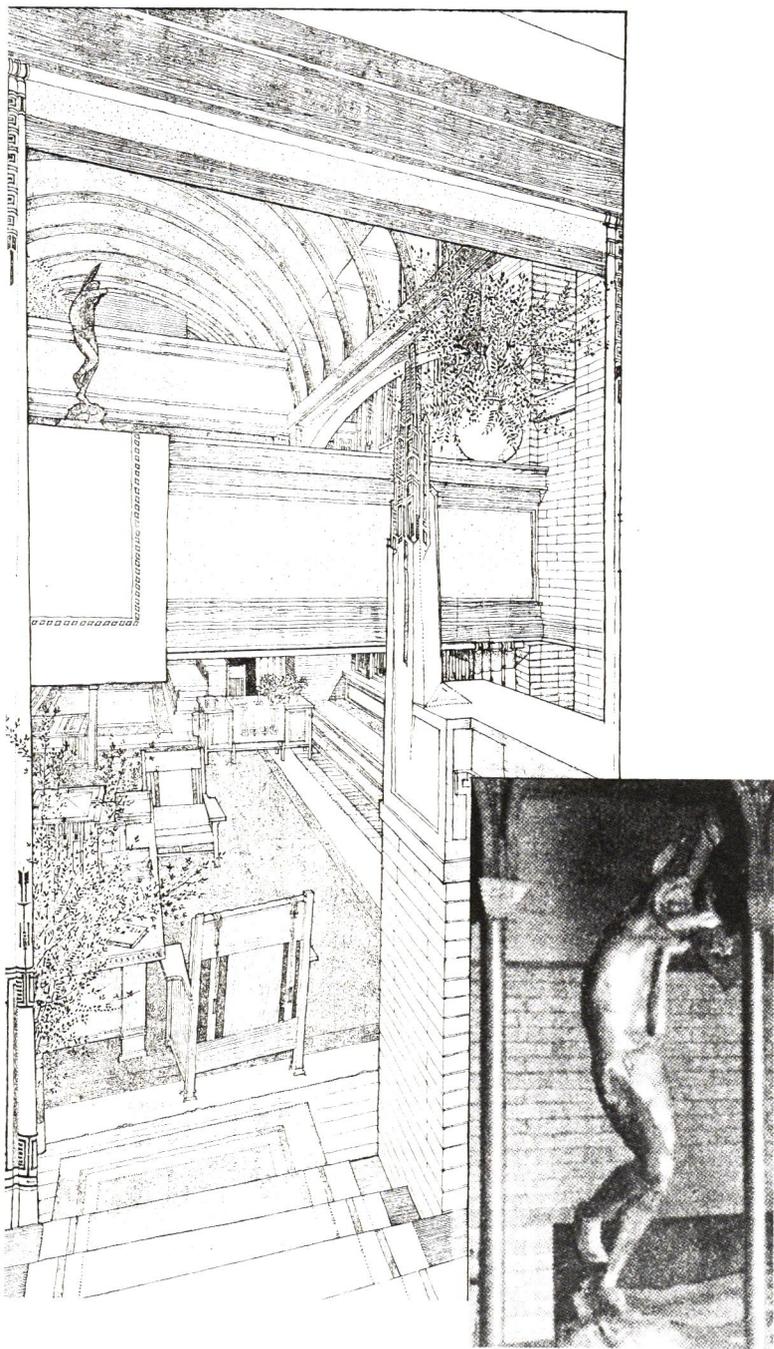
*The sculpture in the Dana house entranceway is in a remarkably well-planned and highly romantic setting, the figure seemingly surrounded with halos of stained glass, while the voussoired bricks formed light rays emanating from the figure.*



Photography by  
Herbert Georg

21 Bock, *op. cit.*, chapter IX, p. 6.

22 From a speech given to the Michigan Society of Architects and the Grand Rapids Chapter of the American Institute of Architects. Frank Lloyd Wright, *Selected Writings 1894-1940*, ed. Frederick Gutheim, New York, 1941, pp. 148-149.



*In a drawing of the Dana house gallery, Wright placed a stalagmite of abstract forms, which Bock copied at the base of the Dana house figure. This drawing may be at least partially copied from a photo taken after construction with Wright showing what he actually had hoped would be done. The inset photo by Gilman Lane is from the Winslow house and appears to have been copied in the drawing.*

works in their architectural settings were important and satisfying to both sculptor and architect.

In late 1902 and early 1903 Bock was involved with other projects, thus requiring the architect Wright to hire another sculptor by the name of

Vandenberg for work on the Dana house.<sup>24</sup> When early plans had been no more than a few weeks old, disagreements between the sculptor and the architect brought the relationship to an impasse. Wright contacted Bock, who was able to take over the sculpture commission now that the other work in his studio had been finished. The Dana house was one of Wright's architectural commissions in which he was free to design everything from the leaded stained glass to door knobs and light fixtures, from a bowling alley in the raised basement to a small ballroom, the price of all being inconsequential. The architect wanted two sculptures, one a free-standing figure, the other a fountain.<sup>25</sup>

For the solitary figure Wright planned an imposing setting. The statue was to be seen through the round arch entranceway on the south side of the house and, framed by the series of doorways, was the focal point of all lines of perspective including the square floor tiles, the capitals of the brick piers flanking the doorways, and the brick voussoirs of the exterior of the entranceway.

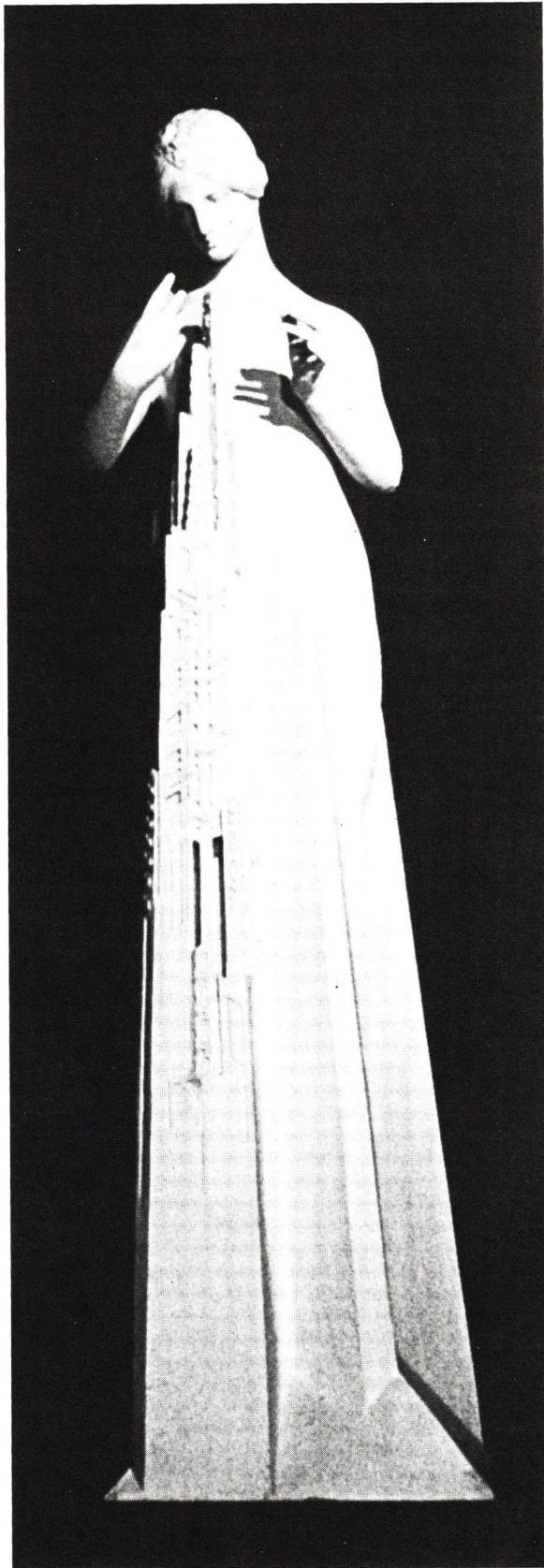
The early drawings of the house show that the architect had planned a figure for this particular place, but the ideas were very preliminary and the hastily sketched sculpture was only an embryonic form. Clearly Wright was not yet sure what he wanted. In another drawing, a finished rendering of the ballroom, for the first time Wright designed a composition of piled up geometric forms but was still unable to divest himself of his earlier sculptural ideas exemplified by the presence of MacNeil's *Dancing Hopi*, the statuette the architect had used ten years before in the Winslow house. These early ideas belonged solely to Wright and perhaps were formed even before Richard Bock became involved in the sculpture.

Having met with Wright and discussed what the architect wanted, the sculptor obtained a female model and began work on the balcony of Wright's Studio in Oak Park.<sup>26</sup> Wright continually made suggestions during the modelling, in the process disturbing Bock several times. The sculpture was finally finished when the architect went on a trip. Upon his return he was overjoyed that the sculpture satisfied him and praised Bock, who was grateful for

24 Bock, *op. cit.*, chapter X, p. 8.

25 Both sculptures are still in original condition in the Dana house, presently owned by Charles C. Thomas, Publisher. The house is maintained in nearly original state, much of the furniture being original with the upholstering intact. The light fixtures, murals, sculpture, woodwork, and stained glass are still in situ.

26 John Lloyd Wright, *My Father Who Is on Earth*, New York, 1946, p. 27.



*Flower in the Crannied Wall* was cast in terra cotta. The base was adapted from the Wright drawing. The figure was Bock's. Photo by Gerald Mansheim. N. I. Associates, Inc.

the adulation but also "tired to exhaustion from so much strain."<sup>27</sup>

The result is a unique blend of graceful Bockian neoclassicism and Wrightian ornament, in fact an exact reproduction of the built up forms already seen in the finished rendering of the ballroom. The nude figure is in the process of adding a small section to the already tower-like projection with which she is fused. Seemingly she is reconstructing herself in a new form. To this romantic sculpture an even more romantic title was given, *The Flower in the Crannied Wall*, and on her back are the words from the Tennyson poem of the same title:

*Flower in the  
Crannied Wall  
I pluck you out  
of the crannies  
Hold you here  
Root and all in my  
Hand  
Little flower  
But if I could  
Understand  
What you are  
Root and all  
And see in all  
I should know  
What God  
And Man is.*<sup>28</sup>

While the sculptor had been struggling with the form of this figure, he had begun work on the Dana fountain. Said Bock,

Miss Mahony [Marion Mahony Griffin] had started the piece of sculpture . . . from a sketch I had made. It was a flat composite clay panel which suggested a landscape, Mr. Wright's idea being that artists coming in would leave their signatures as a design. I was asked to leave my hallmark on this panel which I did. I made a suggestion of a rising full moon, filled with children's figures emptying an urn of water. There were about seven figures in happy attitudes. Miss Mahony's splendid interpretation of this small sketch of mine was to be used as a fountain in the Dana house, and needed a lot of work for its completion.<sup>29</sup>

<sup>27</sup> Bock, *op. cit.*

<sup>28</sup> The words are reproduced in the exact form as found on the statue. It is unknown whether the titling of the work was Wright's or Bock's. (Ed. Note: The same poem was printed on the first text page of *The House Beautiful*, a book designed by Frank Lloyd Wright and printed by William H. Winslow during the winter months of 1896-97.)

<sup>29</sup> Bock, *op. cit.*, pp. 9-10.



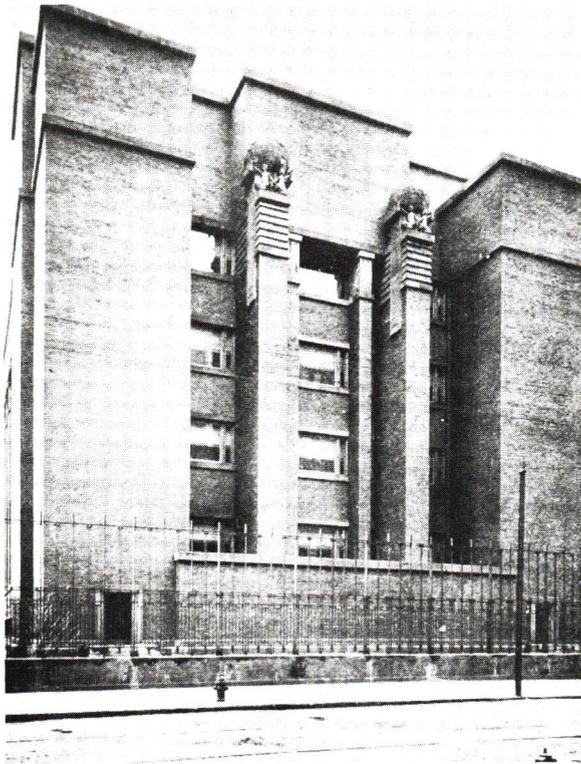
*The motif of the Dana house fountain panel may have been influenced by this relief by Jules Dalou in a private residence in Paris. Bock may have seen the work when he was attending school in Paris. Photo from Maurice Dreyfous, Dalou: Sa Vie et Son Oeuvre.*

The events are ambiguous, for it is unclear when Bock first made the sketch. Perhaps it was drawn as soon as he had been hired in 1903. The sketch was given to Marion Mahony so that the sculpture could be incorporated into its rectilinear setting. Although Miss Mahony was talented in many ways, it is not known whether she actually began to model the fountain and sculpture in clay. While she was involved with Bock's sketch, the sculptor must have been working on the figures intended for the entranceway. Thus, when the figure was completed, Bock probably returned to the fountain and finished the modelling of the panel. As completed, the panel is based upon the circular motif that Bock had used so frequently in his work beginning in the last



*For the Dana house fountain Bock was aided by Marion Mahony. The setting was probably designed by the Wright studio. It was executed in terra cotta. Photo by Hagen.*

decade of the nineteenth century with the Schlitz pavilion for the Columbian Exposition. Unfortunately, no sketches by either Wright or Bock of the Dana house fountain are to be found, thus depriving us of the conclusive proof that Bock was totally responsible for the fountain panel, which he must have been. A round relief was not new to art, a prototype appearing in another fountain in a house in Paris. Bock may have seen this work by Jules Dalou or at least a reproduction of it during his year at the *Ecole des Beaux Arts*. In the years following the completion of the fountain, Bock exhibited the round relief numerous times and called it *The Moon Children*. Having finished both the fountain panel and the *Flower in the Crannied Wall* in clay and plaster



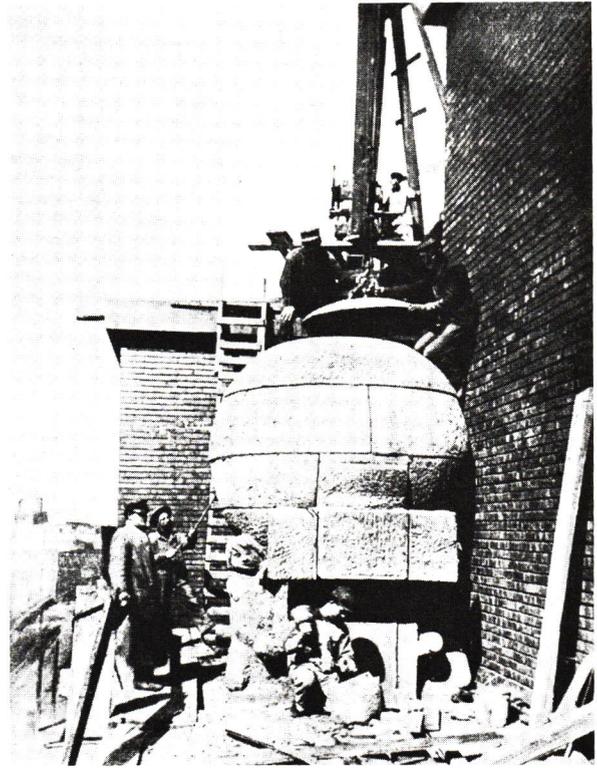
*The Larkin Building with Bock's globes and supporting figures, another appearance of the motif first used by Richard Bock at the Schlitz exhibit for the Columbian Exposition .*

models, Bock had them cast in terra cotta.<sup>30</sup> Highly pleased, particularly by the free-standing figure, Wright continually exhibited it and even designated that it be included in the 1908 *Architectural Record's* review of his architecture.<sup>31</sup> Bock's name was given as the sculptor of the piece. A few years later Wright had a copy of the *Flower in the Crannied Wall* made, and it was placed at Taliesen, the architect's home in Wisconsin.

Being satisfied with Bock and his sculpture, Wright decided that the commission for an extensive amount of sculpture for the Larkin Building then being planned for Buffalo should also be given to him. The sculptor was responsible not only for models of the large globes and supporting figures atop the central brick piers of the main facade but also for two pairs of intaglio reliefs, the larger panels to be placed above the exterior water fountains one at each end of the building, and two similar but smaller reliefs to be placed beside a fireplace on the interior of the building. In a less interesting role for the sculptor, he made the models from the architect's designs for much of the decorative geometric ornament attached to the interior and exterior walls.

30 The work was done by the Gates Pottery Company of Terra Cotta, Illinois.

31 Frank Lloyd Wright, "In the Cause of Architecture," *Architectural Record*, XXIII (1908), 221.



*The installation of the sculpture on the facade of the Larkin Building, c. 1905. Bock employed several stone carvers after he had made the models.*

Thus, when considered as a whole, the Larkin Building sculpture commission was the largest Bock ever received from Wright. The work was so extensive that at first the sculptor thought he would establish a temporary studio in Buffalo, but the architect vetoed these plans by threatening to cancel the contract and maintaining that he wanted to see the modelled work firsthand.<sup>32</sup>

Although the sequence of the Larkin pieces is not known, one of the earliest projects must have been the model for the exterior globes and supporting figures. As in the Dana house fountain panel, Bock used a circular composition once again only this time the work was to be in three dimensions rather than two, thus allowing a sphere. What Bock produced was another version of the Schlitz Brewing Company sculpture for the Columbian Exposition of 1893, the motif of the globe and supporting figures having also appeared in several other sculptures and numerous drawings during the 1890's. The figures beneath the eaves of Wright's own Studio in Oak Park were similar to the Larkin Building children. Since the globe motif was so prevalent in the work of Bock, the suggestion of the globe for the pier capitals must have been his, the best evidence being an early drawing by architect Wright in which the pier capitals are actually versions of a pseudo-Corinthian order. The circle motif

32 Bock, *op. cit.*, chapter XV, pp. 28-29.

is not in evidence. After Bock had recommended the globe and supporting figures, Wright perhaps realized the value of a curving element on the otherwise sombre rectilinear facade. Thereafter, all the architect's drawings show the Larkin globes as Bock conceived them. The problem of scale, which had arisen before in the Heller house frieze of 1897, once again manifested itself in Buffalo with the Larkin Building globes and figures being almost lost on the surface of the structure.<sup>33</sup> For most of the decorative sculpture on the Larkin Building several stone carvers were employed, the globes as finally placed being composed of huge blocks that were carved elsewhere, then brought to the building and lifted into place.<sup>34</sup>

The exterior reliefs were placed above the fountain and pool at each end of the structure. Bock, who made the models in Chicago, was required to create an intaglio relief, one of the few times he used this method of sculpture. He needed to model only the figural portion of the panel, the center area being filled with worded slogans appropriate to the business nature of the Larkin Company. Of these reliefs Bock later said,

The models had been completed and shipped to Buffalo for the stone carvers to use as patterns.

I had engaged one carver for the front piers already described and another for the fountain panels whose name was Baumgarten, and he proved to be an excellent man for the task, as this work, being even with the eye, required dependably accurate copying.<sup>35</sup>

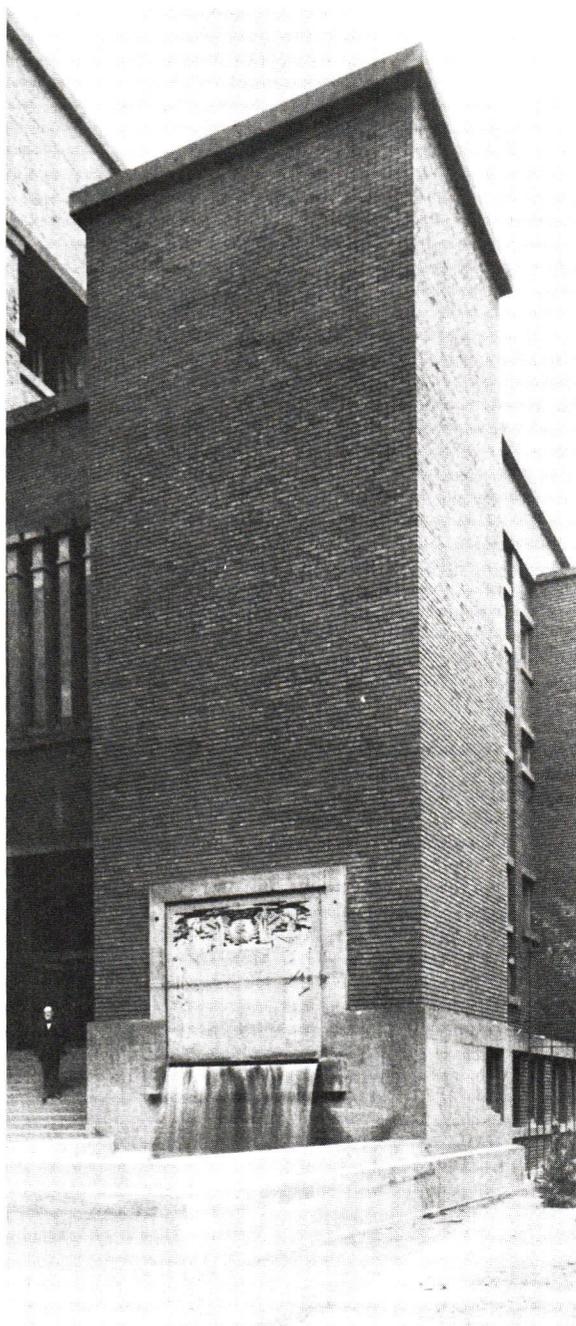
The two panels on the exterior were nearly identical with a pair of stylized figures holding torches between which was another globe. The only differences in the exterior reliefs occurred in the stylized patterns of the clothing and hair and in the object that each figure held in the hand at her side.

Only a single female figure was depicted on each of the panels beside the fireplace on the interior. These panels were five feet square, smaller than the exterior reliefs, but they provided two tablets for verses. The composition was remarkably similar to Bock's model of the cover of the *1895 Cosmopolitan Art Club Exhibition Catalogue*, the Larkin panel being a highly stylized version undoubtedly influenced by Frank Lloyd Wright. The wings of the figure were reduced to geometric regularity with the patterns composed of small squares, rectangles, and linear

33 Although the model is no longer extant, it probably was a composition in clay, one-half the size of the final globes, which measured seven feet in diameter.

34 By 1941 the Larkin Building globes and supporting figures had been removed from the facade, perhaps because of structural problems that developed due to their weight and size. Their fate is unknown.

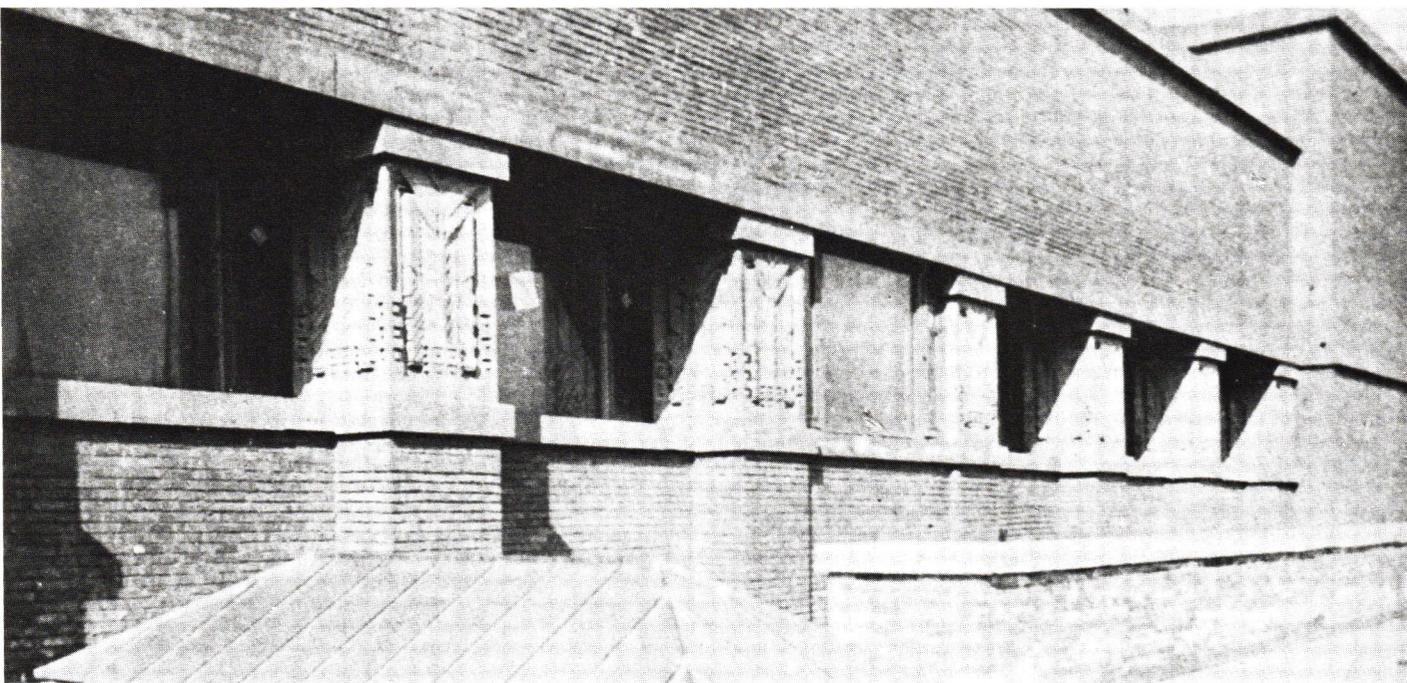
35 Bock, *op. cit.*, chapter XI, p. 7.



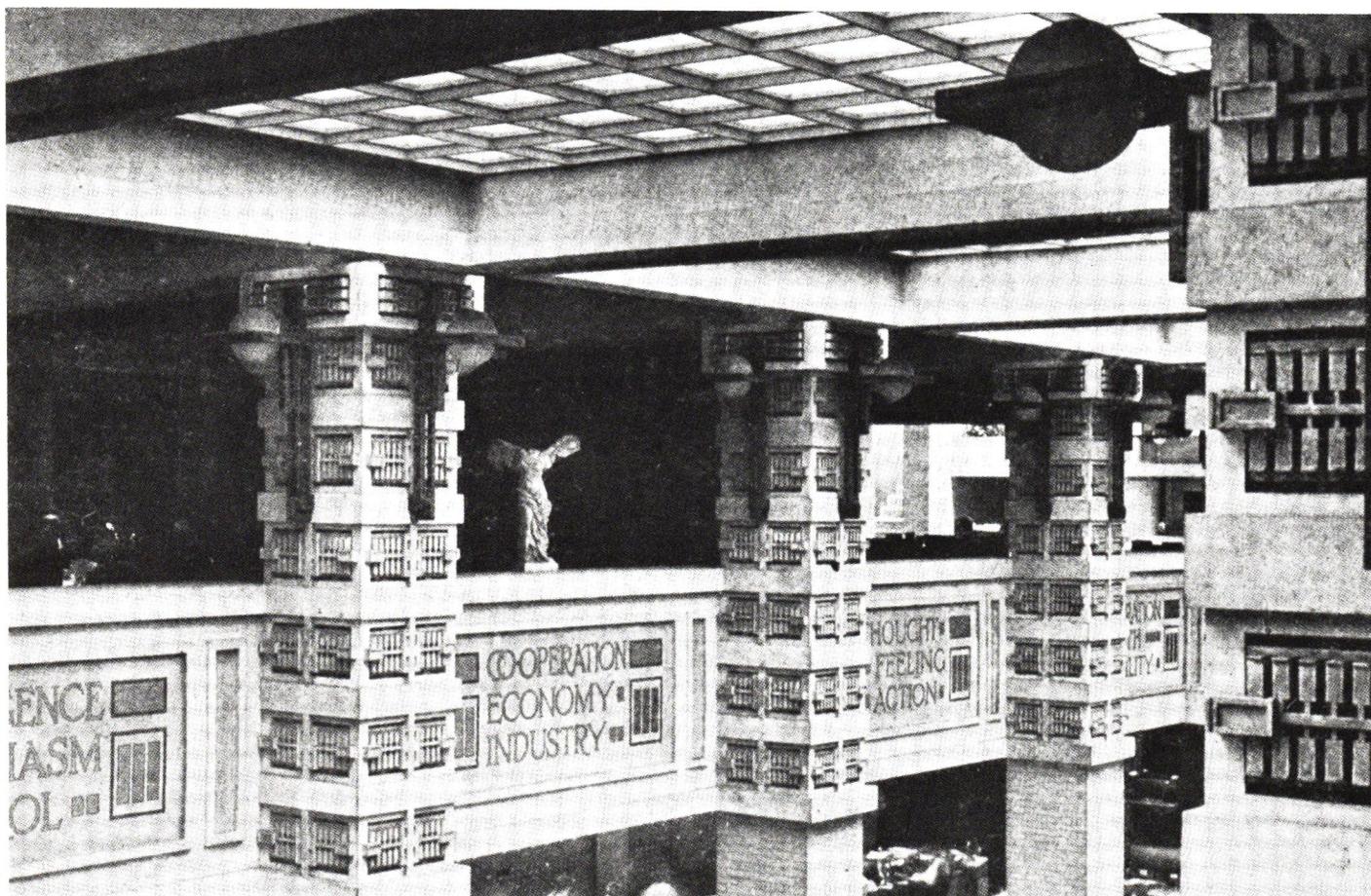
*The Larkin Building exterior reliefs beside the entranceways were eight feet square.*

repetitions, but the halo (or sun) and radiating light beams were direct copies from the earlier relief. "These panels like those mentioned for the pools were unrealistic design, and were designed by me."<sup>36</sup> No drawings by either the architect or sculptor for the Larkin Building reliefs have been found, thus complicating the effort to prove Bock's claim that the design was his. His statement can be accepted only if we realize that Wright was the guiding force in Bock's work of this time. The sculptor knew that he had to satisfy the architect

36 *Ibid.*, chapter X, p. 14.



*Geometric reliefs for the Larkin Building were modelled by Bock after he had completed the models for the fountains and the fireplaces. The designs probably came from the Wright studio. Bock photos.*



and in his many relations with Wright, he undoubtedly began to know what kinds of designs the architect preferred. As in previous projects Wright probably told Bock what he wanted for the Larkin panels, perhaps even made quick sketches of the form and indicated the size and location, with Bock then making the actual design on paper, obtaining the architect's permission to proceed, and finally creating the models.<sup>37</sup>

While still engaged on the globes and relief panels, Bock complied with the architect's requests for full-size models of decorative ornament. The exterior window pier reliefs were perhaps cast in terra cotta, while the decorative designs for the interior columns, stairways, and walls were probably cast in plaster. Most likely Bock produced these models based upon drawings made by the draughtsmen in Wright's studio.

The sculpture for the Larkin Building was yet another opportunity to collaborate with architect Wright on a unified statement of the arts of sculpture and architecture; however, comparison of the exterior globe compositions with the fireplace panels and the ornamental reliefs shows decidedly different points of view, as if a transition was taking place and an artist was wavering between two styles — one of older *Beaux Arts* tradition, the other a modern rectilinear aesthetic — and yet unsure of himself in both. As Bock came more and more under the influence of Wright and the other architects of the Chicago School, the problem of nineteenth century training and twentieth century form was magnified, never to be completely solved during his lifetime. The wavering is not seen so much in an individual work of art as it is when a series of works are compared, such as the sculptures for the Larkin Building, but Bock never mentioned the conflict. His summation of this entire project was more concerned with attitudes than with style.

It is a pleasure to note that in the consummation of the work on this building, there was no friction between Wright and myself. We were in perfect accord and the work proceeded gloriously, and with practically no criticism.<sup>38</sup>

While the Larkin Building was under construction in Buffalo, Wright had been completing the Darwin D. Martin house in the same city. Martin, an officer in the Larkin Soap Company, and Frank Lloyd Wright agreed that the home should have a

37 The Larkin Building reliefs were probably destroyed at the time of the demolition in 1950. Bock liked the panels so well that he continually included them in exhibitions of his own work and even had two of the reliefs placed on the exterior of his house in River Forest. These plaster panels were still in situ in 1943 but must have been discarded after Bock and his wife went to California for the present owners know nothing of their whereabouts.

38 Bock, *op. cit.*

fountain and pool, the architect's early drawings and plans showing such a work beside the pergola. Bock's proposed sculpture for the Martin house fountain was delayed until the commission for the Larkin Building sculpture was completed, and thereafter, the fountain project was doomed. In late 1905 or early 1906 Bock was able to devote all of his time to the Martin house sculptures, two rectangular blocks measuring five feet in length and carved on three sides. These were to have been placed on low walls flanking a central waterfall, but apparently the architectonic setting was not completed.<sup>39</sup> Bock's models were finished, however, and then executed in stone.<sup>40</sup>

The work entitled *Spring* resided for many years on a brick wall beside the pergola of the Martin house,<sup>41</sup> but this garden setting could not compare to the beauty of the intended fountain placement. As the block's composition consisted of the softly modelled forms of children playing among an abundance of flowers, grass, and foliage Bock gave the sculpture this verse:

Springtime with force descends  
To stir our passion and our love  
to live.<sup>42</sup>

Such words would have greatly pleased Wright, an ardent lover of nineteenth century prose and poetry. Although *Spring* had a Bockian flavor, with the

39 Both blocks may have been located temporarily at the house, but *Winter* was probably returned to Bock because the wife of Darwin Martin didn't like it, according to Darwin R. Martin in his letter to the author, November 2, 1970.

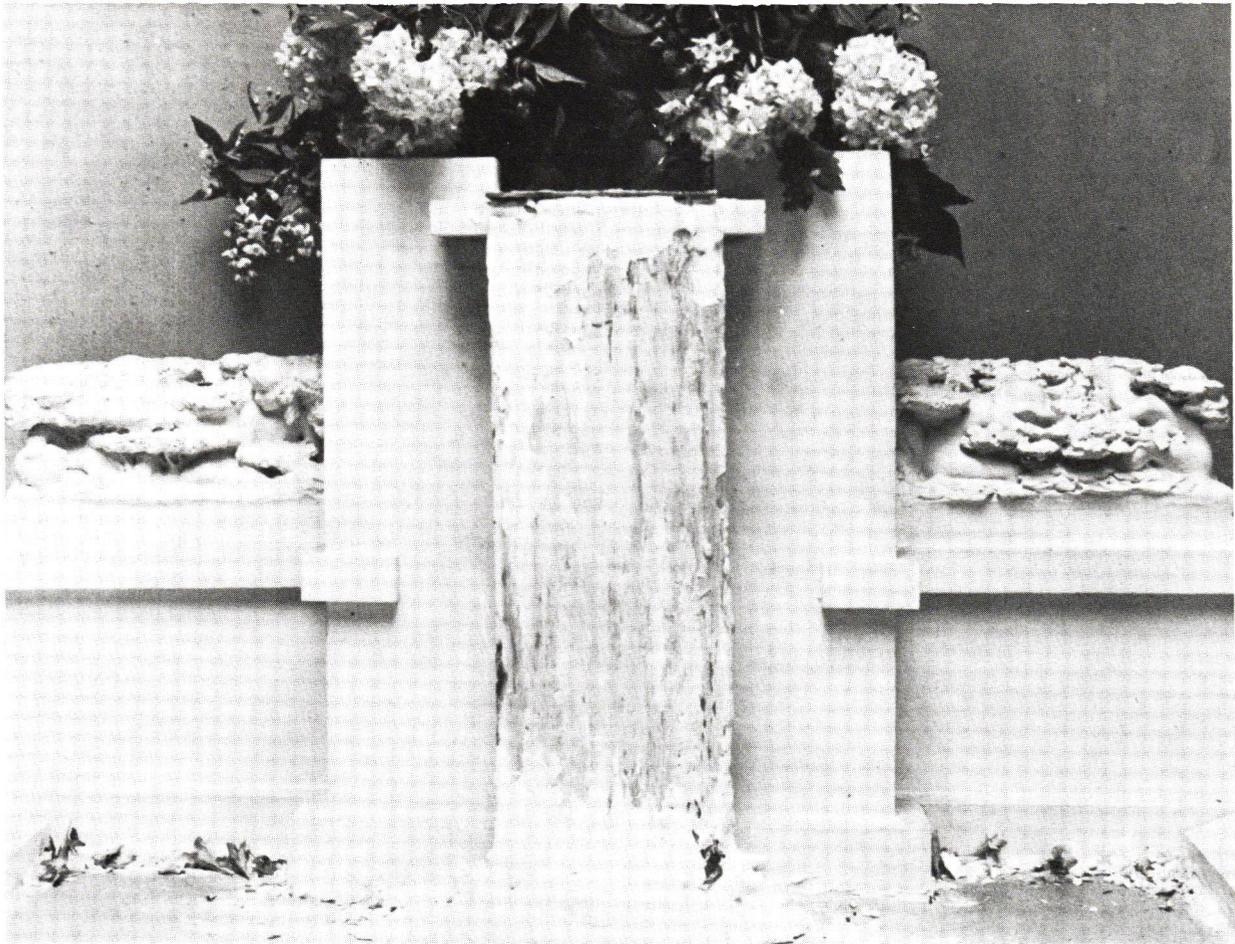
40 The son of Darwin D. Martin took one of the sculptures with him when he moved to another home in Buffalo. The work seems to be of cast cement. Letter to the author from Max B.E. Clarkson, January, 1970. The block is mysteriously dated 1916. Perhaps the sculptures were not completed and placed until that time. Bock's original plaster models are extant and are in storage in Los Angeles.

41 This is the extant sculpture belonging to Darwin R. Martin.

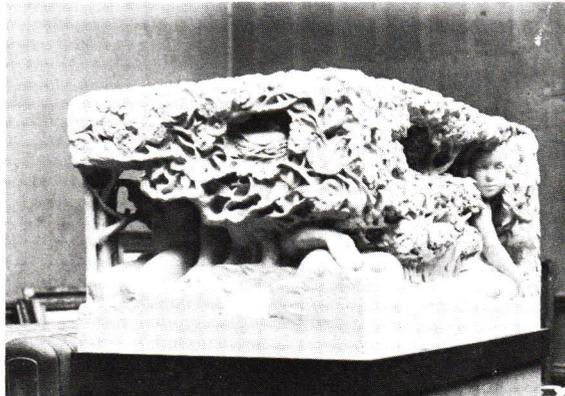
42 Bock, *op. cit.*, chapter X, p. 13.



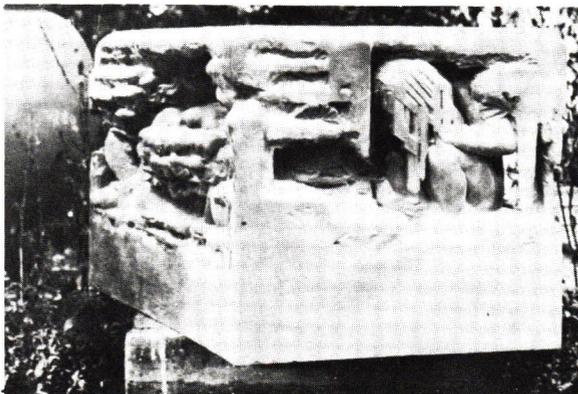
Perhaps again Bock's idea for the Martin house blocks came from the *Beaux Arts* tradition of Paris. This is a relief by Dalou for a Parisian hotel, 1869. Photo from Maurice Dreyfous, *Dalou: Sa Vie et Son Oeuvre*.



*Bock's plaster model for the Darwin D. Martin house fountain. The blocks were executed but were never placed in the planned setting. Spring is on the left, Winter on the right. Bock photo.*



*The plaster model of Spring in the Richard Bock sculpture studio. Bock photo.*



*The block of Winter depended more on geometric decoration and less on vegetation as in the block of Spring. Bock photo.*

heaviness of form and idealized figures found in his previous work, the composition was by no means original. Again we turn to the sculpture of Jules Dalou in Paris to see some putti playing within a rectangular relief, a composition Richard Bock may or may not have seen, but which illustrates the traditional nature of Bock's subject matter. That *Spring* differed greatly in feeling from Dalou's relief is no surprise, for Bock was a thorough neoclassicist in sculpture.

The other block was entitled *Winter* and also was versified:

We are the sprites from winters' chilly blast  
And mighty thrall. We keep life inviolable.

Its more austere composition and geometric elements were due in part to the crisp and frozen forms, icicles allowing a more geometric design than the lush foliage seen in the block of *Spring*. By actually engraving linear patterns into its surfaces, the sculptor subtly increased the stark nature and rectilinearity of the wintry scene.<sup>43</sup>

Within two years of the completion of the Darwin D. Martin fountain blocks, Bock was involved in the

<sup>43</sup> The disappearance of *Winter* is very vague, for the block may have been lost or damaged or perhaps was temporarily placed at the Darwin D. Martin residence.

design of another fountain, this one to be placed for the enjoyment of the public in Oak Park, Wright's home town. Prior to this Horse Show Fountain, however, Bock had been employed by Wright once again soon after the Martin house sculptures had been finished. The architect asked him to repeat the task of modelling a geometric pier relief similar to the ones of the Larkin Building. Of monumental proportions, the piers of Unity Temple in Oak Park were to be cast in concrete, thus requiring only a single model by Bock. Unlike the decorative panels of the Larkin Building, however, the Unity Temple piers are known to have been largely the work of Wright himself, for one of his drawings is extant. The piers as finally conceived were never as geometric or as boldly three-dimensional as in the original drawing of them.

Just across the street and down the block from Unity Temple was the Horse Show Fountain — sometimes referred to as the Scoville or Lake Street Fountain — the plans of which were formulated in 1907-1908 and the fountain dedicated on July 24, 1909.<sup>44</sup> The design by Bock was a variation of the Darwin D. Martin fountain project, the sculptures for the Horse Show Fountain being smaller in size while the fountain itself retained the rectilinear architectonic features of its prototype. The commission for the entire fountain project was given to Bock, not Wright, and the architect played only a minor role. Frank Lloyd Wright was never officially involved in the Horse Show Fountain, although Bock relates the unfortunate events that occurred and was most magnanimous about the result:

I was also commissioned to design a drinking fountain for man and beast in Oak Park.

I showed my design to Mr. Wright to see how he liked it. He looked at it at length with approval, but he at once made a suggestion, took a pencil and poked a square hole right through the shaft, changing it from one shaft into two, with sculptured panels on the inside of each. These shafts supported a flower box. . . . The only difficulty was that he now began to lay claim to the whole project, and so stated to the committee of Mr. Woodard. In this Mr. Woodard came to my rescue. This [the fountain] is claimed

44 In the summer of 1969 the Horse Show Fountain, in poor condition, was demolished, and a replica was installed at the corner of the park on Lake Street. Bock's sculpture was broken up in the process, but fragments still survive temporarily at Oak Park's Dole Branch Library on Augusta Street. The sculpture of the new fountain, an interpretation of the original and not an intended copy, was modelled by a University of Illinois professor. For dates of the original fountain, see Bock, *op. cit.*, chapter XI, pp. 6-7 and "Fountain Unveiled," *Oak Leaves*, July 31, 1909, pp. 3-4.

for Wright, by some writers about his works. As for me, I feel flattered that he should wish to claim it, and could ask no better tribute.

Personally, I suggest that we both claim what's ours and make it a partnership.<sup>45</sup>

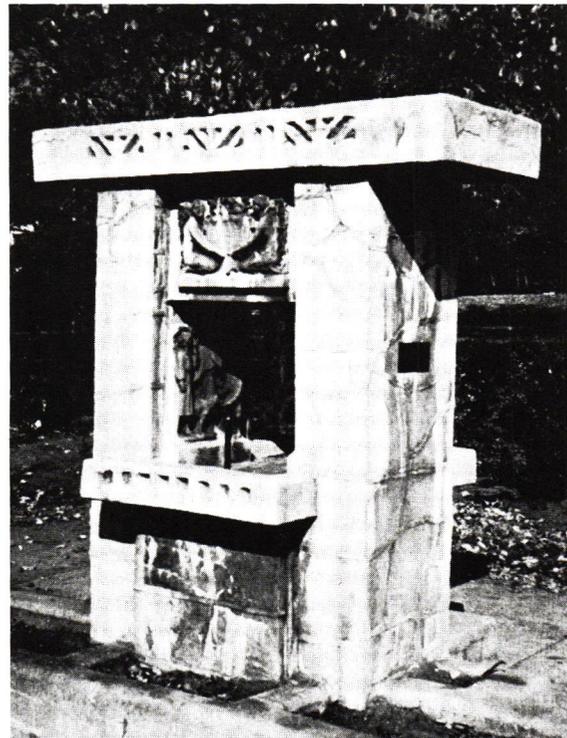
Wright's contribution to the project was the creation of space that flowed through the fountain much as it did through the interiors of his buildings. His suggestion of two shafts rather than one did not, however, make him the designer of the fountain, nor did it give him the right to claim it any more than Bock's suggestion of the globes and supporting figures for the Larkin Building as his design.

The importance of Bock and the relative unimportance of architect Wright on the fountain project is clearly signified by the words and events of the dedication ceremonies in 1909. Wright's name was mentioned only once during the speeches, while Bock was continually lauded as "the sculptor who fashioned the fountain."<sup>46</sup> Said Charles Woodard, chairman of the Horse Show Fountain Committee,

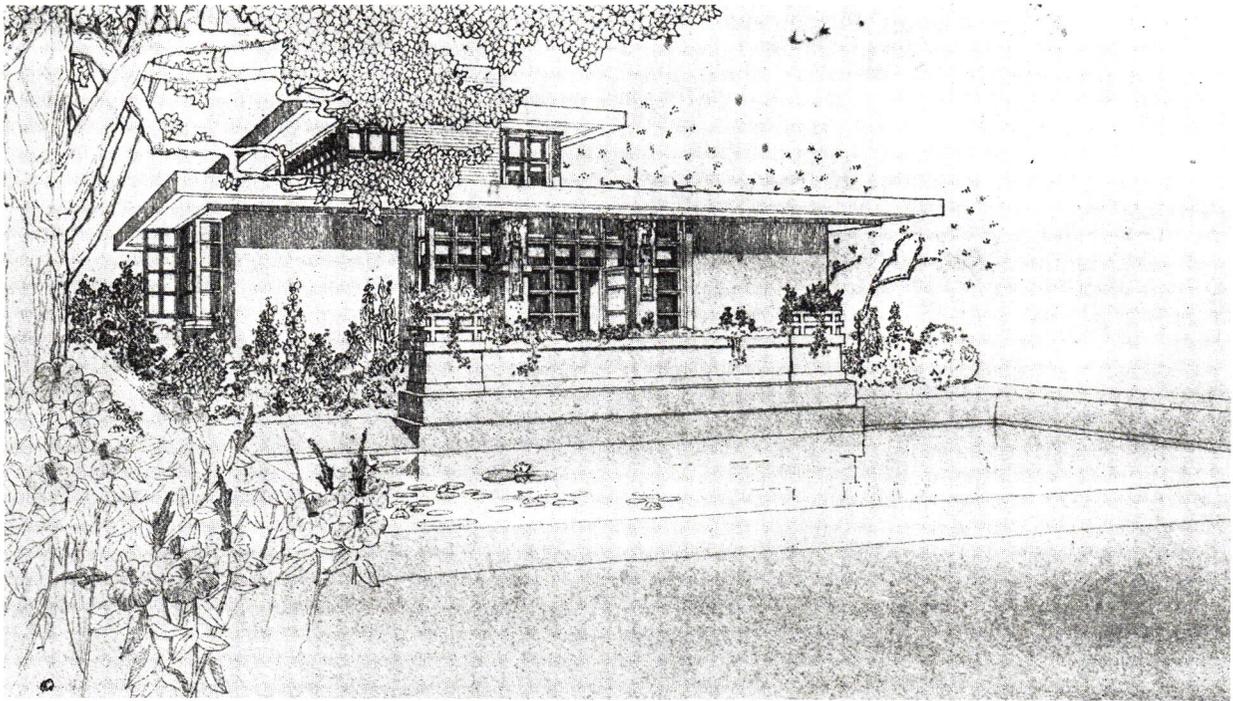
The work, as far as possible, has been done by our townsmen. Richard Bock, the sculptor,

45 Bock, *ibid.*

46 "Fountain Unveiled," *Oak Leaves*, p. 3.



*The Horse Show Fountain was in poor condition when this photo was taken. It was later demolished and then a replica built. Photograph by John McCarthy, courtesy Chicago Historical Society.*



*Marion Mahony Griffin's rendering of Richard Bock's studio. Because of financial reasons and disagreements between the sculptor and Wright, the studio was never built.*

has given his best effort to make a beautiful design. Any one who views it from all points must be struck with his genius. Frank Lloyd Wright touched the design with his masterful hand and the lines became still more effective. The man who made this beautiful fountain possible . . . is Richard Bock.<sup>47</sup>

The sculptor attended the dedication and was photographed standing beside the fountain, along with Woodard and Charles E. White, Jr., president of the local Fine Arts Society, and a week later on July 31, 1909, the picture appeared on the cover of *Oak Leaves*. Other than the help from Wright, Bock executed the entire project without aid from any other hands.<sup>48</sup> Embellishing the fountain were four small sculpture groups, two panels of kneeling figures holding the dedicatory information above

<sup>47</sup> *Ibid.*

<sup>48</sup> Mark Peisch in his *The Chicago School of Architecture*, New York, 1964, p. 46 mistakenly dates the Scoville Fountain project 1903 and further states that Marion Mahoney was the supervisor. This information is incorrect, the fault not belonging to Mr. Peisch, however. In correspondence with this author, he says that the sources of his material were Marion Mahoney Griffin and Barry Byrne, who must have confused the fountain projects of the Dana house, and the Horse Show Association which provided the money for the Oak Park fountain. Marion Mahoney did aid Bock on a fountain for the Dana house. Letter to the author from Dr. Mark L. Peisch, October 9, 1969.

the niche created by Wright, and two slightly larger reliefs of standing figures that were situated in an unfortunate spot inside the two piers of the fountain. Carrying sporting equipment and other objects used in various games, and accompanied by rolling pets, these figures, arranged in a kind of procession, could rarely be seen due to the dark shadows created by the overhangs and recesses. Even the panels beneath the cornice were often enveloped in shadow and were therefore difficult to see. Whatever the short-comings of the sculpture due to poor placement and lighting conditions, the architectonic form of the fountain cannot be lightly dismissed. Without doubt Bock was greatly influenced by Wrightian forms, and the fountain would never have appeared as it did unless the influence of the architect had pervaded Bock's thinking. Of such character was the fountain that it compared favorably with its monumental neighbor, Unity Temple. It is no wonder that it has continually been mistaken for a work of Wright's; as a composition of sculptured architecture it was a success, as a composition of individual sculptures it was a failure.

In 1908 Bock was living in Maywood, a suburb west of Chicago and Oak Park. Sometime between the years 1902 and 1908 Wright designed a home and sculpture studio for his friend,<sup>49</sup> but the Bock studio was never completed even though the architect considered it a distinctive design and chose it to be one of those published by Wasmuth in the 1910 *Ausgeführte Bauten und Entwürfe*. Intending the studio-

<sup>49</sup> The exact date of the drawing is unknown.

residence for the front of his newly purchased lot in River Forest, Bock built a temporary studio of his own about 1910 after quarreling with Wright over details and finances.<sup>50</sup> The new studio and residence at 7820 Chicago Avenue in River Forest was in no way dependent upon the Wright design. It was a single story gabled structure, having a large skylight above the studio and a hand-formed boulder fireplace. On the exterior of the house known as "The Gnomes" were two plaster casts of the Larkin Building fireplace reliefs, while the Japanese style post and lintel gates and the trellis consisting of beams of wood were also decorated with sculptured figures. Whereas Wright's design was stark and rectilinear and allowed but limited possibilities for the display of exterior sculpture, the opposite was true of the Bock design.<sup>51</sup>

Here we build a home that is surrounded by sculpture as an essential architectural requirement, instead of as an afterthought, which

50 Letter to the author from Dorathi Bock Pierre, September 21, 1970.

51 The Bock studio at 7820 Chicago Avenue in River Forest is still extant but has been extensively altered. All sculptures have disappeared, but the boulder fireplace and woodwork are still to be seen on the interior. Two rectangular windows that Wright gave Bock are also extant.

is then usually eliminated for the sake of saving money, leaving an uninteresting and meaningless shell as a home.<sup>52</sup>

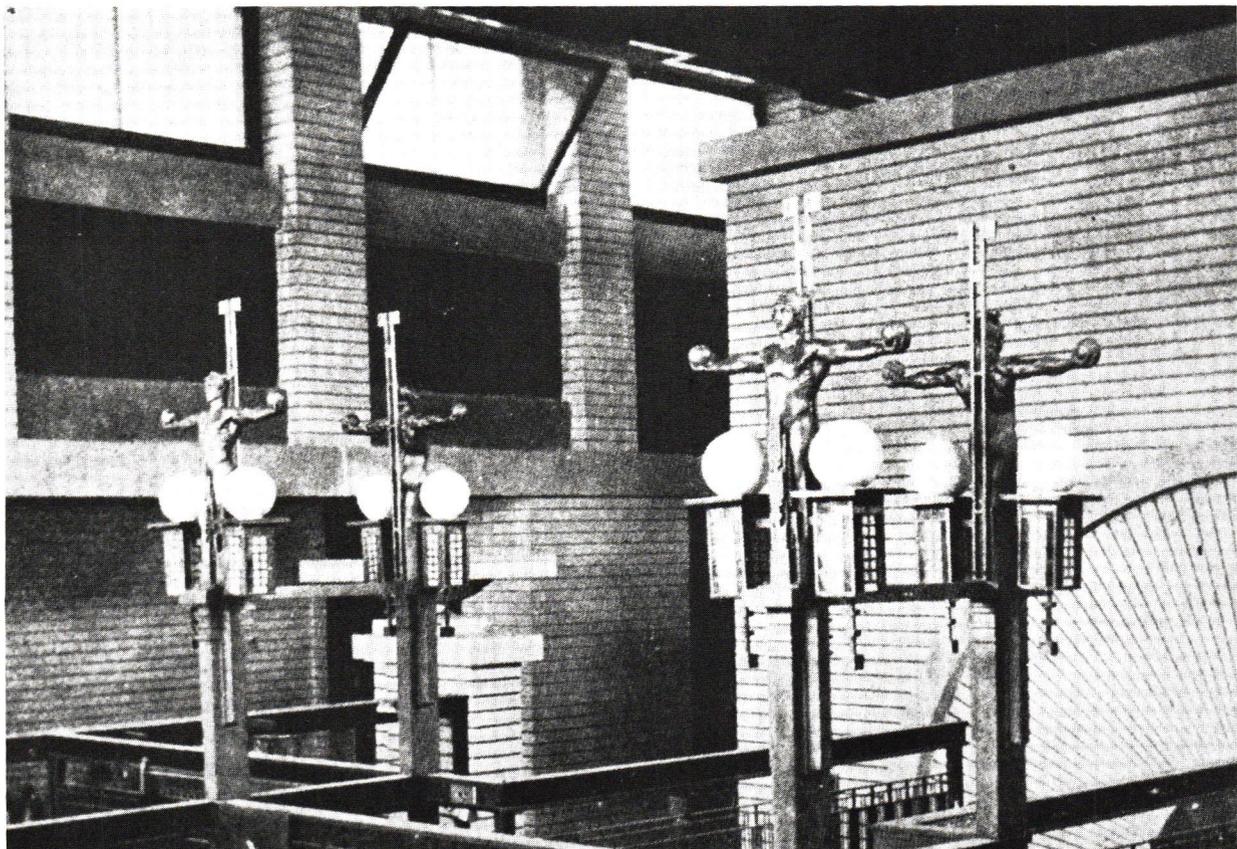
In yet another of the works on which the architect and sculptor collaborated, the Mason City, Iowa, City National Bank of 1909-1910 used several elaborate decorative lightoliers above the tellers' cages. The design combined Wrightian globe lamps and Bock's figures of *Mercury*, god of finance. The sculptor was required to submit a model, the final works being cast in bronze. This is the first documented time that this material had been used in the Bock-Wright collaboration on architectural sculpture.<sup>53</sup>

For the model of *Mercury* Bock combined his usual neoclassic figure with two elements previously used in sculpture for the architect, the geometric piling up of forms first found in the *Flower in the Crannied Wall* for the Dana house and the pose of

52 Bock, *op. cit.*, chapter XII, p. 1.

53 The Mason City statuettes are signed "Richard Bock. River Forest, Illinois. 1910. Jno. Williams Inc. Bronze Foundry, N.Y."

*The interior of the City National Bank at Mason City, Iowa. Several bronze casts of The Spirit of Mercury were installed as part of the lightoliers. Bock photo.*



outstretched arms of the figures of the fireplace reliefs of the Larkin Building. The ornament at the base of *Mercury* was more subdued than that of the Dana house figure, and the bank composition was more symmetrical. In addition the feeling of fusion brought about by the relationship of geometric ornament to the figure was more pronounced in the bank statuettes, while the ornament of the *Flower in the Crannied Wall* was both a part of the figure and yet a separate entity. For the final time in the Bock-Wright collaboration, the sculptor used the globe motif, the *Mercury* holding a sphere in each outstretched hand.<sup>54</sup>

While the Mason City bank was still under construction, Wright left his practice in the United States and went to Europe with Mrs. Cheney. The architect did not employ sculpture again until the Midway Gardens was constructed in 1913-1914. Part of this time he was involved in marital difficulties, the other part he simply chose not to use sculpture in his buildings.

The last Wright-designed home at which Bock was employed for a specific work was the Darwin D. Martin house in Buffalo, when the fountain blocks were completed probably in 1906. Thereafter, however, the architect chose not to employ Bock for any of his best Prairie homes, the Coonley, Isabel Roberts, and Robie houses. While he did not specifically use Bock in any of these homes, the architect did employ some Hellenistic sculpture in almost every expensive Prairie home of the first decade. There was something grandiose about the Hellenistic sculptures Wright liked so well, and their restrained classicism appealed to him, much as did Bock's neoclassical tendencies. In one of the masterpieces of Wright's career, the Coonley house, no large sculptures were to be found. The interiors had become increasingly severe and geometric with relief provided by the warm color schemes of buff, dark brown, gold, and red, and by occasional statuettes.<sup>55</sup> In the Robie house of 1909, however, very little if any sculpture was used.

54 The *Mercury* should be more properly called a statuette, the figure measuring twenty-five inches in height, the width of the extended arms being twenty-four inches. At least one of the bronze statuettes is extant. It resides in the Mason City Public Library and was a gift of Hugh M. Gilmore, whose father-in-law was James E. Blythe, one of the bank officers responsible for the awarding of the commission to Wright. Mr. Gilmore supposedly took another of the statuettes with him to California when he moved. (Ed. Note: The other statuette is now located in a home designed by Wright in Des Moines, Iowa.)

55 In the Coonley house photographs a sculpture of a putto and a seated mother and child are evident. They are unidentified.

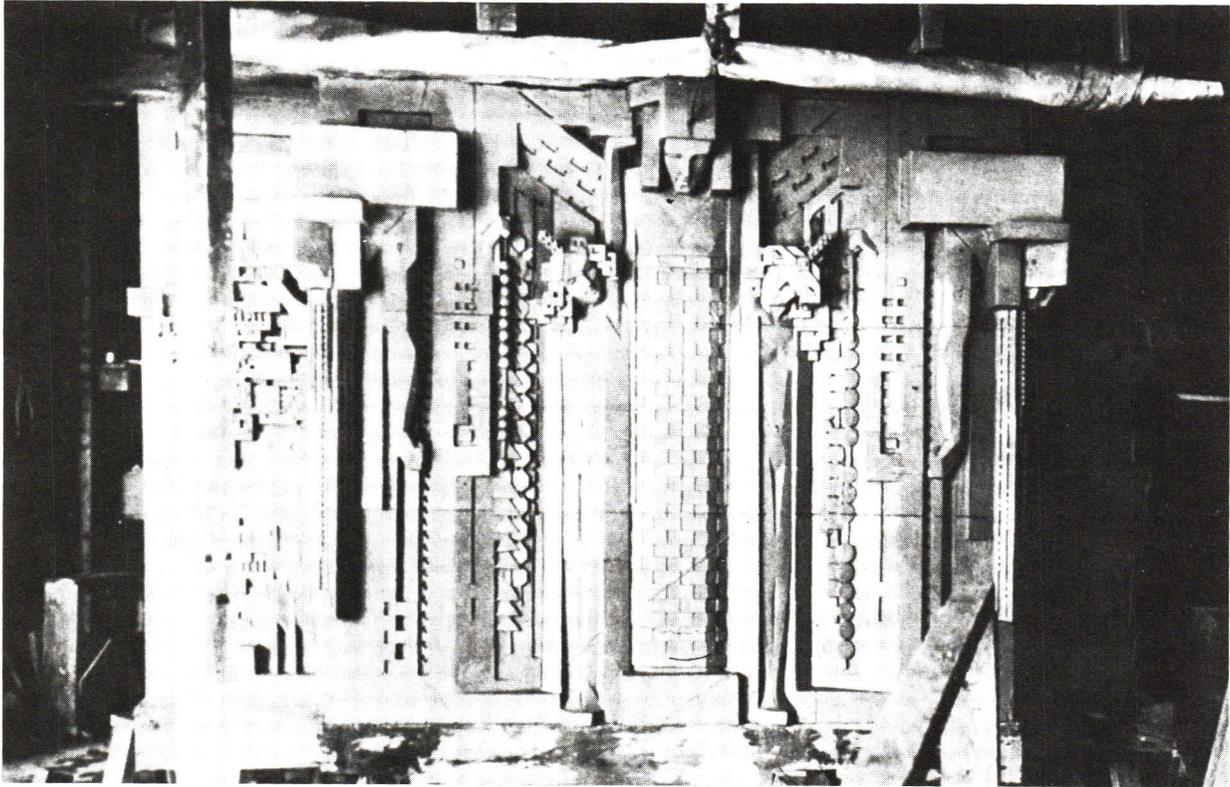
There is no proof that Wright ever turned away from sculpture because he was displeased with Bock's work. If this had been true he probably would have tried to hire other sculptors who were more sympathetic to his designs and to the new abstraction that was appearing in his architecture. Following the period when he used Hermon Atkins MacNeil's figures, there was only one instance in which Wright turned to another sculptor and that was early in the Dana house sculpture project when Bock was temporarily unavailable.

If it was not dissatisfaction with Bock that discouraged Wright's use of sculpture, the answer must lie within the architect himself. In the early years of the twentieth century he rejected Sullivanian ornament in a long evolutionary process, and as Sullivan's influence waned, geometric abstraction became increasingly important. In 1904-1905 Wright could accept Bock's naturalistic figures and globes atop the piers of the Larkin Building and also the much different stylized, more abstract relief panels. After 1910 he could not. The sculpture had to submit to the form and feeling of the new architecture. Between 1910 and 1913 only fourteen out of nearly forty projects in the Wright office had reached construction stage, and of those, several were not lavish enough to require sculpture. With the securing of the commission for the Midway Gardens, a projected Chicago pleasure spot, Wright attempted his most daring and extensive use of sculpture. For a final time Bock and Wright were to be associated professionally.

In 1913 Edward C. Waller, Jr., approached Frank Lloyd Wright and persuaded him to begin making designs for the Midway Gardens. As the project was large and time consuming, Wright needed assistance in planning and supervision and asked his son John to come from California where he was a practicing architect. Until John's arrival in late 1913, little serious thought had been given to sculpture and to the man who would be executing it. Upon discovering what his father wanted, John suggested that Alfonso Iannelli be brought from California. "After my enthusiastic recital of Alfonso's ability, Frank Lloyd Wright gave me permission to telegraph Alfonso to come to Chicago."<sup>56</sup> According to John, Iannelli was employed long before Richard Bock was asked to help on the sculpture of the Midway Gardens:

After Iannelli was established in the sculptor's shack at the Garden site, it was apparent that there was too much work for one sculptor. Bock

56 Joseph Griggs, "Alfonso Iannelli," *Prairie School Review*, II (1965), 9. For background and more complete information on Iannelli's career, this article is perhaps the best and most authoritative.



was then called in to do the capitols [sic] for the four stair towers in the Winter Garden.

This was an important assignment separate from Iannelli's work. A balcony was built in the sculptor's shack on which Bock did this work.<sup>57</sup>

The reasons for the employment of Iannelli prior to the hiring of Bock are vital to the study of the relationship of Wright and Bock. Before Iannelli had been considered, Bock was perhaps the most likely choice as sculptor, for he had been used consistently by the architect before the latter's trip to Europe in 1909-1910. Furthermore, Bock was available, having no other major commissions in 1913-1914. There is no indication in the writings of either Bock or Wright of any disagreements, but the Bock family had sided with Catherine Wright when her husband took another woman to Europe in 1909.<sup>58</sup> Another problem was the great quantity of work that was required. Bock had never produced large amounts of sculpture in short periods of time, and what had characterized the Bock-Wright collaboration previously was a constant interplay of ideas such as those in the project for the Dana house figure which had required several months for successful solution. Wright simply did not have the time, and he therefore turned to someone like Iannelli whose abstracted posters in California illus-

57 Letter to the author from John Lloyd Wright, September 19, 1969.

58 Letter to the author from Dorathi Bock Pierre, September 21, 1970.

*Bock's model for a pier capital of the Midway Gardens was finished in the sculptor's shack at the site of the Gardens. Bock photo.*

trated a spirit kindred to that of the architect. When Wright recognized Iannelli's ability to create acceptable sculpture without lengthy discussions and arguments, he was hired immediately and began work in the newly constructed sheds on the Gardens' property. Most pieces of sculpture were to be cast in concrete, thus requiring full-size clay or plaster models. Bock was hired, probably in 1914, to execute the model for a large relief.

Some twenty years after the realization of the Midway Gardens, Wright said,

I found musicians, painters and sculptors were unable to rise at that time to any such synthesis. Only in a grudging and dim way did most of them even understand it as an idea. So I made the designs for all to harmonize with the architecture; crude as any sketch is crude, incomplete as to execution, but in effect sufficiently complete to show the immense importance.<sup>59</sup>

The architect's role as planner and overseer was most important, and although he was responsible for the final results, many of the elements of the Midway Gardens were personal accomplishments by individual artists, yet all done in the spirit of the

59 Frank Lloyd Wright, "Recollections; U.S., 1893-1920," *Architect's Journal*, LXXXIV (1936), 173.

architect and his designs. While Iannelli spent several months on the Midway Gardens sculpture, Bock's role was more limited in both time and scope. He was asked to make only one model, from which several casts were to be taken.

I will try as well as I can to describe the character of this main piece, which was a huge monolithic block approximately seven feet square. This block had a group of five figures in bold relief on its surface. The center figure with suggested wings and a checkered gown might represent Mephistopheles, having under his wings two youthful figures on either side, each holding a suspended string of confetti of different angular shapes. At the corners were suggested forms of long-bearded old men, all carried out in angular fantastic forms. The whole mass was interspersed with angular, confetti-pattern blocks. . . . The panel was the origin of my particular character of design, which had its inception with the original Dana figure and had evolved into this particular style.<sup>60</sup>

The relief was perhaps the design of the architect, for Bock had never been so abstract in manner and did not have a clear idea of the subject matter. Unfortunately, no drawings are extant, and the panels are destroyed.<sup>61</sup>

Only once was Bock publicly credited with the Midway Gardens panels, in the Wijdeveld publication *The Life Work of the American Architect Frank Lloyd Wright*, which appeared in 1925.<sup>62</sup> This limited publication is perhaps the reason why it is generally unknown that Bock was involved at all on the Midway Gardens. Concerning the sculpture for the Gardens, John Lloyd Wright states,

The work was a collaboration. When creative cooperation is concerned, the over-lapping phases are illusive. Where one artist is the well known directing force, as in this case, what happens in the credit lines can be understood but not condoned, unless the one concerned is big in spiritual values.<sup>63</sup>

60 Bock, *op. cit.*, chapter XII, pp. 11-12. The Bock model was destroyed, as were the cement reliefs when the Midway Gardens was demolished c. 1930. Said Bock, "I must state with regret that this ingenious conception never saw the light of day, as it was used as a pier on an inside stairway, its true beauty being lost in the obscure artificial lighting."

61 All moldings and castings in cement at the Midway Gardens were the work of Laundo Orlandi, who was hired by Bock.

62 Hendricus Wijdeveld (ed.), *The Life Work of the American Architect Frank Lloyd Wright*, Santpoort, Holland, 1925.

63 Letter to the author from John Lloyd Wright, September 30, 1969.

The Midway Gardens was the last project for which Wright employed a professional sculptor. In 1916 the architect began work on Tokyo's Imperial Hotel. John Lloyd Wright, who also aided his father in Japan, does not believe that the architect asked any American sculptor to accompany him to Tokyo,<sup>64</sup> yet other evidence is to the contrary. Iannelli maintained that he had rejected a Wright offer to do the Imperial Hotel sculpture,<sup>65</sup> and Bock had turned down a similar offer because of his wife's objection to Wright's personal life, and the fact that she did not want to be left alone in River Forest with almost no money, as Wright invariably paid his associates late. This decision not to go to Tokyo made Wright angry.<sup>66</sup>

After twenty years of an architecture-sculpture collaboration, Wright and Bock were permanently separated as artists, even though they continued to be personal friends. Wright's influence on Bock, however, was not ended, for while working for the architect and participating in Chicago Architectural Club exhibitions, Bock had become acquainted with many of Wright's associates and followers. While Bock worked for them in a variety of styles, he could rarely abandon certain aspects of geometricality and decorative character that he had learned from Wright.

Beginning in the second decade of the twentieth century, Richard Bock executed a series of unrelated projects for several of the architects of the Chicago School. In most instances these small decorative works were intended to enhance the architectural setting, but none of them could be termed architectural sculpture.

Oak Park's Charles E. White, Jr., an employee in the Wright office for one year and a friend and associate of Bock during the Horse Show Fountain project of 1908-1909, contacted the sculptor perhaps in 1910<sup>67</sup> and asked him to execute two works for the J. Fletcher Skinner house, a relief over the fireplace and a large exterior fountain and pool for the yard.<sup>68</sup>

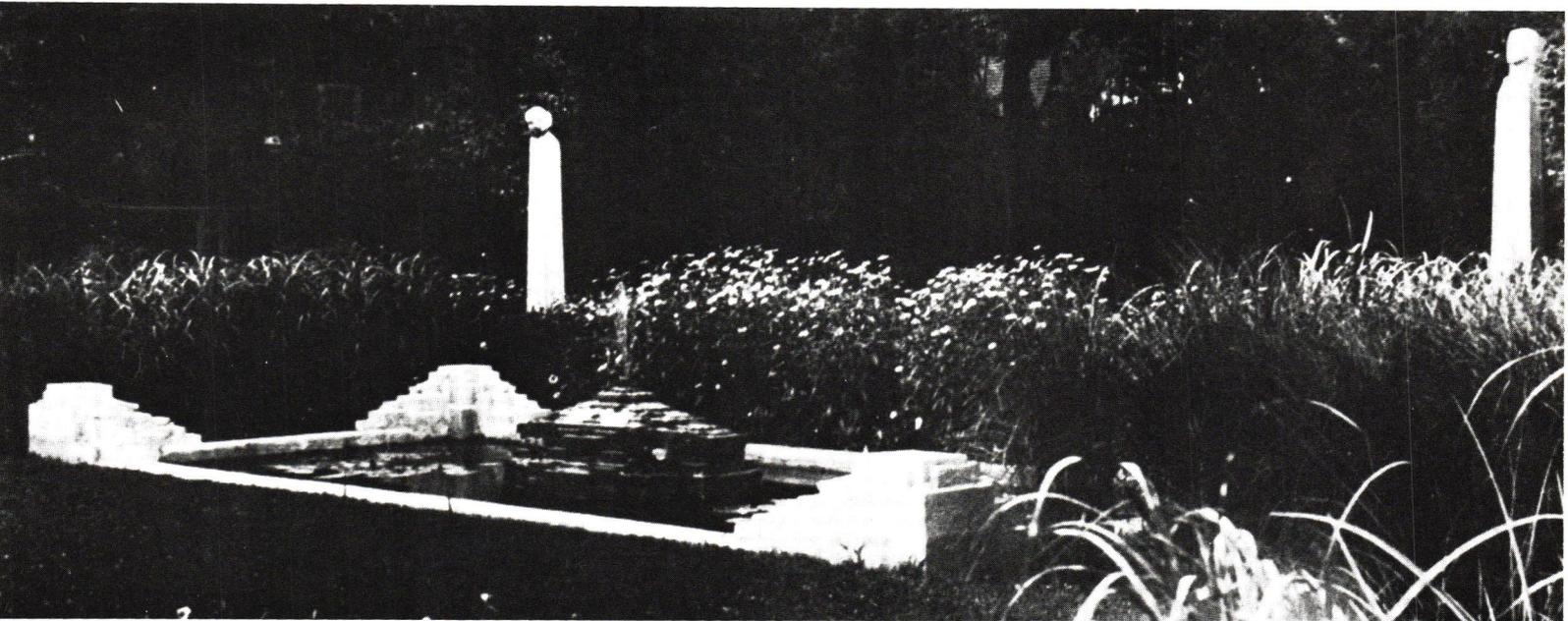
64 *Ibid.*

65 See Griggs, *op. cit.*, p. 15. Iannelli's claim was first related in a letter from architect Bruce Goff to Joseph Griggs in August, 1965.

66 Letters to the author from Dorathi Bock Pierre, December 20, 1969 and September 21, 1970.

67 A drawing by Charles E. White, Jr. of the J. Fletcher Skinner house appeared in the 1910 Chicago Architectural Club Exhibition. Bock did not exhibit models of the fountain until the 1917 exhibition, but it was not unusual for him to submit works several years after they had been completed.

68 All of Bock's sculpture for the home was removed and is now lost or destroyed. The present occupant knows nothing of the sculpture, but over twenty years ago Mrs. Skinner discovered that the fountain had been demolished.



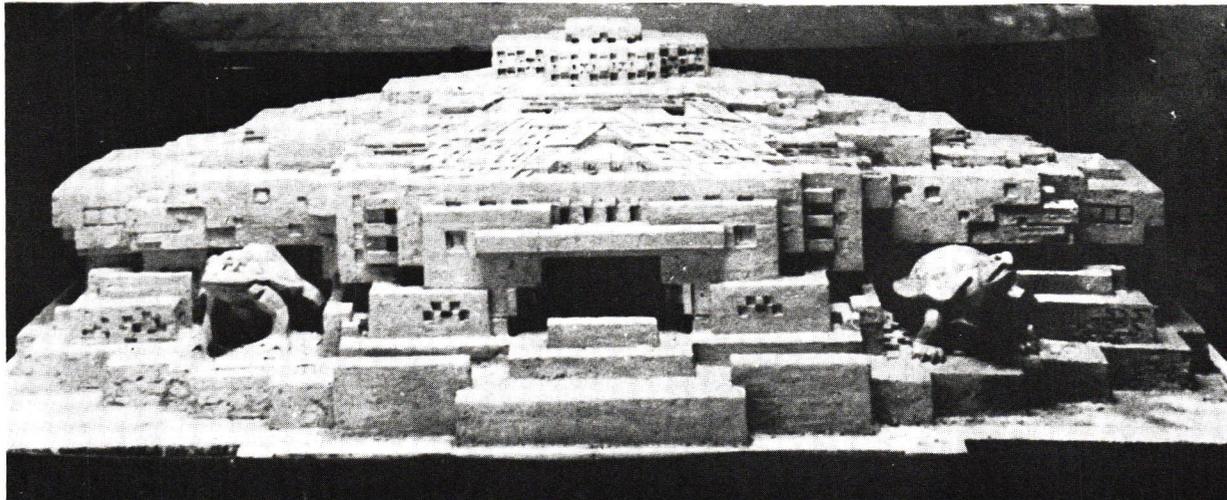
*The fountain of the J. Fletcher Skinner house was destroyed long ago. The architect of the house at 605 Linden Avenue, Oak Park, was Charles E. White, Jr. Bock photo.*

The exterior sculpture was a study in symmetry, the rectangular pool having identical rectilinear forms at the four corners, two heads atop small shafts, one on either side of the pool, and the central architectonic form from which a vertical spray of water was emitted. The fountain structure, whose delightful humor was supplied by the presence of the frog and turtle emerging from their "home", was undoubtedly modelled after a pre-Columbian temple one of the first instances in the Chicago School of an interest in Mayan architecture. The form of a head atop a shaft had not been seen before

*The central sculpture of the Skinner house fountain was undoubtedly influenced by a pre-Columbian temple. Humorous touches were provided by the frog and turtle. Bock photo.*



*This head for the Skinner fountain Oak Park predates the work at Midway Gardens by about three years. The similarity between this work and Iannelli's figures is remarkable. Bock Photo.*



in Bock's work, but during the remaining years he would produce several versions of this neoclassical herm. When the models were completed, the sculptures for the fountain were perhaps cast in cement and placed at the house.<sup>69</sup> The noted landscape architect, Jens Jensen, who was also employed at the Skinner house, thought Bock's fountain was a magnificent accomplishment.<sup>70</sup> The form of the rectangular panel above the aperture of the fireplace was very different from the exterior fountain, for the relief contained two contemplative figures between which was a tripod altar. The composition was static in the neoclassical manner and contrasted sharply with the more innovative pool and fountain.

During these years Bock also became a friend of architect William Gray Purcell prior to Purcell's partnership with George Grant Elmslie. Purcell said,

Richard Bock was sculptor to Louis Sullivan on the Garrick Theater, Chicago — 1891 — and many other buildings — to Frank Lloyd Wright for 30 years — to Purcell and Elmslie, beginning in 1909 — and in 1928 I was instrumental in securing his placement as head of sculpture — U. of Oregon.<sup>71</sup>

The first known project for which Bock was hired by Purcell was a sculpture for Purcell's own new home in Minneapolis in 1913.<sup>72</sup> At the end of the living room was a projecting triangular bookcase on which the architect wanted to place a piece of sculpture. Bock's first suggestion of a small animal was rejected, for it did not fit the projection. The architect and sculptor finally agreed upon a work entitled *Nils on His Goose* that was to be based upon drawings taken from illustrations in Selma Lagerlof's *The Adventures of Nils*.<sup>73</sup> After making several

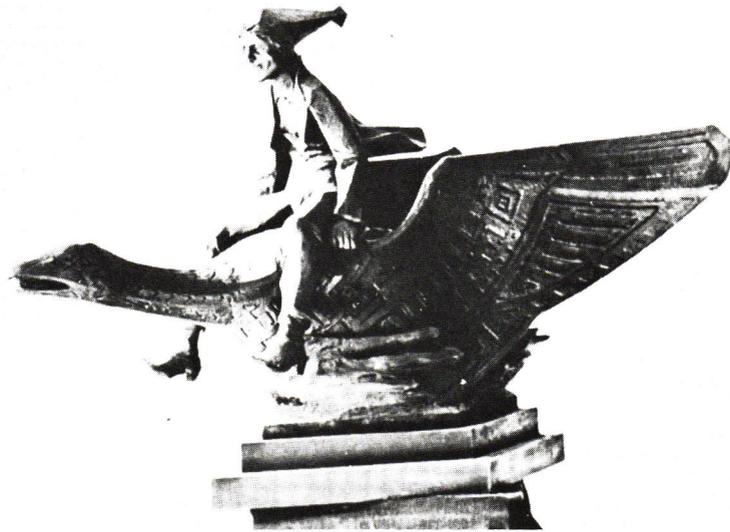
69 The Skinner fountain is evidence that Bock modelled a work based on a pre-Columbian prototype at about the same time Wright produced a building of similar origin. Bock believed that he himself was responsible for the interest in pre-Columbian architecture that Wright and his associates demonstrated during these years; however, there is no conclusive proof as to which of these men first discovered and appreciated pre-Columbian art, but Bock is certainly one of those who must be considered.

70 Bock, *op. cit.*, chapter XIV, p. 3.

71 Notes from William Gray Purcell to the J. Malcolm Smith family, undated papers (probably written c. 1962).

72 Bock's sculptures are no longer at the Purcell residence.

73 The original edition of Selma Lagerlof's *The Adventures of Nils* was in Swedish and was published in 1906. John Bauer did all of the illustrations, but only two were chosen by Miss Lagerlof. One of the first English editions appeared in 1917, with several drawings by H. Hart. The author was unable to find the original Swedish edition which Bock must have used. Bock's freehand drawings of Nils are still extant and in the possession of his children.



*Nils on His Goose* for the home of William Gray Purcell in Minneapolis. The original plaster model by Bock is in storage in California. Bock photo.

pages of sketches, Bock chose one of the book's illustrations depicting the boy Nils astride a flying goose, Bock's drawing being a free-hand copy. The sculpture was dependent upon the forms in the drawing, but it was more angular and decorative than either the book illustration or his own sketch. A unique kind of surface decoration appeared on the sculpture. The base and even the triangular form of the bird with its outstretched wings were successful solutions for the sculpture which Purcell wanted for the difficult triangular setting. The sculpture was perhaps at the house only a very short time when it was damaged and removed, but the original house plan by Purcell indicates that *Nils on His Goose* was indeed intended for the bookcase projection on which is superimposed a figure and a bird with wings extended. As was typical of Bock (and Frank Lloyd Wright) a quotation was included, this example being taken from the Lagerlof chapter entitled "In Rainy Weather" and carved on the base: "It was a big, thick mist moved northward briskly, and followed close upon the geese."

The fate of *Nils on His Goose* is not clear,<sup>74</sup> but the architect had a second casting made for a Purcell house in Portland, Oregon.<sup>75</sup> This work also was

74 Bock believed that Purcell had taken the sculpture with him to Philadelphia in 1917, where the sculpture was smashed. This is probably not correct. In the January, 1915, issue of the *Western Architect*, plates seven and eight, there were two illustrations of the Purcell house showing the bookcase projection. There was no sculpture of *Nils*. In its place was a small *Pan*, one of several versions which Bock had done. William Gray Purcell never revealed what had happened to the original *Nils* but remained enthusiastic about the sculpture and considered it one of Bock's masterpieces.

75 The house in Portland at 2649 S.W. Georgian Place is extant, and the sculpture is in situ. The residence was built

placed on a triangular projection, in this instance consisting of a ledge above a fireplace rather than a bookcase. Its setting in the Purcell-Smith house in Portland is even more striking than in the original Minneapolis environment because the sculpture creates a dynamic force in contrast to the wall surface behind it.<sup>76</sup> Near the end of his life Purcell commented on the sculpture:

He has been on lend-lease through many changes of ownership. . . . As the statue was made by Richard Bock, in that place [above the fireplace] there is no thought of retrieving it for another purpose — It should remain there. It is a fine work by a distinguished man.<sup>77</sup>

Between the dates of the original *Nils* and the second casting about 1921, Purcell commissioned Bock to do a small fountain for the Charles A. Purcell residence in River Forest. This was done about 1918. Bock made a full-scale model, and the work was cast in terra cotta.<sup>78</sup> Purely decorative in character, the fountain project involved no figures and consisted of a round sunken pool, in the center of which was a gently tapered pillar topped by a small cornice. On each side of the shaft was a thin vertical strip of ornament and a stylized flower. It was an extremely simple composition, but it added much to the environment of the house.

About 1916 Bock was approached by another Chicago School architect, William Drummond, and asked to design a sculpture for Drummond's new Riverside Golf Club in North Riverside, Illinois.<sup>79</sup> Bock complied and modelled several versions of *The Golf Bug*, depicting a seated Pan holding a golf ball with a golf bag and clubs beside him.<sup>80</sup> The body of the figure was modelled in cubistic forms while the base was covered by geometric surface

about 1920. After living there for several years about 1933, Purcell sold the house because of ill health but left the sculpture in its original location. Notes from William Gray Purcell to the J. Malcolm Smith family, undated papers (probably written c. 1963).

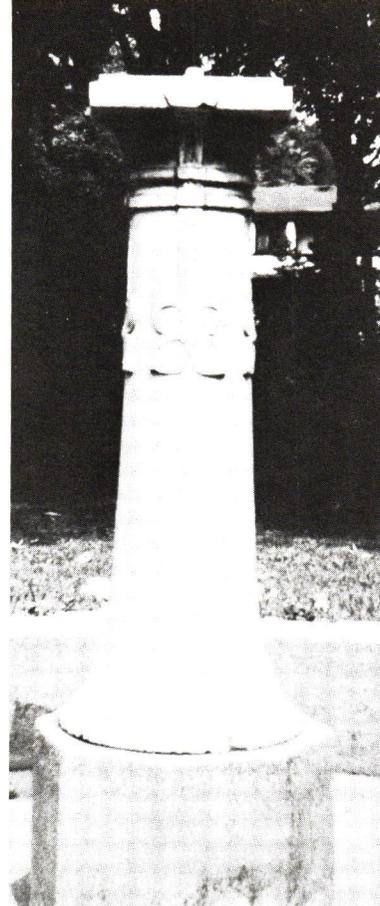
76 The *Nils* sculpture is a large work in terra cotta and measures thirty-three inches high by fifty-one inches in wingspread.

77 Notes from William Gray Purcell to the J. Malcolm Smith family, undated papers (probably written c. 1963.)

78 Charles A. Purcell was a relative of William Gray Purcell. The home was built in 1909. A general remodelling consisting of additional leaded glass windows and decorative woodwork was made in 1914. The house is maintained in nearly original condition.

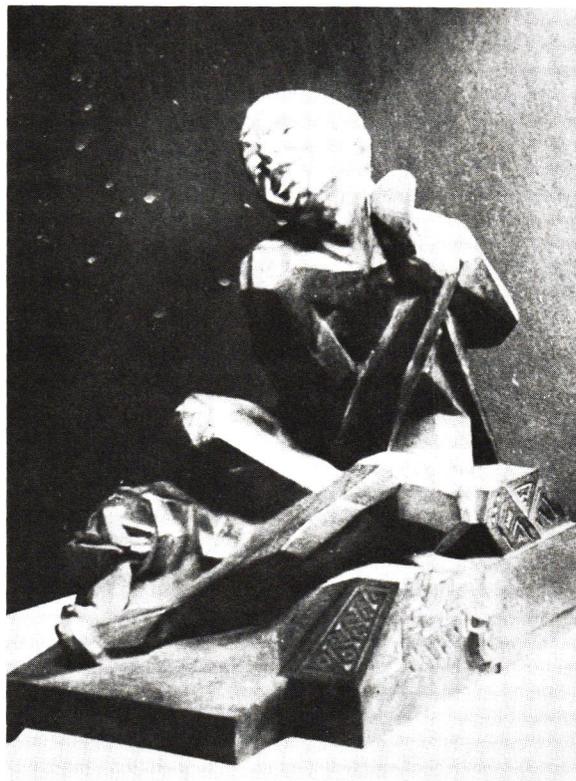
79 The Riverside Golf Club on Des Plaines Avenue in North Riverside is extant but in poor condition.

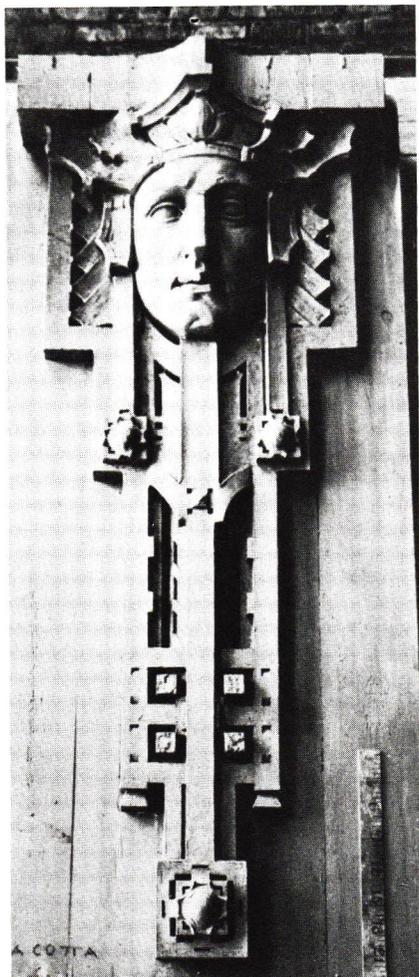
80 Bock called the *Pan* sculpture a panel, a mistake unless he executed another sculpture about which nothing is known. Bock, *op. cit.*, chapter XIV, p. 18. There were at least two plaster versions of *The Golf Bug*.



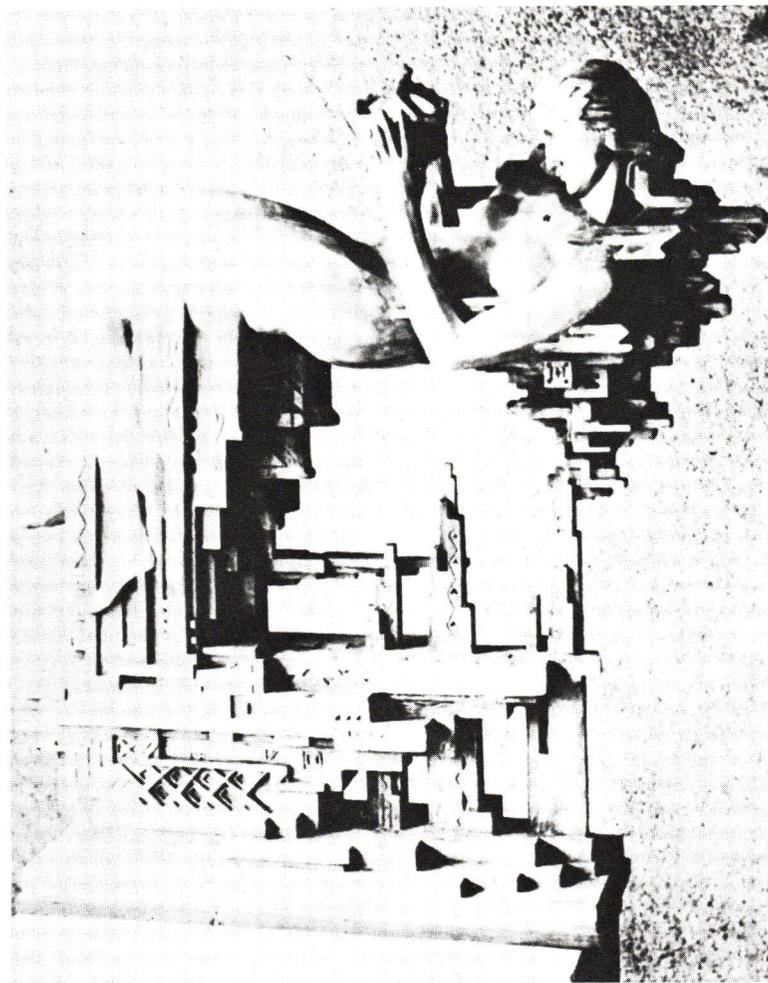
*Bock's fountain for the Charles A. Purcell house at 628 Bonnie Brae Street in River Forest is still extant in the back yard of the home.*

*The original terra cotta sculpture for the Riverside Golf Club is lost, but a plaster cast is in the possession of the author.*





*Decorative head for the Devoe and Reynolds Paint Building of Chicago, c. 1911-1912. The sculpture is now lost. Bock photo.*



*The Lure of the Rhinegold was one of a series of works that Bock did for his own amusement and enjoyment. A finished model was never commissioned. Bock photo.*

embellishments similar to those of *Nils on His Goose*. The work was cast in cement and, according to Bock, was partially covered by an iridescent glass mosaic.<sup>81</sup> Even for such abstracted works, Bock continued to rely upon the live model, the artist's son Thor serving as the model for Pan.

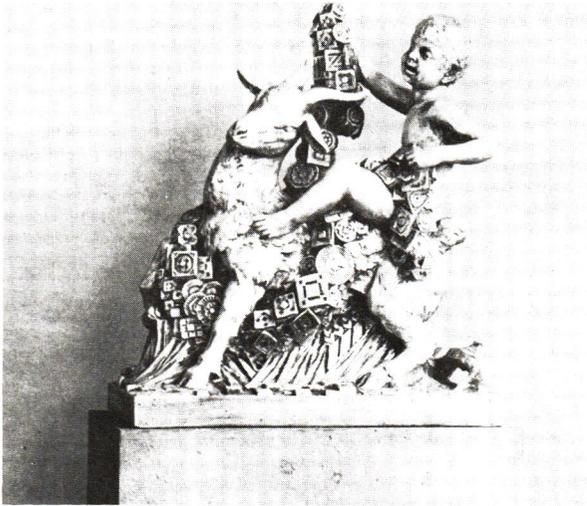
Stylized and simple, the sculptures that Bock executed for the architects of the Chicago School were mostly of light-hearted character and were sometimes intentionally humorous, the frogs and turtles of the Skinner fountain being a delight to children as was the *Nils on His Goose* depicting an event from a children's story.<sup>82</sup> These works were in contrast to the sombre feeling and purely ornamen-

81 Bock, *ibid.*

82 Bock's "Autobiography" continually mentions his love for all living things, and his home was a virtual fairyland where many kinds of household items consisted of carved gnome figures. Beside the entrance Bock even converted a tree stump into a monumental toadstool. Later in life he wrote "The Golden Bear," an epic children's story, and illustrated the text with drawings.

tal function of much of Bock's later sculpture for Frank Lloyd Wright, who demanded works that were subservient to his architectural ideals. The architects of the Chicago School, however, were free souls interested in an integral statement of architecture and art, but who were not under the kind of inner pressure to produce the all-encompassing projects that Wright always felt. Their statements were therefore not as pretentious as Wright's, but neither were they as powerful.

After having been employed by Wright and the various architects of the Chicago School Bock sporadically continued to model small plaster works in the same idiom, but few of these were ever known or commissioned for casting in permanent materials. For the most part they remained in Bock's studio and collected dust. One of the most striking sculptures was *The Lure of the Rhinegold*, a nebulous figure supported by geometric forms and a work that rivaled the ornamental qualities of the Midway Gardens panel. The subject of the sculpture con-



*In this later work of a child and goat the ornament became more profuse and less rigid in the stacking of forms. Bock photo.*

cerned the Wagnerian opera in which Alberich forms a magical ring of gold taken from the Rhine.

In the year 1920 when Bock had reached the age of fifty-five his work with Frank Lloyd Wright and the architects of the Chicago School was over, but he continued to function as a sculptor for another twenty years.

Much of the time he worked on architectural sculpture for local Chicago architects and several projects involved funerary monuments.<sup>83</sup> He also executed several portraits before he accepted a professorship at the University of Oregon at Eugene where he remained for three years, teaching and executing sculpture projects for the college and nearby cities. In 1932 he returned to his home in River Forest, then to California where he died in 1949.

Unquestionably, Bock was an important sculptor on the American scene at the turn of the century and perhaps might have become one of the noted sculptors of America, but such was not the case. His downfall, or his success, depending upon the point of view, was that he did not remain an independent sculptor during the mature years of his career but rather chose to associate with a group of original and avantgarde architects, who for many years required abstracted or severely stylized sculpture that was sympathetic yet subordinate to their architecture. Anonymity was the price he was forced to

<sup>83</sup> Most of the later architectural sculpture has been lost or destroyed. Several cemetery monuments are still extant in the Chicago area: Woltersdorf family monument, Forest Home Cemetery, Forest Park; the Hippach Memorial Chapel, Chapel Hill Gardens West, Villa Park; the Lucius Fisher Columbarium, Graceland Cemetery, Chicago. For details of all the late work see Hallmark, *op. cit.*, chapter XI, pp. 135-157.

pay for working with these men.

It is highly unlikely that Richard Bock was aware of the consequences of working with Louis Sullivan, Frank Lloyd Wright, and the architects of the Chicago School when he was first hired by Sullivan for the Schiller Building lunettes because, although Sullivan was an original thinker, highly independent, stubborn, proud, and demanding, there was no hint that he would attempt to change the style of Bock's sculpture. The Schiller lunettes remained a Beaux Arts convention. When Wright first hired him in 1895, Bock had no reason to worry about future changes, for the works were still restrained in the Sullivanian manner. The Heller house frieze, however, forecast things to come. By 1903 Wright's thinking on sculpture had matured, and a change in Bock's style was required. Bock readily complied, partly because he liked Wright and his original ideas, and partly because the employment was good and the projects important, but he did not fully understand or appreciate the originality of his own sculptural statements.

The work for the other architects of the Chicago School was not as impressive as that for Wright, but it better reflected the joyous personality of the sculptor. The tragedy of Bock's life is that these architects did not regularly employ him. Had they done so, he would have been able to produce a synthesis of abstract pattern and sculpture of humorous warmth that might have filled a void in the impersonality of architecture, and in turn he would not have had to resort to several of the late works in which he simply copied nature or made a half-hearted neoclassical gesture.

The sculpture for Frank Lloyd Wright must be considered the most important of Bock's career as most of the other projects were too traditional and lacked a personal statement or else they were too isolated in his life to be of vast significance. His contribution to Wright's basic ideas cannot be underestimated, for the architect's sculptures might all have resembled those for the Imperial Hotel or even been less pleasing. Neither can the importance of Bock as the source for the circle motif that appeared in the Larkin Building globes, the Dana house fountain, and the Mason City bank figures be overlooked. Bock brought his neoclassicism and added it to the architect's geometry, thus providing a series of works that might truly be called the result of a collaboration. Had Bock not been available, the sculptures might never have taken the present form or perhaps might never have been made at all. Without Wright's influence, Bock would probably never have deviated from his Beaux Art-neoclassical formulas.

## Letters to the Editors

Sirs:

I would . . . like to point out an error of omission on the "From the Editors" page of the issue concerning the work of William Le Baron Jenney.

There are *two* successor firms today from Major Jenney's office. They are Jensen & Halstead and McClurg/Shoemaker. The two formed when the partnership of Jensen, McClurg & Halstead dissolved in 1953. As an employee of McClurg/Shoemaker, I would like to point this out.

Sincerely,  
Mrs. Sean P. O'Gara

*The editors thank Mrs. O'Gara for her sharp eye. We did not know this.*

Sirs:

Many readers of *The Prairie School Review* must have rejoiced that Silsbee had gained a researcher to evaluate his practice spanning fifteen years in Chicago, but must have lamented, as I did, that his ten years in New York State were ignored. His formative years might have proved equally interesting especially as he seems to have been well connected.

Browsing through the Andrew Dickson White Collection in the Cornell University Archives, I came across several letters between Silsbee and that noteworthy first president of Cornell. On June 30, 1876, for example, Silsbee was having trouble with a builder named Moore "over your building . . ." (not a structure on the Cornell campus). Silsbee was also grateful to White and expressed himself appropriately: "As after your kindness on my behalf you will be glad to learn that I have been fortunate enough to secure the Albany Church." (February 26, 1879) White also obliged with a reference when "Some gentlemen in Chicago have talked with my partner about building a bank building there." (January 22, 1883) In another letter to White on May 14, 1883, Silsbee was still using letter headed notepaper with his address as Syracuse, Chicago and another office in Buffalo! The two met in Syracuse during July, 1884, and during August of that year Silsbee had "further suggestions about a proposed building."

White had considerable esteem for Silsbee who was offered a professorship at Cornell to head a new department of architecture. It was only after Silsbee declined that Charles Babcock, son-in-law of Richard Upjohn, was appointed and subsequently built several structures on the campus.

Miss Sorrell gave the impression that Silsbee

uprooted himself from New York State when he moved to Chicago. This could quite well be the case, but further research might well prove interesting.

Lawrence Wodehouse  
School of Architecture  
Pratt Institute

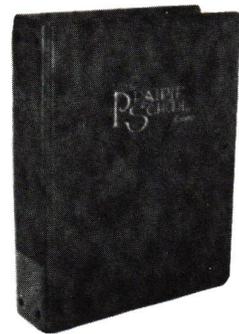
## Preview

The third quarter issue of Volume VIII of *The Prairie School Review* will have as its major article the story of the development of Castlecrag in Australia by Professor D. L. Johnson of Washington State University.

We also expect to publish an article length review of the new edition of Frank Lloyd Wright's only book on Louis Sullivan, *Genius and the Mobacracy*. If space permits, several short reviews will also be included.

Contributors are asked to write for our style manual "Notes for Contributors" as noted in Volume VII, Number 2.

Handsome and durable library type binders for your copies of *The Prairie School Review*. Binders are covered in brown leatherette with gold stampings on the cover and backbone. Single copies can be easily removed if desired.



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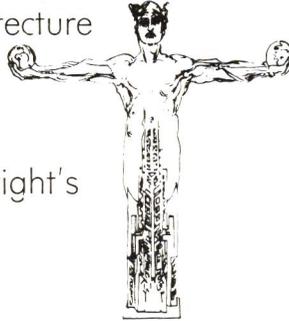
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The Prairie School,  
Domestic Architecture  
of Chicago



Frank Lloyd Wright's  
Early Works

Sullivan's Owatonna Bank  
and  
Small Banks in Small Towns

We have made three sets of color transparencies on the above subjects. Each set has eighty slides and a text listing and describing each slide. The photographs are recently taken and have excellent color. We do not repeat photographs from one set to another.

The Prairie School has newly come to be understood as very important to twentieth century architecture. In the first set, therefore, we have emphasized the work of Walter Burley Griffin, Barry Byrne, George W. Maher, and Purcell and Elmslie, while including works of Frank Lloyd Wright and Louis Sullivan as demonstrations of influence. Many of the works in this set, including some of Wright's, have never before been published.

The second set is a chronological display of Wright's major buildings from 1889 to 1917. Each house is shown in full, and in many cases photographs are also included of such details as leaded glass windows, sculpture, friezes, and overhanging eaves.

Louis Sullivan's great Owatonna bank is thoroughly explored in the third set, revealing in brilliant color the recent restoration of the interior. Hugh Morrison has said in this regard: "As in all of Sullivan's later buildings, only a partial impression of the beauty of both exterior and interior can be obtained from photographs, since the effect of the original depends so largely on color." This set also includes other banks by Sullivan and banks by Frank Lloyd Wright and Purcell and Elmslie. The set ends with Purcell and Elmslie's impressive bank at Winona, Minnesota.

\$150.00 for each set ordered.

\*Hugh Morrison, *Louis Sullivan, Prophet of Modern Architecture*, page 208, W. W. Norton Company, New York, 1935.

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