

THE GRIFFIN NEWSLETTER

PUBLISHED BY THE WALTER BURLEY GRIFFIN SOCIETY OF AMERICA

Spring/Fall 2021
Vol. 22 no. 1-2
ISSN: 1542-0884

**Walter Burley Griffin
Society of America**
1152 Center Drive
St. Louis, MO 63117

Website: www.WBGriffinSociety.org
Email: info@WBGriffinSociety.org

Society President
Peter Burley Griffin

Board of Directors

Peggy L. Bang
Griffin Homeowner, Mason City, IA
Rich H. Berry
Griffin Homeowner, Edwardsville, IL
Kathleen Cummings
Architectural Historian, Chicago, IL
Eleanor E. Grumman
Chicago, IL
Tom Hagensick
Architect, Seattle, WA
Meg Kindelin
*President of Johnson Lasky
Kindelin Architects, Chicago, IL*
Paul Kruty
*Prof. Emeritus of Architectural History
University of Illinois at
Urbana-Champaign*
Tannys Langdon, AIA
*Langdon Associates, LLC Architects
Griffin Homeowner, Chicago, IL*
Rachel Leibowitz
*State University of New York
at Syracuse, NY*
Mati Maldre
*Prof. Emeritus of Art/Photography
Chicago State University
Griffin Homeowner, Chicago, IL*
Jon S. Pohl, AIA
Sarasota, FL
Anthony Rubano
*Illinois Historic Preservation Agency
Springfield, IL*
George Shutack
Wayne, IL
Mary K. Woolever
*Art & Architecture Archivist
Art Institute of Chicago, retired*

Honorary Director

Akky van Ogtrap
*President of the Walter Burley Griffin
Society, Inc., Sydney, Australia*

Editor: Paul Kruty
pkruty@illinois.edu

Designer: George Shutack

Please email news items to the
editor.

TWENTY-FIRST ANNUAL MEETING

SATURDAY 7 MAY 2022

ELMHURST, ILLINOIS

We have a date and a meeting! We have resurrected the cancelled 2020 program, centering the Saturday events around the Griffin family's hometown of Elmhurst, Illinois. We have secured a classroom at Elmhurst University for the morning session of lectures and have confirmations for touring the Griffin and Wright houses in Elmhurst in the afternoon, with additions in the offing. Details will be available in the next newsletter and on-line early next year. We will require masks and vaccinations and whatever further precautions the situation requires five months from now. The date, the only one possible for a variety of reasons, is a bit early compared with our past meetings, but it should be a beautiful, cool, early spring day. Mark your calendars. The Griffin Society is back!

MEMBERSHIP RENEWALS

Please, please renew your Griffin Society membership if you haven't done so this year. The past year's absence of a spring meeting following the cancellation of 2020's meeting has had the effect of delaying renewals for many of our members. We have never raised our basic dues of \$25 and yet have been able to host the meetings and newsletters as well as sponsor publications and preservation projects. But we do need our members to renew to continue making these things possible. Thanks so very, very much.

SOLID ROCK: A TRAGEDY IN THE MAKING

As this newsletter is being delivered, the William F. Tempel house, Solid Rock, at 82 Essex Road in Winnetka is still standing. But that appears only to be temporary. During the past nine months, the Society has worked to help search for potential sympathetic buyers and encourage the owners to rethink their plans by understanding the significance of their new possession. None of this has changed their minds. The city of Winnetka put in place a demolition delay until the end of September, which of course expired. But the owners have yet to submit a plan for Planning's approval, so nothing has happened. What the fate of the salvageable items might be is unknown.

An international letter-writing campaign produced dozens of responses explaining the global significance of this battered masterpiece, including a letter from Australia which read in part, "The Walter Burley Griffin Society writes to express the surprise and dismay of the Society members in Australia to learn that this internationally renowned and very significant house is threatened with demolition." Among the dozens of letters sent by historians, architects, and Griffin Society members was that by Tim Samuelson, Chicago's Cultural Historian and a Sullivan, Wright, and Griffin expert, who explained in the letter that "when a property of premier importance is threatened, I feel compelled to speak up." In his testimonial, Tim made the case that the present embodiment of Solid Rock "could be considered to be two landmarks in one.

The first floor is one of the most important works by internationally respected architect Walter Burley Griffin—a 1911 flat-roofed composition of startling modernism rendered in cast concrete. The second floor is a 1919 alteration by Griffin’s former associate Francis Barry Byrne—himself a highly respected creative architect. The Griffin and Byrne portions work seamlessly together.” Tim finished by noting, “I have taken many architects and architectural historians to see the house for decades. Sited so beautifully, I never imagined the day when someone would propose demolishing it.” Architectural historian Kathleen Cummings termed Solid Rock “a key work by Griffin and a crucial part of the story behind the development of Winnetka.” According to Chris Enck of the landmarks commission, the Winnetka village planner described the letters of support as an “avalanche.”

Erica Ruggiero of McGuire, Iglesias & Associates, Inc., of Evanston, prepared the village-mandated Historical Architectural Impact Study for the building, which is available on-line. The owners did offer to resell it, at a profit, but there have been no takers. The situation remains just about where it was a year ago, with the owner’s legal right to destroy the building in due time.

Our special thanks to Griffin Society board member Eleanor Grumman, who has been instrumental in working with the Society and the owner to allow access to the empty house and to permit a digital scan to be made of the exterior and interior funded by the Griffin Society. Preservation architect Chris Enck has similarly served as a liaison between the village of Winnetka, the owner and the Society.



Solid Rock in 2010. Photo by Paul Kruty.



Giant white trilliums in bloom, 2021.



Living room, with Griffin/Mahony windows and Byrne/Iannelli trim, sconces and radiator covers.

SOLID ROCK SCAN!

Whatever fate befalls Solid Rock, the world will have a record of its existence as of September 2021, when the Rockford firm of Studio GWA made a series of digital scans of the building and site, commissioned by the Griffin Society and to be posted on our website. Studio GWA is presently producing a set of as-built drawings from those scans, which will be stored on a separate archival site the Society is preparing under the direction of board member Tom Hagensick.

ROBERT MCCOY: A TRUE GRIFFIN HERO

The Society mourns the loss of one of its greatest friends and supporters, Dr. Robert E. McCoy, who died on 27 October at the age of 92. Owner with his dear wife Bonnie of the James Blythe house, one of the crown jewels of Rock Crest/Rock Glen, for more than half of its 108 years in existence, the McCoy's were not only guardians of this treasure but keepers of the flame at Rock Crest/Rock Glen. Bob's love of the work of the Griffins began in the early 1960s, resulting in the ground-breaking article that appeared in 1968 in *The Prairie School Review* as "Rock Crest/Rock Glen: Prairie School Planning in Iowa." Bob recapped and added to this piece in his essay "The Development and Developers of Rock Crest/Rock Glen" in the Griffin Society's 2014 publication, *Rock Crest/Rock Glen, Mason City, Iowa: The American Masterwork of Marion M. and Walter B. Griffin*. He joined the Griffin Board of Directors in 2002 and served through 2017.

Twice Bob organized extended meetings of the Griffin Society at Mason City. The first time, for the Society's fourth meeting in 2003, he planned the most expansive Griffin gathering ever held by the Society. It opened on Thursday evening, 5 June, and closed on Sunday morning, 8 June. Eleven years later, he hosted the Society's return to Mason City for the fifteenth meeting in 2014. Again, it was a comprehensive visit to Rock Crest/Rock Glen and its associated Wright sites, lasting from Friday morning, 30 May through Saturday evening, 31 May. In both cases, Bob arranged for each of the Griffin, Wright, Byrne and Drummond houses to be open, as well as important subsidiary buildings. Both meetings hosted leading scholars and homeowners as lecturers and attracted a respectable number of Australian guests.

Although Bob is duly acclaimed for his phenomenal work in saving Frank Lloyd Wright's Stockman house and Park Inn Hotel & City National Bank, making Mason City a premiere Wrightian destination, we of the Griffin Society know that his first architectural loves were Walter and Marion Griffin. May his legacy inspire generations to come.



Bob queries Richard Kronick at the Minneapolis meeting, 2012.



The McCoy's and their house.



Explaining the Mason City tours, 2014.



Enjoying the reception at the Melson house, 2003.



Paul Sprague entertains Bob and Bonnie at the Melson house, 2003.



Board meeting, 2005 in Grinnell, with (l to r) Peter Griffin, Rich Berry, Bob McCoy, and Paul Kruty.

IN MEMORIAM: DR. ROBERT E. MCCOY

By James Weirick

For those of us privileged to participate in the Society's celebration of Prairie School architecture in Mason City, Iowa in May 2014, Dr Robert E. McCoy was the hero of the occasion in every way, hailed as the inspirer and instigator of the historic preservation projects that enthusiasts had come from all over USA and around the world to experience. With the passing of Dr Robert E. McCoy in October this year, Mason City has lost a great citizen, USA has lost a great historian of the Midwest, and the world has lost a deeply knowledgeable champion of the life and work of Walter Burley Griffin.

In 1964, orthopaedic surgeon Dr McCoy and his wife Bonnie, recently arrived in Mason City, purchased a home they admired on 1st Street S.E, the James E. Blythe House designed by Walter Burley Griffin fifty years before on the edge of the Rock Crest/Rock Glen neighborhood that Griffin had created for Blythe and his business partners.

In the 1960s, Griffin was almost a forgotten figure in USA, his work in Mason City a curiosity. As the designer, however, of Canberra, the Australian national capital, Walter Burley Griffin was renowned in Australia. Indeed, the 1960s saw a surge of interest in his architecture, landscape architecture and city planning. Completion of the lake in Canberra in 1963 brought the symbolic centre of the city together, fifty years after its commencement, vindicating the Griffin vision for a city in harmony with its landscape setting. Named 'Lake Burley Griffin' at the insistence of Prime Minister Menzies, the shimmering expanse of water in the valley of the Molonglo would be associated forever with the Chicago architect and landscape architect who had conceived it with such idealism and acuity in 1911.

In Melbourne, a mid-1960s campaign led by architect and critic Robin Boyd saved the major space and extraordinary ceiling of Griffin's Capitol Theatre, ensuring its continuation as a sensational movie palace and auditorium in the life of the city despite the depredations of the television age.

In Sydney in 1965, the community at Castlecrag dedicated a memorial fountain to Walter Burley Griffin at the entrance to the contoured roads and interwoven bushland reserves of the garden suburb he had created on still-untouched sandstone heights of Sydney Harbour in the 1920s. Created by sculptor Bim Hilder, who had worked with Griffin in his youth,

Spring/Fall 2021



James Weirick and Bob ponder the solarium of the Blythe house, 2014.

the fountain features a play of water over prismatic elements of beaten copper. Set among flowering Australian plants of ridgetop and heath, it is unequalled to this day in its evocation of Griffin's character and principles.

The first book-length biographies of Griffin informed much of this. Both were published in 1964 - in Australia, *Walter Burley Griffin* by Brisbane-based architect James Birrell, and in USA, *The Chicago School of Architecture: early followers of Sullivan and Wright* by Mark L. Peisch based on his 1959 doctoral thesis in Fine Arts at Columbia, which featured WBG in particular. The books by Birrell and Peisch were fascinating and filled an immediate need, but it was clear they were merely sketches, more than a little inaccurate in places. As a consequence, they left everyone enthused by the Griffin story wanting more, much more.

At this point, the amazing work of Dr Robert E. McCoy appeared. In a special double-issue of *The Prairie School Review*, published by Wilbert R. Hasbrouck in 1968, Dr McCoy presented an historical analysis of unprecedented range and depth of Griffin's work in Mason City, the preceding projects of Frank Lloyd Wright, and associated works by William Drummond, Barry Byrne and local architect Einar Broaten. Based on original documentation, interviews and a host of local materials, 'Rock Crest/Rock Glen: Prairie Planning in Iowa,' was an outstanding work of

'an architectural historian by avocation' as Bob McCoy MD described himself. More than that, it was an outstanding work of cultural history, a compelling socio-economic account of the forces in a Midwest town that made it a centre of progressive architecture and landscape architecture in the first decades of the twentieth century.

For an Australian visiting Mason City for the first time in the winter of 1974/1975, the hospitality and generosity I received from Bob and Bonnie McCoy were truly memorable. After floundering through vast snow drifts to photograph the houses of Rock Crest/Rock Glen from every angle, to be welcomed back into the warmth of the McCoy home for conversation in the living room around Marion Griffin's superb fireplace was sheer delight. And there, framed by the fireplace, was a block of Australian stamps, issued by the Commonwealth of Australia in 1963 to commemorate the fiftieth anniversary of Canberra and completion of the lake. The stamps feature an engraved version of the best photographic portrait of Walter Burley Griffin ever taken, a side lit black-and-white portrait in which Griffin looks straight at us in a moment of understated intensity and inner resolve captured by Sydney photographer Rudolph Buchner, c.1914.



When I returned to the Blythe House in 2014, the stamps, of course, were still there. I like to think of Griffin, all these years, looking out through that great picture window of the Blythe House living room, down the sweep of meadow to Willow Creek and the limestone formations of Rock Crest, in an embrace of one of his greatest works of architecture and landscape architecture. What makes this possible in my imagination, was the care, commitment and devotion of Dr Robert E. McCoy sourcing the Australian stamps, framing them beautifully, and placing them so remarkably in his living room. The same care, commitment and devotion Dr McCoy demonstrated in all that he did to make Mason City, Iowa one of the special places on earth.

LIVING IN THE CARTER HOUSE

In 2006, Sarah Harding, Mark Ouweleen, and their three children, Bram, Liam and Isabel, moved into the Evanston house Griffin designed in 1909 for Frederick and Elsie Carter, where they lived until spring 2021. They have kindly provided commentary on what this has involved and what it has meant to each of them. [Note: on 14 April 2021, the New York Times included the house in a piece about recent sales, listing it under the title, "A 1910 Tudor Revival house," whose entrance "takes you into a Craftsman interior," much to the amusement of many. But at least is put WBG once again in the NYT.]



Carter house, 2021. Photo by Paul Kruty.

SARAH AND MARK'S NOTES ABOUT THE HOUSE AND THEIR RENOVATIONS

Living in the Carter House was an experience of both continuity and contrasts. The strong oak soffits that outline and surround most of the bottom floor provide a sense of openness and connectivity, but also a sense of serenity. The words that come to mind are exquisite shelter—it's a warm and embracing space. And the little trim details, only really noticeable after spending some time there, are a constant source of surprise. The upper floor is very different. It is a lesson in light. The tented ceilings and continuous band of mullioned windows cast sunlight and shadows in all directions. It is here too where the symmetry of the house, the use of mirror-image rooms, is at its finest. Walter Burley Griffin's acclaim as a landscape architect is also on full display. The house is perfectly balanced on the lot. Many spaces, particularly the upper floor and the family room, which was formerly a veranda, seamlessly blend with the surrounding trees and gardens.

The kitchen area renovation felt like a reconnection project—an attempt to reconnect the kitchen, bathroom, and study (formerly a maid's room) to the

architectural details in the rest of the house. To this end we brought the oak soffits into and around the kitchen and replaced all the cabinets with custom oak cabinets. We chose a finished concrete for the island and counter surface to complement the concrete sills and caps on the outside. In addition, we replaced the windows with ones that mimic the size and shape of the windows in the rest of the house (at some point smaller windows were put in). Finally, we did all this with a slightly modern touch—frosted glass on the cabinets, a frosted glass and oak-trimmed sliding door to a small office, and custom-made oak stools in a simple streamlined design to fit under the island without obscuring the view of the backyard.

In renovating the four-car garage and attic space (which became a new apartment), we decided to mimic the architectural features of the house more closely, both inside and out, including adding a new walkway and retaining wall to provide an architectural link between the two structures. The cabinet design and trim are identical to similar features on the main floor of the house but painted a soft white to brighten the space. The dormers were a true addition, but necessary to bring light into the space.

We completed many other less glamorous projects in an attempt to keep the house in good shape—rebuilding much of the concrete cap under the windows in the porch/family room area, restoring all the windows on the upper floor, including designing new interior storms and screens, replacing all the quarter round on the main floor with trim that matched the original design (there was some still in the back entrance and stairs), replacing sewer lines, semi-finishing the basement for additional recreational and storage space, and lots of new landscaping.

We spent many, many evenings on the back patio, very sheltered by the wisteria covering the pergola and the mature gardens. The grassy yard, equal parts generous and private, was the site of many croquet games and even a few neighborhood movie nights. It was a privilege to live in and care for this peaceful, beautiful, and exquisitely designed home.

BRAM'S OBSERVATIONS AT 26 AND 6'3" ABOUT "A LIVING HOME"

I have always thought that apartments, houses, and the like lend themselves to specific seasons. There are old rich houses whose deep colors and corners cover you on a cozy winter night. There are creaky houses with broad windows and porches, whose windowsill flowerpots and peeling paint bring alive a rumbling spring shower. It seems almost as if the character of

the place we live in is fixed, lending itself to a specific season or feeling, and in that rigidity changes how we experience our lives.

When I first moved to this house it felt oppressive. I was convinced that the seasons, rhythms, mornings and nights of my life would vanish into the character of such a strong place. It would forever dominate my day-to-day with its dark wooden lines and cave-like design, leaving no space for me to make my home within. But with time I discovered it did exactly the opposite. As the year progressed through the seasons the house seemed to morph. My bedroom, warm and glowing, rich with the smell of fire and books in the winter would come alive with thunderstorms in April as the house woke up, blossoming with the flowers outside the intricate windows. In summer sleepy breezes drafted through the kitchen and dining room dancing with Norah Jones and the sweet smell of wood one-hundred years old. In fall leaves skittered across the long rooftops and crisp autumn air lingered in the porch-like back hallway, chasing the heels of costumed kids with Halloween candy and bags of apples.

I was right; the house had immense character. But it was not oppressive or rigid. Rather, the house seemed to accompany my family and me through the changing seasons, through moods good and bad, and through our everyday lives. It gave us a place to live and love, all the while steadfast in its ever-mysterious beauty. After 14 years living there, I still am content sitting in the front living room, sipping coffee, admiring the soffits that wrap from room to room and the way the sunlight dances into the windowed dining room. Its symmetry and low roofs are still calming, its intricacy still fascinating. It is a house that deserves respect and appreciation. In turn it will, like any true companion, enrich the lives of those who call it home. It has been a true gift living there, and I will miss it dearly, but like any beautiful form it is best not wasted on one group or individual. To whomever next calls this wonderful house home, enjoy it, respect it, and if you are taller than 6 foot watch your head going up the stairs.

LIAM'S THOUGHTS AT 24

I was in the third grade when my mother came home, gushing about this prairie-style house she had seen for sale. We had recently moved from Rogers Park to Evanston to be closer to Chiaravalle, the Montessori school we went to. We had practically only just finished unpacking our boxes. So naturally, I was surprised to see my parents seriously considering moving to this new house, a house a block away. Nonetheless, we went on the tour. The house was interesting: laundry chutes,

Spring/Fall 2021

strange little doors, a backyard like a jungle, and a spooky, one-windowed room above a great barn-like garage. The place was full of secrets that set my young mind alight. But it was also old and was clearly going to require a lot of work. So, interesting though the house was, I didn't think it made sense to move. But my parents were simply head over heels for the place, so we repacked our bags and went.

It is only now, some 15 years later, as we prepare to move out of our beloved prairie-style house, that I understand why we initially moved. The life we build for ourselves in a home is not defined by how up-to-date the fixtures are, or by the quality of the air conditioner (on which we waged constant war), or by any metric you would find in a Zillow listing. When we choose to make a house a home, we surrender the shape of our lives to the bones of the house, and the jumble of intangible factors that combine to give a home its soul. My parents didn't fall in love with the house, they fell in love with the life that we could form in partnership with its walls, its sounds, and its smells. That house guided the shape of our lives, and my memories use its blueprints as a map. In the case of the Carter House, it has been a royal privilege.

ISABEL AT 22: ON HOMES AND THEIR ALCHEMY: GRAVITY AND WITNESS

Feeling bereft of a vocabulary for this particular love, I fumbled in trying to write about this home for some time, so I turned to theory. Think with me, for a moment:

Art historian George Kubler was keen on a taxonomy for visual culture that used function as its organizing tactic. Paintings, textiles, drawings were all planes; sculptures were solids; and containers, like pottery and architecture, were envelopes (Kubler, *The Shape of Time*, 1962). In her article "Making and Naming: the lexicon of studio craft," art historian M. Anna Fariello takes this idea further and distinguishes between function and use, arguing that, where use is understood in physical terms, function departs from objecthood to leap into layered metaphysical meanings. It is in these terms that Kubler's siblinghood of pottery and architecture make more sense to me; in the middle of the night, the familiar creak of the wood on the stairs underneath my feet feels identical to wrapping my palm around my favorite mug, warm with ginger tea. The use of a house is to shelter. The use of a cup is to contain. But function begs a semiotics far more esoteric; a house, a mug, these things can hold you with a grounding thereness, an abiding materiality. And this very holding is what 1024 Judson does with

Page 7

such generosity. It is a matter of witness, I think, and the gravity that witness endows in a space.

I think often to the stucco texture on the off-white walls of the dining room, which I so loathed when we first moved in. Now, running my fingers across the bumps and grooves I can't help but think of that texture as something akin to braille, holding as it does a palimpsest of pasts with patience and strength. When you live in a place for however many years, the walls grow into that sacred task of witness, memory-keeper. Dining room: the youngest child always begging for charades at the dinner table and the middle brother performing something incomprehensible. Staircase: the three kids sneaking down the halls at 4 am on Christmas morning to wake the dog and sit with her in the blue black glow of a winter Chicago sky. Bedroom: me, young and wide-eyed, lying awake when the spring's storms rolled through with their clumsy cacophony, giants tripping over themselves at a drunken ball.

Loving this place has taught me that the function of a house, and the alchemy that turns it from house to home, is a matter of gravity. My relationship with 1024 Judson for the past eight years has been tidal, a rhythmic venturing out and returning. While not my primary residence, it is the place I always come back to, the bed I long to sleep in after a day of biblical weariness. This beckoning seems to exist in ways both colossal and imperceptibly tiny, reaching across state lines and tugging at me gently with a stubborn welcome. In a house so beautifully material, this gravity comes from the memories stitched into its nooks and crannies. The peaked ceiling of my bedroom and the dance of naked branches against my windows, the cool touch of brick in summer, the lines of dark wood weaving throughout the rooms like cellos in your favorite symphony, these things are the best ground I have known.

It is a joyful prospect that soon another family will know this holding. And maybe one day I will return, press my palm to the stucco, and a new family's stories will be tucked into the bones of the house like books slotted onto a shelf. How humbling it is to have been known by a place that so beautifully tends to memory.

THE SOCIETY MOURNS OF LOSS OF JOHN CELUCH

The Griffin Society sends its most heartfelt condolences to the family of John Celuch, who passed away on 17 November 2021 at age 77. A long time Griffin Society member, John was an admirer of the entire Prairie School and particularly studied the work

of Louis Sullivan. As he recounted for us at the 2017 meeting in Edwardsville, John was instrumental in managing Richard Nickel's collection of Sullivan ornament at the then-new SIU-Edwardsville following its acquisition by Jack Randall in 1965 when no other institution would accept it. Following his curating the collection from 1969 to 1976, John founded Inlandesign Inc, a design and preservation firm headquartered in Edwardsville. The Griffin Society has lost a friend.



John Celuch (far right), 2005 in Grinnell, with (l to r) Tim Samuelson, Paul Sprague, Paul Kruty, Mati Maldre and Jane Block.

GRIFFINS GO GLOBAL

The "Final Jeopardy" question on the game show *Jeopardy* as aired on 2 December 2021 should have made all Griffin Society members on every hemisphere jump from their couches and yell "Canberra!" The subject was "Planned Cities" and the answer was "A recent immigrant, Lady Denman," announced the name of this new capital city at a 1913 ceremony." While one contestant guessed Copenhagen, the other two answered correctly, including champion Amy Schneider. Alas, Ken Jennings, serving as Host, made no mention of the origin of the design for this Planned City, Chicago's very own Walter and Marion Griffin.

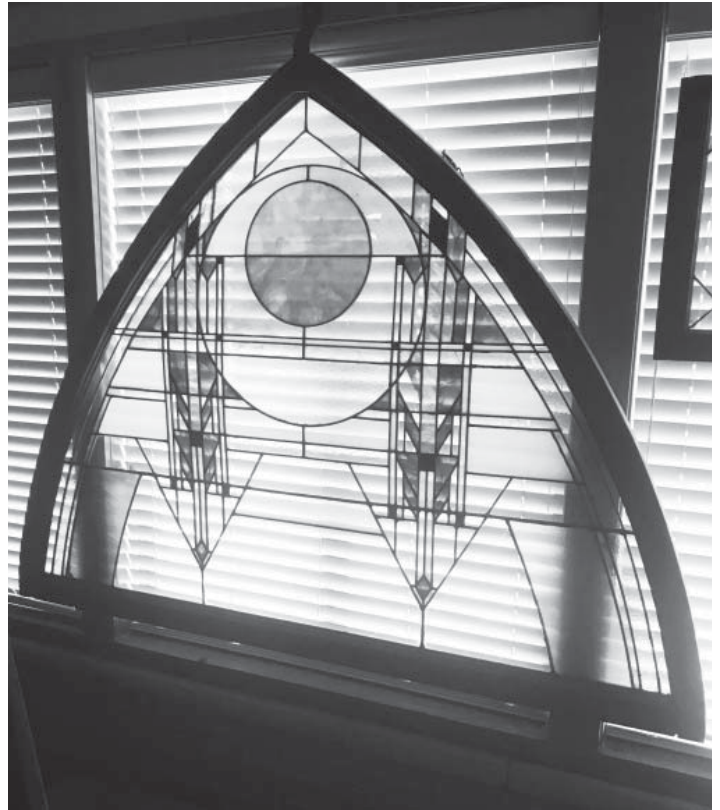


"Final Jeopardy!" 2 December 2021.

ALL SOUL'S CHURCH WINDOW RESURFACES AND DISAPPEARS

An extraordinary example of design by Marion Mahony Griffin came to light in April 2021, when an auction-house representative contacted Prof. David Van Zanten about a large stained-glass window that had come to his attention. It appeared to be the very window that was located above the main entrance to All Souls Church, designed by Mahony and built in Evanston in 1903. The amazing building was demolished in 1960. While several of the hanging fixtures that graced the nave have come to light in recent years, nothing of this order of magnitude was assumed to have survived. In fact, the keeper of the piece, a family novelty since the 1960s, did not know what it was. Estimated to sell for perhaps \$15,000 to \$20,000, at the auction held in Denver on 9 June 2021 it sold for some \$80,000, which, with fees and commissions, came to a final price of \$95,325.

In celebration of Marion Mahony's 150th anniversary, James Weirick encouraged the National Gallery of Australia in Canberra to acquire, in his words, "this magnificent work, unique in scale and significance, for the Australian nation." Unfortunately this did not happen. Instead, the important window is now in the possession of an unknown buyer. Attempts to discover who this is have not been successful.



Leaded, colored glass window, 70 x 52 inches, originally over the doorway of the previous photo.

BOVEE COTTAGE ON THE RISE

The summer cottage Griffin designed in 1911 for Mary H. Bovee and her family on the shores of Lake Michigan near Ludington, north of Muskegon, Michigan, has been given a lift—literally. The rising waters of the lake have made some sort of precautions necessary and the present owners took a most logical remedy—raising it above the sand on stilts. Our thanks to Ralph Griffin, Walter's grand-nephew, for alerting us to this development and sending the attached photograph.



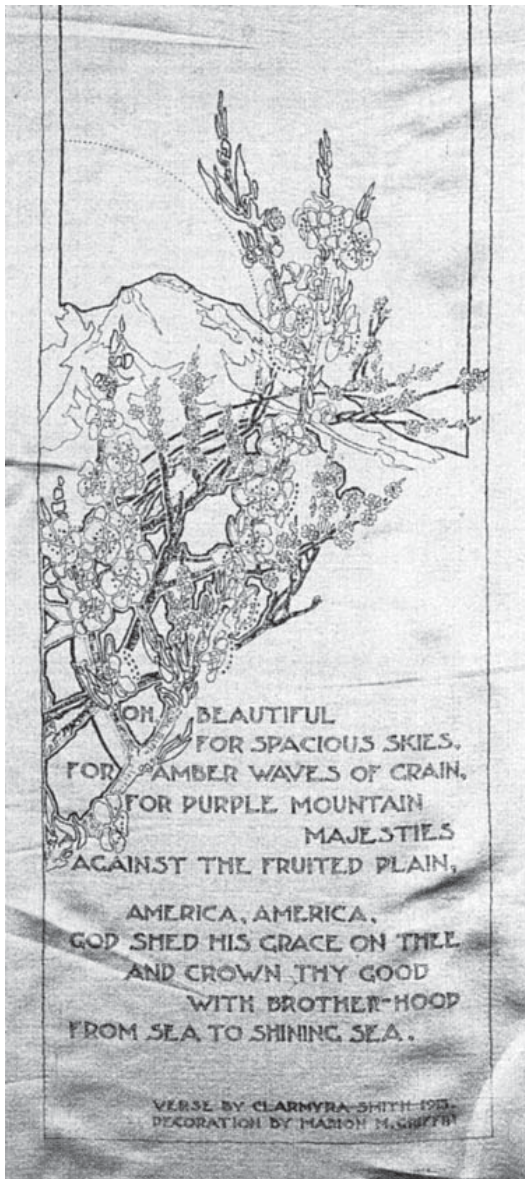
Bovee cottage gets a lift. Photo by Ralph Griffin.



Main façade of All Souls Church,
Evanston, Marion L Mahony, 1903.

MARION GRIFFIN PRINT GOES TO THE NATIONAL LIBRARY, CANBERRA

A second object designed by Marion Mahony came on the market in 2021: a drawing as lithographed on silk showing a mountain and vegetation above the words to the anthem “America the Beautiful” and dated 1913. The print, first exhibited at the Powerhouse Museum exhibition *Beyond Architecture* in 1998-99, was auctioned by the Nicholls family in 2002 and returned to the market this past August. Neither the original inked drawing nor other copies of print have surfaced. This time it sold for AUD \$24,000, many times its price two decades ago. And also this time, the buyer donated it to the National Library of Australia to complete the materials in the various Griffin collections held at the library, including the Nicholls donation, and to celebrate MMG’s 150th birthday.



“America the Beautiful” as drawn and lettered by Marion Mahony Griffin and dated 1913.

GRIFFIN SOCIETY PUBLICATIONS

On His Own: Walter Burley Griffin’s First Two Houses; The Gables, Diamonds and Flowing Spaces of 1906 and 1907. By Paul Kruty, with contributions by Richard H. Berry, Tannys Langdon and Paul E. Sprague. 2017.

Rock Crest/Rock Glen, Mason City, Iowa: The American Masterwork of Marion M. and Walter B. Griffin. Essays by Robert E. McCoy, Paul Kruty, Paul E. Sprague and James Weirick. 2014.

Walter Burley Griffin and the Stinson Memorial Library: Modernism Comes to Main Street. By Paul Kruty. 2010.

Marion Mahony and Millikin Place: Creating a Prairie School Masterpiece. By Paul Kruty and Paul E. Sprague. 2007.

Copies of the exquisite posters hand-printed on fine paper by Peter Kruty Editions of Brooklyn, New York, are still available for the past six meetings, including Mason City, Madison, Beverly, Edwardsville, Park Ridge, and Decatur.

To order copies of each, please see our website: www.wbgriffinsociety.org

MEMBERSHIP

The Walter Burley Griffin Society of America is a not-for-profit, tax-exempt corporation under IRS Code 501 (c)(3). We invite you to become a Friend of the Society. For annual dues of \$25.00, you will receive a periodic newsletter keeping you abreast of the Society’s activities, such as lectures, tours, exhibitions, and other events related to the Griffins’ work. (\$20.00 for seniors 65 and older.) All donations are tax-deductible.

If you wish to join the Society or renew your membership in the Society, please fill out the following form and mail it to us at the address below - or email us that you are attending the Annual Meeting and you can pay for both membership and meeting at that time.

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone Number: _____

Email Address: _____

Mail to:

Walter Burley Griffin Society of America

1152 Center Drive

St. Louis, MO 63117

Email: info@WBGriffinSociety.org

Website: www.WBGriffinSociety.org