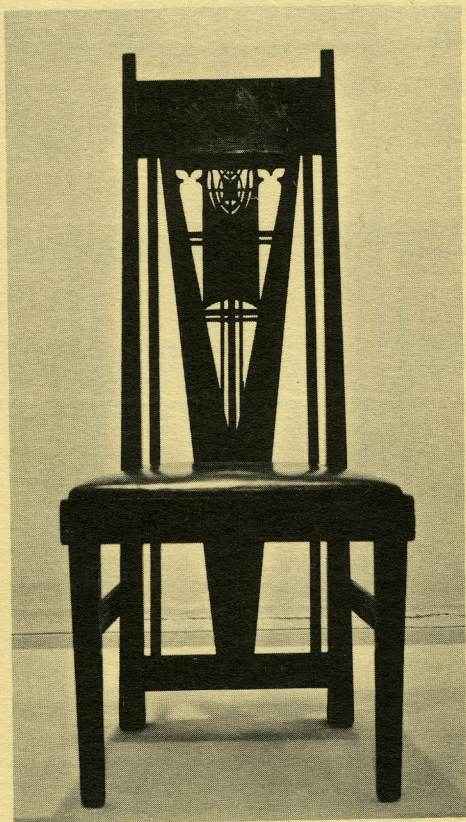


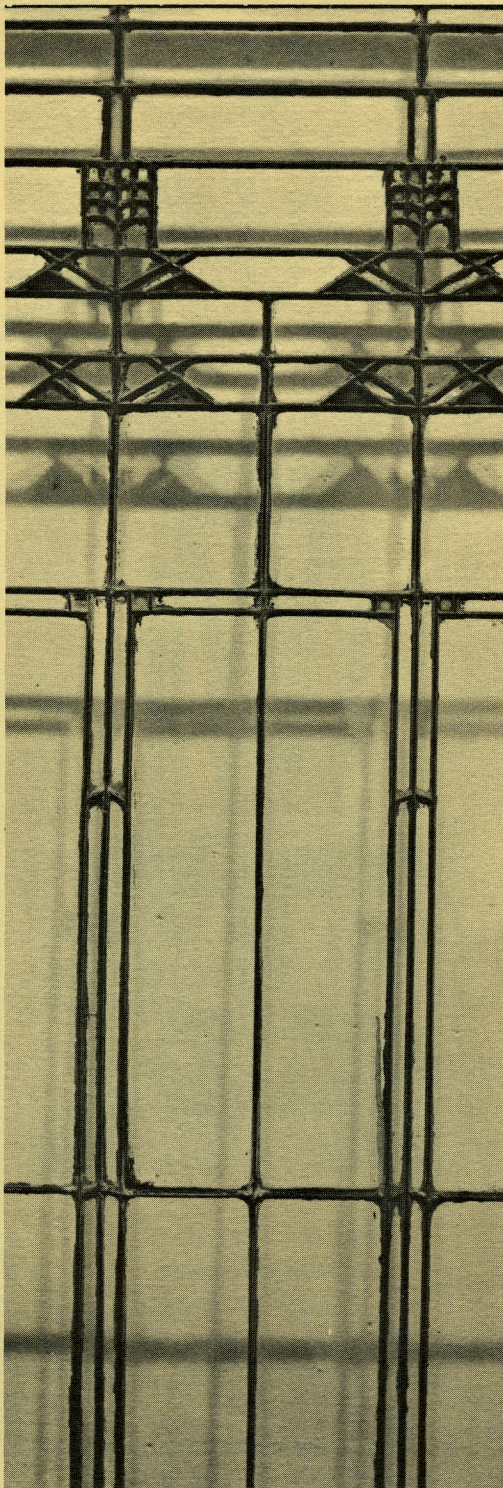
PRAIRIE SCHOOL FURNITURE



Frank Lloyd Wright
George Elmslie
George W. Maher

April 25 through May 27, 1972

The Renaissance Society
at the University of Chicago



Checklist

Designed by
FRANK LLOYD WRIGHT
(1867 - 1959)

1. **BALUSTER.**
Terracotta, 1894. From the Robert W. Roloson houses, 3213-3218 Calumet Avenue, Chicago. Lent by The Art Institute of Chicago, gift of The Antiquarian Society.
2. **PAIR OF TILES.**
Terracotta, 1895. From the Francis Apartments, 4304 Forrestville Avenue, Chicago. Lent by Mr. Tim Samuelson, Chicago.
3. **VENTILATOR GRILLE**
Cast iron, 1895. From the Francis Apartments, 4304 Forrestville Avenue, Chicago. Lent by The Art Institute of Chicago, gift of The Antiquarian Society through the Mrs. Robert Hixon Glore Fund.
4. **URN**
Copper, 1899. From the Edward C. Waller house, (remodeled by Wright) Auvergne Place, River Forest, Illinois. Lent by Marilyn and Wilbert Hasbrouck, Palos Park, Illinois.
5. **DINING TABLE**
Oak, 1902. From the William G. Fricke house, 540 Fair Oaks Avenue, Oak Park, Illinois. Lent anonymously.
6. **WINDOW**
"Tree of Life" motif, leaded glass, 1904. From the Darwin D. Martin house, 125 Jewett Parkway, Buffalo, New York (demolished). Lent by The Art Institute of Chicago, gift of Mrs. Philip K. Wrigley, through The Antiquarian Society.
7. **LIBRARY TABLE**
Oak, 1908. From the Ray W. Evans house, 9914 Longwood Drive, Chicago. Lent by The Art Institute of Chicago, gift of Mr. and Mrs. F. M. Fahrenwald.
8. **ARM CHAIR**
Oak, 1908. From the Ray W. Evans house, 9914 Longwood Drive, Chicago. Lent by The Art Institute of Chicago, gift of Mr. and Mrs. F. M. Fahrenwald.
9. **WINDOW**
Leaded glass, 1908. From the Ray W. Evans house, 9914 Longwood Drive, Chicago. Lent by The Art Institute of Chicago, gift of Mr. and Mrs. F. M. Fahrenwald.
10. **SIDE CHAIR**
Oak, 1909. From the dining room suite designed for the Frederick C. Robie house, 5757 S. Woodlawn Avenue, Chicago.

all of the Prairie School architects had either the stamina or powers of persuasion that Wright possessed, none of them could match Wright in the sheer quantity of his production. Two of the more successful in this respect were George Elmslie (of the firm Purcell, Feick and Elmslie; later Purcell and Elmslie) and George Maher. They, with Wright, had known each other as students during the late eighties in the architectural office of Joseph Lyman Silsbee, a gifted designer working in the various styles — shingle, Queen Anne, Richardsonian, etc. — associated with the American Picturesque movement. Maher had gone on his own in 1888 but both Wright and Elmslie were first to have direct contact with the most original American architect of the time, Louis Sullivan, before beginning their own independent practices. Wright served as Sullivan's chief draftsman from 1888—1893 and Elmslie from 1893—1909.

It is this interesting interwoven relationship between Wright, Maher, and Elmslie, together with their relatively large production of furniture and furnishings when compared with the output of other Prairie School architects, that was behind the decision to concentrate on their works in the present exhibition. The designs of Maher, who opened his office without first having worked for Sullivan are, as one would expect, somewhat distant stylistically from the furnishings of either Wright or Elmslie. On the other hand, it is obvious that Maher was striving for originality just as much as was Wright and Elmslie and in that sense his work relates directly to theirs.

Furthermore, because all three founded much of their decorative details — at least in the early works of each — on a stylization of plants and flowers, their works seem frequently to resemble each other at least in some modest degree. The designs of Elmslie and Wright are much more intimately related because of their common background. Especially, one should note their similar use of the straight line, the right angle, and the smooth surface emphasizing geometric shape all of which they originally learned from Sullivan.

This exhibition will certainly raise more questions than it could ever answer. For example, was Wright or Maher or Elmslie solely responsible for the designs of furn-

ishings for their houses or was there a collaboration and exchange of designs among them? What is the relationship of the Prairie School architects' belief in a unified conception of architecture and furnishings with William Morris and the English Aesthetic Movement or the American Arts and Crafts Movement? What is the present location of furnishings, known from photographs, which seem to have disappeared. It is hoped that this exhibition will help to create a greater appreciation and awareness of a much neglected but essential part of the American artistic achievement.

LENDERS TO THE EXHIBITION

Mr. and Mrs. Julius Jay Abler, Libertyville, Illinois
 Alpha of Wisconsin, Sigma Phi, Madison, Wisconsin
 The Art Institute of Chicago
 Mr. and Mrs. Ted Bloch, Glencoe, Illinois
 The Chicago School of Architecture Foundation, Glessner House
 Mrs. Martha Field, Chicago
 Marilyn and Wilbert Hasbrouck, Palos Park, Illinois
 B. C. Holland Gallery, Chicago
 Mr. Larry Kenny, Chicago
 Mr. Herbert Kessler, Chicago
 Mr. and Mrs. Walter A. Netsch, Chicago
 Park District of Oak Park, Illinois
 Mr. Tim Samuelson, Chicago
 St. Louis Art Museum, St. Louis, Missouri
 The University of Chicago, Adlai Stevenson Institute
 Mr. John Vinci, Chicago

The Renaissance Society is particularly grateful to a number of people who have helped it to realize the exhibition. David A. Hanks, Assistant Curator of American Decorative Arts at the Art Institute of Chicago, has been more than generous with his advice, his knowledge of pieces from the collections of the Art Institute. Paul Sprague, Assistant Professor, University of Chicago, has cooperated in coordinating our activities with those of the Department of Art History, where he is giving a course in Prairie School architecture. John Vinci and Larry Kenny are responsible for the installation of the exhibition. Melissa Muttet and Marian Bliss have helped to prepare labels for each piece. Helene Kopald has been especially helpful in keeping the many details of organization in good order.

Katharine L. Keefe, *Director of Exhibitions*

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10. **SIDE CHAIR**
Oak, 1909. From the dining room suite designed for the Frederick C. Robie house, 5757 S. Woodlawn Avenue, Chicago.

Lent by The University of Chicago, Adlai Stevenson Institute, courtesy of The Chicago School of Architecture Foundation, Glessner House, Chicago.

11. **SIDE CHAIR.**
Oak, about 1904. From the Frederick C. Robie house, 5757 S. Woodlawn Avenue, Chicago. Lent by The University of Chicago, Adlai Stevenson Institute.
12. **SIDE CHAIR**
Oak, 1908. From the Avery Coonley house, 300 Scottswood Road, Riverside, Illinois. Lent by The Art Institute of Chicago, gift of Mr. and Mrs. Gerald Lowenthal.

The smaller scale of this piece suggests that it was, perhaps, a child's chair.
13. **TWO WINDOWS**
Leaded glass, 1912. From the Avery Coonley playhouse, 350 Fairbanks Road, Riverside, Illinois. Lent by the B. C. Holland Gallery, Chicago.
14. **WINDOW**
Leaded glass, 1912. From the Avery Coonley playhouse, 350 Fairbanks Road, Riverside, Illinois. Lent by Mr. and Mrs. Walter A. Netsch, Chicago.
15. **WINDOW**
Leaded glass, 1912. From the Avery Coonley playhouse, 350 Fairbanks Road, Riverside, Illinois. Lent by Mr. John Vinci, Chicago.
16. **PAIR OF FLOOR LAMPS**
Oak and, originally, probably oiled paper, now fiberglass covered with silk; design 1911, execution 1915. From the Sherman M. Booth house, Ravine Bluffs, 265 Sylvan Road, Glencoe, Illinois. Lent by Mr. and Mrs. Ted Bloch, Glencoe.
17. **WALL LANTERN**
Hardwood, 1912. From the Sherman M. Booth house, Ravine Bluffs, 265 Sylvan Road, Glencoe, Illinois. Lent by Mr. and Mrs. Julius Jay Abler, Libertyville, Illinois.
18. **PAIR OF CANDLESTICKS**
Bronze, 1913. Probably from the Harry S. Adams house, 710 Augusta Street, Oak Park, Illinois. Lent by Mr. Tim Samuelson, Chicago.

Designed by
GEORGE W. MAHER
(1864 – 1926)

1. **SIDE CHAIR**
Mahogany, 1897. From the John Farson house, 217 Home Avenue, Oak Park, Illinois. Lent by the Park District of Oak Park, Oak Park, Illinois.

2. **SECTION OF A PORTIERE**
"Thistle" motif, velvet with thistle design applied in satin damask held in place with machine embroidery, 1901. From the James A. Patten house, Ridge Avenue, Evanston, Illinois (demolished).
Lent by The St. Louis Art Museum, St. Louis, Missouri.

3. **SIDE CHAIR**
Oak, 1906-1908. From the Earnest J. Magerstadt house, 4930 South Greenwood Avenue, Chicago.
Lent by Mrs. Martha Field, Chicago.

4. **DRAFTING TABLE**
From George W. Maher's own home, 424 Warwick Road, Kenilworth, Illinois
Lent by Miss Violet Wyld, courtesy of The Chicago School of Architecture Foundation, Glessner House, Chicago.

5. **TABLE LAMP**
Bronze.
Lent by The Chicago School of Architecture Foundation, Glessner House, Chicago.

**Designed by
GEORGE GRANT ELSMLIE
(1871 - 1952)**

(Of the firms, Adler and Sullivan (1888-1909), Purcell, Feick and Elmslie, (1909-1913), Purcell and Elmslie, (1913-1922).

1. **SIDE CHAIR**
Oak, 1909. From the Harold C. Bradley house, Madison, Wisconsin.
Lent by Alpha of Wisconsin, Sigma Phi, Madison, Wisconsin.
2. **DOOR PLATE**
Bronze, 1909. From the Harold C. Bradley house, Madison, Wisconsin.
Lent by Alpha of Wisconsin, Sigma Phi, Madison, Wisconsin.
3. **TALL CLOCK**
Mahogany, satinwood and brass, 1912. From the Henry B. Babson house, Riverside, Illinois (demolished).
Lent by the Art Institute of Chicago, gift of Mrs. Theodore Tieken.
4. **PAIR OF LIGHT FIXTURES**
Painted brass, 1912. From the Henry B. Babson house, Riverside, Illinois (demolished).
Lent by The Art Institute of Chicago, gift of Quigg E. Lewis.
5. **PAIR OF ANDIRONS**
Bronze, 1912. From the Henry B. Babson house, Riverside, Illinois (demolished).
Lent by The Art Institute of Chicago, gift of Mrs. George A. Harvey.
6. **WINDOW**
Leaded glass, 1912. From the Henry B. Babson house, Riverside, Illinois (demolished).
Lent by Mr. Larry Kenny, Chicago.

7. **WICKET**
Bronze, 1917-1924. From the First National Bank, Adams, Minnesota.
Lent by Marilyn and Wilbert Hasbrouck, Palos Park, Illinois.

**Designed by
LOUIS H. SULLIVAN
(1856 - 1924)**

1. **DOOR PLATE**
Brass, about 1888-1889.
Lent by Marilyn and Wilbert Hasbrouck, Palos Park, Illinois.
2. **DOOR PLATE**
Cast iron, 1891. From the Wainwright Building, St. Louis, Missouri.
Lent by Mr. Herbert Kessler, Chicago.
3. **DOOR PLATE**
Cast Iron, 1892-1893. From the Union Trust Building, St. Louis, Missouri.
Lent by Marilyn and Wilbert Hasbrouck, Palos Park, Illinois.
4. **DOOR PLATE**
Cast iron, 1894-1896. From the Guaranty Building, Buffalo, New York.
Lent by Marilyn and Wilbert Hasbrouck, Palos Park, Illinois.

**Designed by
WALTER BURLY GRIFFIN
(1876 - 1937)**

1. **WINDOW**
Wood and glass, 1908. From the J. Benjamin Moulton house, 1328 Sherwin Avenue, Chicago.
Lent by Mr. Tim Samuelson, Chicago.

Note: Although Griffin is of great importance, he is represented by only one piece since much of his furniture was designed to be built into the house.

**Designed by
GUSTAV STICKLEY
(1858 - 1942)**

1. **SIDE CHAIR**
Oak, 1905. This piece is illustrated in the *Craftsman* magazine, 1905.
Lent anonymously.

Note: A prominent furniture manufacturer and editor of the influential Craftsman magazine, Stickley is included here because of his influence in encouraging taste in America for the English Arts and Crafts Movement. Characteristically more blocky and angular, Stickley's furniture designs were of some influence on Prairie School architects.