

FIRMNESS, COMMODITY, AND DELIGHT: ARCHITECTURE IN SPECIAL COLLECTIONS

Writing near the end of the first century B.C.E., Roman architect Vitruvius Pollio identified three elements necessary for a well-designed building: *firmitas*, *utilitas*, and *venustas*. Firmness or physical strength secured the building's structural integrity. Utility provided an efficient arrangement of spaces and mechanical systems to meet the functional needs of its occupants. And *venustas*, the aesthetic quality associated with the goddess Venus, imparted style, proportion, and visual beauty. Rendered memorably into English by Henry Wotton, a seventeenth-century translator, "firmness, commodity, and delight" remain the essential components of all successful architectural design.

Architecture has been a part of the Library's holdings since 1891, when President William Rainey Harper purchased the complete stock of a Berlin book dealer for the University of Chicago. Among the treasures acquired for the Library with this collection were early editions of works on classical architecture, sculpture, and design, along with a 15th-century manuscript of Leon Battista Alberti's influential architectural treatise, *De re aedificatoria*. Subsequent gifts, acquisitions, and archival transfers have brought added distinction and variety to the Library's architecture collections: theoretical works and popular manuals, records of the University's physical development, papers of urban planners, postcards and ephemera, photographs, and architectural drawings and blueprints. Based on the holdings of the Special Collections Research Center, the architectural selections displayed in this exhibition suggest the diversity of these resources and their rich potential for research across a broad range of topics in the arts of building and design.

"Firmness, Commodity, and Delight" celebrates the opening of the new Special Collections Research Center Exhibition Gallery and the completion of the Joe and Rika Mansueto Library. This exhibition is being presented in conjunction with "500 Years of the Illustrated Architecture Book," a city-wide festival marking the publication of the first illustrated book on architecture, the Fra Giocondo edition of Vitruvius's *De architectura libri decem*.

The exhibition was curated by Daniel Meyer. Patti Gibbons, Kathi Beste, Ann Lindsey, and Nadja Otkor were responsible for production and installation. Information on campus planning was provided by Mary Anton, Richard Bumstead, and James Cook of University of Chicago Facilities Services; and loan items were generously made available by Booth Hansen and Murphy/Jahn.

OBJECT LABELS

Giambattista Piranesi (1720-1778) and Francesco Piranesi (ca. 1756 – 1810)

Piante della fabbriche esistenti nella Villa Adriana. [Rome: 1781-1789]

From: *[Collection of plates representing engravings by Giovanni Battista Piranesi and Francesco Piranesi*. S.l., s.n., 17--]

Rare Books Collection

The career of Giambattista Piranesi spanned the fields of architecture, engineering, archaeology, etching, engraving, and pictorial art. The influence of his work on architecture and interior design derived in part from his series of richly detailed *vedute*, or views, of the monumental ruins of Rome. Equally impressive was a parallel set of prints, the *carceri*, which portrayed the horrifying interiors of imaginary prisons. Following Piranesi's death in 1778, his son and partner Francesco collected and preserved his father's work, completing plates that had been left unfinished and publishing extensive editions of prints. Among the projects Francesco Piranesi executed in final form was this sumptuous etching of the surviving ruins of Hadrian's Villa at Tivoli. Depicted as if incised on a massive block of stone held in place by metal brackets, the plan displays the vast scale of the emperor's country retreat, an estate covering more than 250 acres and offering every necessity and convenience.

Leon Battista Alberti (1404-1472).

De re aedificatoria. [ca. 1485].

Ms. 1

Codex Manuscript Collection

Alberti's treatise on architecture was one of the most influential aesthetic works of the Italian Renaissance. *De re aedificatoria* also became the first text on architecture to be issued from a printing press when it was published in 1485, a year before the appearance of the earliest printed edition of Vitruvius. Acquired for the University of Chicago as part of the Berlin Collection in 1891, this manuscript copy of the text reflects the hands of ten different scribes and may have been based upon, or edited in comparison with, the printed edition. In the passage from Book VIII displayed here, Alberti discusses the different types of structures built by the Romans for public spectacle: theaters for the use of poets, circuses for the racing of horses, and amphitheaters for the baiting of wild animals.

Giuseppe Martini. *Theatrum basilicae Pisanae, in quo praecipuae illius partes enarrationibus, iconibusque ostenduntur*. Rome: Antonii de Rubeis, 1705.

Rare Books Collection

Giuseppe Martini's early eighteenth-century work provided a detailed and richly illustrated description of the cathedral complex of Pisa. As a canon of the cathedral, Martini was intimately familiar with the features of its design and construction. A group of engravers including Giovanni Girolamo Frezza, Domenico Mariano Franceschini, Arnold van Westerhout, and Pieter van Sikkelaer was engaged to produce thirty-two handsome plates for the publication. Among the architectural elevations, plans, and sections in the book are depictions of the cathedral itself, the famous leaning bell tower, the adjacent cemetery, and this view of the baptistery.

Frederik Ludvig Norden (1708-1742). *Travels in Egypt and Nubia, Enlarged with Observations from Ancient and Modern Authors by Peter Templeman*. London: Lockyer Davis and Charles Reymers, 1757. Vol. 1.

Rare Books Collection.

In 1737, Frederik Norden, a naval officer acting at the command of the king of Denmark, arrived at Alexandria to begin a survey of the social life, agriculture, and antiquities of the Nile valley. Traveling as far south as the temple of Derr in Nubia, Norden created a meticulous record of landscapes and peoples along his route, mapping settlements on both banks of the river and sketching pharaonic monuments and ruins, some of which were still little known in Europe. Left unpublished for many years after his death, the results of Norden's survey were finally published in 1755 in a French edition issued by the Royal Danish Academy of Sciences and Letters. This English translation by Peter Templeman, illustrated with more than 160 engravings, appeared two years later. Inigo Jones (1573-1652).

The Designs of Inigo Jones, Consisting of Plans and Elevations for Publick and Private Buildings. [London]: Published by William Kent, 1727.
Rare Books Collection

Born in humble circumstances in Smithfield, London, Inigo Jones acquired an important part of his architectural education from several trips to the Continent sponsored by friends in the nobility and the solicitous interest of ambassador Henry Wotton, an enthusiast for the works of Vitruvius and Palladio. In the course of his career, Jones gained renown as the principal designer of scenery and costumes for entertainments at court and as the architect of notable royal structures, among them the Queen's House at Greenwich and the Banqueting House in Whitehall. The monograph of his work published in 1727 included designs for completed buildings as well as conceptual schemes awaiting a client. This plate illustrates a vertical section of one of Jones's proposed structures, a "Palace with circular Portico's, within which is a large Court with a Doric Colonnade."

Giacomo Barocio da Vignola (1507-1573). *Li cinque ordini di architettura, et aggiuntade l'opere.* Venice: Giacomo Franco, 1603.
Rare Books Collection, Purchased from the Bequest of Louis H. Silver

Vignola's great work on the five classical orders was based on his careful study and measurement of surviving examples from antiquity, which he began in Rome at the age of twenty-nine. In 1550, he was appointed architect to Pope Julius III and initiated a building campaign that produced the Palazzo Farnese in Caprarola, the Farnese Gardens on the Palatine Hill, and the Chiesa del Gesù, among other works. Vignola gained wider influence with the publication of *Regole delli cinque ordini d'architettura* (1562), a lucid description of the significance of each order (Tuscan, Doric, Ionic, Corinthian and Composite) and its sequential relation to the forms and structure of classical architecture. Four decades later, Vignola's enduring reputation was evidenced by this Venetian *précis* of his work, which presents the text and illustrations elegantly integrated, as in this plate demonstrating drafting proportions for a capital. Andrea Palladio (1508-1580).

I quattro libri dell'architettura. [Venice: s.n., 1771?]

[Counterfeit edition of the 1570 work published in Venice by Domenico de' Franceschi]
Rare Books Collection, From the Library of Professor Ronald Coase

Because of the greater cost of producing illustrated architectural books, the number of copies in any edition may be limited or available only to subscribers; at the same time, the growing reputation of particular architects and the need of builders and architects for copies of their publications can create continuing demand for scarce editions. These patterns are apparent in the bibliographic history of *I quattro libri dell'architettura*. Originally published with woodcut illustrations by Domenico de' Franceschi in 1570, the book appeared in a steady succession of later Italian, French, Spanish, English, and German editions through the mid-eighteenth century. With demand for copies of Palladio's work still growing, Giovanni Battista Pasquali, the noted Venetian printer, saw an opportunity for a high-quality facsimile of the original edition. Funded by a bequest from Pasquali's late patron, Joseph Smith (1682-1770), the British consul in Venice, the so-called "counterfeit" edition improved on the original by replacing each woodcut with a newly made copperplate engraving

John [Smeaton \(1724-1792\)](#). *A Narrative of the Building and a Description of the Construction of the Eddystone Lighthouse with Stone*. London: Longman, Hurst, Rees, Orme and Brown, 1813.
Rare Books Collection, Bequest of George Platzman

Nine miles off the coast of Devon, the Eddystone Rocks, a group of rough outcroppings of stone rising barely above the waves, have long posed a hazard to ships at sea. By the mid-eighteenth century, two lighthouses built on the rocks had already been destroyed, one by storm and the other by fire, when John Smeaton was recommended by the Royal Society to design a third and more durable structure. Known for his work as an instrument maker and mechanical engineer, Smeaton took the inspiration for his lighthouse from a novel source, "the natural figure of the waist or bole of a large spreading Oak." As Smeaton explained, "[E]very section of the tree is nearly of an equal strength in proportion to what it has to resist, and were we to lop off its boughs, and expose it in that state to a rapid current of water, we should find it as much capable of resisting the action of the heavier fluid, when divested of the greatest part of its clothing, as it was . . . when all its spreading ornaments were exposed to the fury of the wind." Given added strength through the use of dovetail stone joints and marble dowels, Smeaton's Eddystone lighthouse remained in use until 1877.

James Gibbs (1682-1754). *A Book of Architecture, Containing Designs of Buildings and Ornaments*. London: [s.n.], 1728.
Rare Books Collection

Influenced by Palladio and Inigo Jones, the work of James Gibbs also owed much to the example of Sir Christopher Wren, who supported Gibbs's career at an early stage and set a model for ecclesiastical architecture with the design of St. Paul's Cathedral and more than fifty London churches. When Gibbs published this monograph of his work in 1728, he reproduced his designs for country houses, Cambridge colleges, garden pavilions, and other structures, but the largest plate in the book was reserved for his most famous achievement, the church of St. Martin-in-the-

Fields, located in what is now Trafalgar Square, London. Gibbs was also a collector with a library that was considered large for its time: more than 600 books on architecture, history, travel, antiquities, and literature, all bequeathed to the Radcliffe Library at his death and maintained today in the Bodleian Library at Oxford.

Humphry Repton (1752-1818). *Designs for the Pavillon at Brighton: Humbly Inscribed to His Royal Highness the Prince of Wales*. London: Printed for J.C. Stadler, [1822?]
Rare Books Collection

Humphry Repton had already failed at a succession of business enterprises when he decided, at the age of thirty-six, to become a landscape designer. Relying on his skills as a writer and artist, Repton successfully cultivated relationships with England's landed aristocracy and was able to secure commissions for the design of numerous country estates. His growing reputation brought him to the attention of George, Prince of Wales, later to become Prince Regent and King George IV. Architect and designer John Nash, a former assistant of Repton, had already begun the transformation of the Royal Pavilion at Brighton into a fanciful amalgam of Mughal, Islamic, and Chinese styles. Repton proposed his own embellishments for the grounds of the Pavilion, including a striking conical aviary inspired by his reading of Oriental travel literature. Although the Prince fell heavily in debt and could not afford to commission any landscape improvements, Repton chose to emphasize his favored position in the royal retinue by publishing his designs for Brighton in an oversized folio.

John Burley Waring (1823-1875). *Examples of Stained Glass, Fresco Ornament, Marble and Enamel Inlay, and Wood Inlay*. [London: Vincent Brooks, 1858]
Rare Books Collection

John Burley Waring's career reflected his skills in watercolor, drawing, and architectural design as well as a love of travel. Beginning with a sojourn in Italy in 1843, Waring made frequent trips to the Continent, returning to Italy and traveling to Spain in 1847, studying at an atelier in Paris in 1850-1852, and living for a time in Burgos, Spain. In the mid-1850s, he began an association with English expositions that proved a useful source of commissions: he prepared a series of guidebooks for the Crystal Palace exhibition in 1854 and was appointed superintendent of ornamental art and sculpture at the Manchester Exhibition in 1857, superintendent of the architectural and decorative arts galleries at the Kensington International Exhibition in 1862, and chief commissioner of the art exhibition at Leeds in 1868. Many of his depictions of architecture and decorative detail were reproduced as color lithographs, as with this volume devoted to representations of glass, ornament, and inlays.

Addison Mizner (1872-1933). *Florida Architecture of Addison Mizner: Introduction by Ida M. Tarbell; One Hundred and Eighty-five Illustrations*. New York: William Hellburn, 1928.
Rare Books Collection, Gift of Dr. & Mrs. Stanton A. Friedberg

“Most modern architects,” said Addison Mizner, “have spent their lives . . . producing a characterless copybook effect. My ambition has been to take the reverse stand—to make a building look traditional and as though it had fought its way from a small unimportant structure to a great rambling house that took centuries of different needs and ups and downs of wealth to accomplish.” Journalist Ida Tarbell, in her introduction to this volume, commended Mizner’s approach in highlighting one of his residential commissions: “[Y]ou cannot speak of Mizner’s work without speaking of what is certainly one of the most perfect great houses in America, the Cosden Villa. Spanish—yes. But, like all great architecture, all great buildings, with the feel of growth in it.”

Elinor Hillyer. *Mademoiselle's Home Planning Scrapbook*. New York: The Macmillan Company, 1946.
Rare Books Collection, Gift of Neil Harris & Teri Edelstein

As the head of the Design for Living department of *Mademoiselle* magazine, Elinor Hillyer was in a key position to influence a generation of post-World War II women entering marriage and planning their first homes. “Have a fair picture in mind of the kind of house you want,” she advised, “and the kind of life you and your young man want to build for yourselves. Do you visualize casual country living or do you look forward to having a more formal house?” Offering diagrams and suggestions for a range of popular architectural styles, Hillyer’s scrapbook included a separate tipped-in envelope for every area of the dream house; here the prospective homemaker could gather clippings and snapshots and save sketches like those made by a previous owner of this copy.

Lawrence G. Van Velzer. *The Tower of the Winds*. Santa Cruz: Foolscap Press, 2002.
Rare Books Collection

After separate careers in letterpress printing and bookbinding, Lawrence Van Velzer and Peggy Gotthold founded the Foolscap Press in 1990. Working from their Santa Cruz studio, they have produced a series of artists’ books, each typically in an edition of less than 200. *The Tower of the Winds* is presented in the form of an ancient scroll encased in its own cylindrical container. The text describes the history of the Horologion or Tower of the Winds in the Roman agora of Athens erected ca. 50 B.C.E. by the Macedonian astronomer Andronicos. Illustrations in the scroll depict an elevation of the Tower and the sculptures of the divine winds decorating its frieze. A map within the cylinder case locates the Tower within the landscape of ancient Athens.

Graham, Anderson, Probst, and White. *The Architectural work of Graham, Anderson, Probst & White, Chicago, and Their Predecessors, D. H. Burnham & Co. and Graham Burnham & Co.* London: Privately published for Graham Anderson Probst & White by B. T. Batsford, 1933. Vol. 1
Rare Books Collection, Gift of R.R. Donnelley and Sons Co.

Successor to D. H. Burnham & Co., the firm founded by Chicago architect and urban planner Daniel Burnham (1846-1912), Graham, Anderson, Probst and White grew to become one of the nation's largest and most important architectural concerns. In addition to developing civic landmarks such as the Union Station in Washington, D.C., and the Terminal Tower in Cleveland, the firm also had a decisive impact on the urban landscape of Chicago with its designs for buildings including the Field Museum, Shedd Aquarium, Merchandise Mart, Wrigley Building, and Civic Opera House. The dramatic glass-vaulted passenger concourse that the partnership created for Chicago's Union Station was patterned after the famous concourse of Pennsylvania Station in New York City. In 1969, the concourse portion of Union Station was knocked down to make way for an office complex, only six years after its New York model was demolished.

Frank Lloyd Wright (1867-1959). Typed letter signed to Harriet Monroe, with envelope, April 18, 1907.

Poetry: A Magazine of Verse Records, Bequest of Harriet Monroe

In the years before she founded *Poetry: A Magazine of Verse* in 1912, Harriet Monroe published occasional poems while working as a columnist and freelance art critic for several Chicago newspapers. In April 1907, the *Chicago Examiner* published Monroe's review of an exhibition sponsored by the Architectural Club at the Art Institute of Chicago. Monroe evaluated a number of works by Frank Lloyd Wright that were featured in the show, but took issue with his designs for Unity Church in Oak Park and the Larkin Company in Buffalo, dismissing them as "fantastic blockhouses, full of corners and angles and squat, square columns, massive and weighty, without grace or ease of monumental beauty." Wright responded with this impassioned defense of his philosophy of organic architecture, expressing himself so heatedly that he later penned an apology to Monroe.

Kohn Pedersen Fox Associates. Graduate School of Business, University of Chicago, scale model of proposed design, 1999.

University of Chicago Facilities Services Records

In 1999, the Graduate School of Business initiated a search for an architect to design its new quadrangle on Woodlawn Avenue. Led by a committee including faculty, administrators, alumni, and an MBA student, the selection process was guided by a programming and feasibility study for the project that had been prepared by Kohn Pedersen Fox Associates of New York. Over the course of a year, the committee considered leading architects worldwide, eventually narrowing the field to ten firms, each of which prepared a project proposal. From this group, six firms were selected as finalists: Kohn Pedersen Fox; Pei Cobb Freed & Partners of New York; Perkins & Will of Chicago; Porphyrios Associates of London; Rafael Moneo Arquitecto of Madrid; and Rafael Viñoly of New York. After further deliberation, the committee selected Rafael Viñoly as the winner of the competition; the new complex, now the Charles M. Harper Center of the Booth School of Business, was completed in 2004.

Abraham Swan. *A Collection of Designs in Architecture, Containing New Plans and Elevations of Houses, for General Use*. London: Printed for and sold by the author, by Mr. Meadows, Messrs. Hitch and Hawes [et al], 1757. Vol. 1.
Rare Books Collection, From the Library of Sir Shane Leslie, Presented by Louis H. Silver.

Abraham Swan was one of a number of eighteenth-century architects who issued volumes of designs to attract the interest of potential clients and provide models for builders and carpenters. Among his publications were *The British Architect; or, The Builder's Treasury of Stair-cases* (1745), and *Designs in Carpentry* (1759), later retitled *The Carpenter's Complete Instructor in Several Hundred Designs*. Swan was particularly popular in the American colonies, where an edition of the *Collection of Designs in Architecture* was published in Philadelphia in 1775. This copy of the London edition of the *Collection* includes a rough pencil drawing reworking of one of Swan's designs for a residence and a set of sketches for a building to house the London Orphan Asylum.

Frank Lloyd Wright (1867-1959). Frederick C. Robie House, Chicago, First Floor Plan, No. 3, annotated blueprint, undated
Frederick C. Robie House Collection, Gift of William B. Barnard
Preserved with a Gift from John C. Blew in Honor of H. Allen Brooks

Designed by Frank Lloyd Wright in 1908 and completed in 1910, the Frederick C. Robie House is widely regarded as one of the landmarks of twentieth-century architecture. H. B. Barnard Company, the Chicago contractor selected to build the house, maintained a set of working blueprints for the project that were annotated with changes as the construction proceeded. In 1978, these blueprints, along with specifications, an account book, and prints of twenty-one photographs showing the house under construction, were presented to the Library by William B. Barnard, son of H. B. Barnard. Conserved and restored in 2004 with a gift from John C. Blew, the Robie House blueprints preserve an invaluable record of the creation of one of Frank Lloyd Wright's acknowledged masterpieces.

Chicago business district, color postcards, 1912 and undated
Ian Mueller Collection of Chicago Memorabilia, Gift of Janel Mueller

The remarkable growth of cities in the late nineteenth and early twentieth century brought significant change to the fabric of urban America. Business offices, hotels, theaters, and retail establishments acquired a new scale and visual impact. Images of buildings and streetscapes were used as illustrations in architectural journals, newspapers, and popular magazines. Revealing portraits of the modern metropolis could also be found in the hundreds of millions of postcards that Americans sent one another each year. A personal memento of travel for the out-

of-town visitor, postcards were equally effective as advertising tools for enterprises ranging from the small business to the largest corporation.

American Community Builders. *Facts about Park Forest*. [Park Forest, Ill.: Park Forest Homes, Inc., 1960?]

Philip M. Klutznick Papers

By the end of World War II, attorney Philip Klutznick had accumulated a wide range of experience in housing issues through a series of federal appointments with the U.S. Defense Housing Coordinator, Division of Defense Housing, and Commissioner of the Federal Public Housing Authority. With the return of service men and women to civilian life and a rising demand for housing, Klutznick recognized an opportunity to reconceive urban growth through systematic community planning. Working with his partners in American Community Builders, Klutznick created an influential template for post-War housing in Park Forest, Illinois, where ground was broken for a new “G.I. town” in 1947. Modestly scaled houses on curving streets were situated in close proximity to the nucleus of permanent community providing schools, churches, and a shopping center. Emblematic of many aspects of post-War suburban culture, Park Forest also attracted the interest of social observers like William Whyte, whose critical study of the community, *Organization Man*, was published in 1956.

Walter von Breunig. *Wochenende*. München : Verlag F. Bruckmann, 1935.

Rare Books Collection, Given in Memory of Jean F. Block by Her Friends and Family

From the mid-nineteenth century onward, Verlagsanstalt F. Bruckmann A.G. of Munich established itself as a leading publisher of books in the arts, especially fine photographic reproductions of paintings and other graphic materials. By the 1930s, it was also issuing titles in architecture and building. This collection of designs for weekend houses produced in conjunction with architect Walter von Breunig includes floor plans, interior and exterior views, suggestions for furnishings, and an estimated cost for materials and construction. Many varieties of holiday cabins are presented, including houses appropriate for meadowlands, lakesides, and the foothills of mountains; youth hostels, hunting lodges and garden houses; and designs reflecting the regional traditions of the Sibengebirge, Taunus, and Rheinland.

Shepley, Rutan & Coolidge, Architects. House for Charles L. Hutchinson, Lake Geneva, Wisconsin, West Elevation, pencil drawing, ca. 1901

University of Chicago Department of Buildings and Grounds Records.

By the 1890s, Shepley, Rutan & Coolidge, the Boston-based successor to the architectural practice of H.H. Richardson, had established a strong presence in Chicago. Shepley submitted the winning designs for the Chicago Public Library and the Art Institute of Chicago, and after the

turn of the century the firm became the architect of the University of Chicago, designing more than fifteen Gothic Revival buildings for the Hyde Park campus. As president of the Art Institute and trustee of the University of Chicago, Charles Hutchinson played a central role in securing these commissions for Shepley, and he and his wife Frances Kinsely Hutchinson turned to the same firm to design their summer house on the shores of Lake Geneva. Landscaped in consultation with Olmsted Brothers of Brookline, Massachusetts, the Wychwood estate was maintained as a botanical preserve and wildlife sanctuary and served as the focus of three books written by Mrs. Hutchinson.

Ludwig Mies van der Rohe and Dean Alton A. Linford at the dedication of the Social Service Administration Building, University of Chicago, photograph, January 17, 1965
Archival Photographic Files

In the 1950s and early 1960s, as a massive urban renewal project transformed the Hyde Park neighborhood, the University of Chicago resumed the development of its campus south of the Midway Plaisance, an area where no academic buildings had been erected since the Depression. Working from a master plan prepared by Eero Saarinen in 1955, the University erected a series of buildings sited along 60th Street, each designed by a different modern architect: the Laird Bell Law Quadrangle by Eero Saarinen (1959); the Center for Continuing Education (now the New Graduate Residence Hall) by Edward Durell Stone (1963); and the Social Service Administration Building by Ludwig Mies van der Rohe (1964). Mies's building emulated his design for Crown Hall at the Illinois Institute of Technology, where he served as the director of the Department of Architecture.

Anton Henze. *Ronchamp: Le Corbusiers erster Kirchenbau*. Recklinghausen: Paulus Verlag, 1958. 2. Aufl.
Rare Books Collection

Le Corbusier (1887-1965). *Les Mots de Le Corbusier*. [Le Jas du Revest Saint Martin, Basses-Alpes]: R. Morel, 1967. *Les O, no 11*.
Rare Books Collection

Few modern architects have drawn reactions as sharply divided as Le Corbusier. Praised for his visionary ideas for reforming the living conditions of urban populations, he was equally derided for encouraging the destruction historic city centers to clear space for high rise towers and open plazas. These two items reflect affectionate tributes from admirers. The colorful dust jacket for Anton Henze's book replicates the sweeping forms of Le Corbusier's famous pilgrimage church of Notre Dame du Haut at Ronchamp. The miniature codex is one of a group of identical pieces created by Robert Morel for the series he called "Les O," each commemorating the words of an artist, writer, or political figure, from Picasso and Mao to Van Gogh, Fidel Castro, and Oscar Wilde.

Clive Carney. *Impact of Design: Recent Outstanding Interior Design by Leading Architects, Interior Designers and Decorators in Fifteen Countries*. New York: Architectural Book Publishing Co., 1960.
Rare Books Collection

The spread of modern architecture and interior decor around the globe intrigued Australian designer Clive Carney. In the late 1950s, he undertook a “self-imposed assignment” to visit as many centers of modern design as he could, recording the most impressive examples and interviewing the practitioners who had created the spaces. Carney’s idiosyncratic tour led him to Helsinki, Stockholm, and Paris, as well as New York, Miami, Los Angeles, Palm Springs, and Honolulu. *Impact of Design*, one of the published results of his work, presents photographs and plans of interiors ranging from sophisticated settings for the managerial class to pop culture attractions: corporate offices, staff lounges, lobbies, staircases, department stores, specialty shops, delicatessens, shoe salons, restaurants, and cocktail bars.

Horace William Shaler Cleveland (1814-1900)
Design for the Arrangement of Grounds of Jonathan Young Scammon, Esq., Hyde Park, Illinois, May, 1870.
Jonathan Young Scammon Papers

Attorney Jonathan Young Scammon was one of the wealthiest Chicagoans of his generation, founder of the city’s first newspaper, partner in building Chicago’s first railroad, founder of the Marine Bank, president of the Chicago Astronomical Society, and trustee of the first (Old) University of Chicago. In 1870, Scammon commissioned landscape architect H.W.S. Cleveland to design a country estate on property owned by his wife in the village of Hyde Park. Cleveland produced a graceful plan in the Romantic tradition, but the design was never realized. After Scammon’s financial holdings were devastated by the Chicago Fire of 1871 and the Panic of 1873, he and his wife were forced to retire to the gardener’s cottage on the Hyde Park property, which they called Fernwood Villa. Following Scammon’s death, his widow conveyed the property through a combined sale and gift to the University of Chicago, and as Scammon Court and Scammon Garden it now forms part of the campus of the University of Chicago Laboratory Schools.

Palliser, Palliser & Co. *Palliser's Model Homes, Showing a Variety of Designs for Model Dwellings*. Bridgeport, Conn.: Palliser, Palliser & Co., 1878.
Rare Books Collection

Oliver Coleman. *Successful Houses*. Chicago: Herbert S. Stone & Company, 1901.
Rare Books Collection

Whether written by builders or compiled by journalists and cultural critics, books offering advice on housing and interior design have been an important medium for publicizing new architectural styles and construction materials. *Palliser's Model Homes* and a group of similar books issued by the Palliser Company offered variations on the picturesque Queen Anne style, with its high-pitched roofs, asymmetrical plans, contrasting surfaces, and busy half-timber effects. Coleman's *Successful Houses*, published more than two decades later, countered Victorian fustiness with serene good taste. Here prospective homeowners found authoritative counsel on decorating the Hall, Drawing Room, Dining Room, Library, and Smoking Room, with drafts kept at bay by portières, the newly fashionable hangings draped in doorways.

Heinrich Tessenow (1876-1950). *Hausbau und dergleichen, mit 107 Zeichnungen und Photographien eigener Arbeiten*. Berlin: Bruno Cassirer, 1916.
Rare Books Collection

Heinrich Tessenow played a distinctive role in shaping architectural theory and city planning during the German Weimar Republic. As a professor at the Technische Universität in Berlin, Tessenow advocated the communitarian values of the Garden City movement and emphasized architectural designs that embodied simplicity of form and continuity with ethnic culture and folk traditions. Ironically, Tessenow was to have his greatest influence on twentieth-century architecture through the work of a former student and assistant, Albert Speer, who transformed the philosophy of simplicity and traditionalism into the monumental aesthetic of Adolf Hitler and the Third Reich.

John Ruskin (1819-1900). *The Nature of Gothic: A Chapter of the Stones of Venice*. London: Published by George Allen : Printed by William Morris at the Kelmscott Press, 1892.
Rare Books Collection, Gift of William O. Petersen

Among John Ruskin's most influential ideas was his conviction that mass produced, machine-made art was inherently dishonest. Modern industrialization had robbed the artisan of personal fulfillment, and society had lost the individual expression that gave the Gothic age its rich complexity and aesthetic integrity. William Morris took up Ruskin's call for a new craftsmanship and expressed it in his work as a writer, artist, political theorist, designer, and printer. With his Kelmscott Press edition of a key chapter from *The Stones of Venice*, Morris endorsed Ruskin's embrace of the Gothic and amplified the call for social reform.

Schmidt, Garden & Erikson, Architects; J. Lee Jones, Associate Architect; Eero Saarinen & Associates, Consulting Architects. Charles Stuart Mott Building and Business Quadrangle, University of Chicago, perspective rendering of proposed design, 1957
University of Chicago Facilities Services Records.

One major proposal growing out of Eero Saarinen's master plan for the University of Chicago in the mid 1950s was a quadrangle to house the Graduate School of Business. Sited on the south side of 60th Street between Kimbark and Kenwood, the complex was to have consisted of a group of structures centered on an open court recalling the quadrangles of the original Henry Ives Cobb campus. In the end, only one portion of the complex was erected, the Charles Stewart Mott Building housing the Industrial Relations Center, designed by Schmidt, Garden & Erikson and completed in 1958.

Die Ausstellung bemalter Wohnräume München 1909 in Bild und Wort. Munich: Süddeutscher Maler-und Tünchermeister-Verband, 1909.
Rare Books Collection

Munich was one of the earliest centers outside France for the development of the Secessionist movement in the arts. In 1909, the city's avant-garde gained broader recognition when Wassily Kandinsky and other artists staged the first exhibition of the Neue Künstlervereinigung München, just as paintings of the Munich Secession were making their way across the Atlantic to be displayed at the Metropolitan Museum of Art in New York and the Art Institute of Chicago. As indicated by displays at a residential design exhibition held in Munich the same year, furnishings and décor were also reflecting the shift away from historical schools and precedents.

Claude Mathieu de Lagardette (1762-1805). *Leçons élémentaires des ombres dans l'architecture, faisant suite aux regles des cinq ordres de vignole.* Paris: Chez Chereau, 1786.
Rare Books Collection

Winner of the Grand Prix de Rome in 1791, French architect Claude Mathieu de Lagardette studied at the Academy of France in Rome for two years before returning to Paris. Although the French Revolution disrupted his career, he was able to secure commissions in Blois and Montpellier while publishing works based on his stay in Rome, among them a study of the ruins at Paestum and an essay on the restoration of the pillars of the Pantheon. Intended for draftsmen, this text on the art of representing shadows in perspective acknowledges the continuing influence of Vignola's Renaissance treatise on the five classical orders.

Henry Swinburne (1743-1803). *Travels through Spain, in the Years 1775 and 1776: In Which Several Monuments of Roman and Moorish Architecture are Illustrated by Accurate Drawings Taken on the Spot.* London: Printed by J. David for P. Elmsly, 1787. 2nd ed.
Rare Books Collection

Born in Bristol, England, to a Catholic family, Henry Swinburne became financially independent when his brother died, leaving him a small estate. His studies of art began in Paris and continued

in Turin and Bordeaux, where he settled in 1774 with his new wife, a former student at an Ursuline convent. He traveled through the Pyrenees in 1775, and then in the company of Sir Thomas Gascoigne made a more extensive tour of Spain. "I have been very particular in whatever regards the history and architecture of the Moors," Swinburne wrote in this account of his journey. "With the help of the prints, I hope to give the curious a satisfactory idea of their manner of building, distributing, and adorning public edifices . . . I can answer for the exactness of the drawings; I never took the liberty of adding or retrenching a single object, for the sake of improving the beauty."

Laurence Booth, Principal, Booth Hansen Associates. Special Collections Research Center, University of Chicago Library, conceptual sketches, [2009]
Courtesy Booth Hansen Associates

The Special Collections Research Center renovation project recreates first-floor public areas lost in the construction of the Joe and Rika Mansueto Library and expands facilities for teaching and research use of rare book, manuscript, and archival collections. The renovated Special Collections spaces include an exhibition gallery, enhanced classroom, and additional group study room; a relocated Rosenberger Library of Judaica; a renovated reading room and expanded reader services spaces; new visitor and staff lockers; and new staff offices. Among completed designs of Laurence Booth and Booth Hansen are the Chicago Botanic Garden Plant Science Center, Kohl Children's Museum, Cook County Courthouse, School of the Art Institute of Chicago Residences, 30 West Oak, Fountain Square Tower, Joffrey Tower, and the master plan for the University of Illinois-Chicago.

Vitruvius Pollio. *De architectura libri decem: nuper maxima diligentia castigati atq, excusi, additis, Julii Frontini de aqueductibus libris propter materiae affinitatem*. Florence: Philippi Iunta, 1522.
Rare Books Collection

Very little is known about Vitruvius apart from the inferences that can be drawn from his sole surviving work, the *Ten Books of Architecture*. It seems apparent from his description of battles and sieges that he served as a military engineer under Julius Caesar, both in the Gallic wars (52-51 B.C.E.) and in Caesar's civil war (49-46 B.C.E.). He is also credited with the design of a basilica in Fanum Fortunae that was completed in 19 B.C.E. Dedicated to an emperor thought to be Augustus, *De architectura* summarizes the work of earlier Greek and Roman builders and draws on Vitruvius's own experience in describing the construction of fortifications, aqueducts, heating systems, baths, temples, and other structures that were within the broad purview of a Roman architect.

Helmut Jahn, Principal, Murphy/Jahn, Inc. Joe and Rika Mansueto Library, University of Chicago, conceptual sketches, [2008]
Courtesy Murphy/Jahn, Inc.

The Joe and Rika Mansueto Library provides stack space for 3.5 million volumes of library materials in a high-density, automated shelving system extending fifty-five feet below ground level. Covered by an arching thirty-five-foot glass dome, the first floor of the building houses a grand reading room, circulation services, state-of-the art conservation and preservation facilities, and loading and retrieval stations for general and special collections. Architect Helmut Jahn is known for numerous highly praised works including the United Airlines Terminal 1 at Chicago O'Hare International Airport, the Sony Center in Berlin, the Deutsche Post Tower in Bonn, the Veer Towers in Las Vegas, 600 Fairbanks residential tower in Chicago, and the New Bangkok International Airport in Thailand.