

Ernest J. Magerstadt House
4930 South Greenwood Avenue
Chicago
Cook County
Illinois

HABS No. ILL-1024

HABS
ILL,
16-CHIG,
26-

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA
Reduced Copies of Measured Drawings

Historic American Buildings Survey
National Park Service
Washington Planning and Service Center
1730 North Lynn Street
Arlington, Virginia

ERNEST J. MAGERSTADT HOUSE

HABS
ILL,
16-CHIG,
26-

Location: 4930 South Greenwood Avenue; Chicago, Cook County, Illinois.

Present Owner and Occupant: Madeldine Magerstadt, daughter of the original owner.

Present Use: Single-family dwelling.

Statement of Significance: This house is probably one of the finest works of George W. Maher, a contemporary of Frank Lloyd Wright, and one of the Prairie School. It shows a relationship to Wright's work of the time in its cubist massing, ribbons of windows, simple, low-pitched roof, and deep, unbroken eaves. The influence of Art Nouveau is also evident, as is seen in the extensive use of the poppy motif in the ornament and interior finish. Designated a Chicago Architectural Landmark in 1960.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners: Legal description of the property: South 48' of lot 16; Jno. Woodbridge, Jr's. subdivision of South $\frac{1}{2}$ Block 8, Block 9; Lots 2 and 3 and North $\frac{1}{2}$ Lot 6; South $\frac{1}{2}$ Lot 5, and Lots 8 and 9 in Block 11; also Lots 1, 2, 3, 4, 5, 8, 9 and North $\frac{1}{2}$ of Lot 6, Block 15 of Lyman, Larned and Woodbridge's subdivision of East $\frac{1}{2}$ of Northwest $\frac{1}{4}$ and Northwest $\frac{1}{4}$ of Northeast $\frac{1}{4}$ Section 11-38-14 and that part lying west of Illinois Central Railroad of $\frac{1}{4}$ Section 2-38-14.

The following is based on the complete chain of title contained in Book 320A, pp. 185-186, Cook County Recorder's Office, Chicago, Illinois:

Ernest J. Magerstadt obtained title to the property on July 21, 1911 from Sidney Adler and wife (Document #4798651). The property has remained in the family to the present, going to his wife upon Magerstadt's death on April 19, 1934 and to the present owner upon the death of Magerstadt's wife in 1957. (The discrepancy between the date Magerstadt obtained title to the property and the date of erection of the structure designed and built for him remains unsolved.)

2. Date of erection: 1906-1908.
3. Architect: George Washington Maher. The following is a brief biography of Maher taken from the Book of Chicagoans, 1907:

Maher, George Washington, architect; born Mill Creek, W. Va., Dec. 25, 1864; son Theo. Daniel and Sarah (Landis) Maher; ed. Ind. public schools; studied architecture, beginning 1878, under the Chicago architects, August Bauer and Henry W. Hill; completed studies in J. L. Silsbee's office; then studied in Europe; married Chicago, Oct. 25, 1894, Elizabeth Brooks; 1 son: Philip Brooks. Began practice of architecture 1888; has developed a specialty in residence and monumental work, and in shaping, architecturally, such suburbs as North Edgewater and Kenilworth, including a unique landscape effect at the entrance to the latter town. Architect of residences of John Farson, Oak Park; James A. Patten, Evanston; A. B. Leach, South Orange, N. J.; Harry Rubens estate at Glencoe; Edgewater Presbyterian Ch.; Northwestern Univ. Gymnasium; Swift Engring. Hall, Northwestern Univ.; Assembly Hall, Kenilworth; and others which he has individualized and which follow no established precedent, but represent a new thought, or rather American effort, in architecture. Mem. Am. Inst. of Architects. Republican. Presbyterian. Clubs: University of Evanston, Union League, Chicago Athletic. Recreations: motoring and fruit farming in Michigan on scientific principles. Residence: Kenilworth, Ill. Office Karpen Bldg. /See Supplemental Material for additional information on Maher./

4. Original plans and construction: There is no record of the original Building Permit in the records of the Department of Buildings, Chicago.

Photographs of the building along with a first floor plan were published in the photo gravure section of the Inland Architect and News Record, June, 1908.

5. Alterations and additions: There have been no alterations or additions to the structure except for a new heating plant in 1960 and a new built-in kitchen range in the early 1950's built to the same specifications of the original. The interiors have never been redone or painted, only washed so as to maintain the original stencil work.

B. Historical Events and Persons Connected with the Structure:

Following is a brief biography of E. J. Magerstadt from Book of Chicagoans, 1907:

Magerstadt, Ernest John, city collector; born in Germany, Dec. 26, 1864; son Frederick J. and Lena (Caster) Magerstadt; brought to U. S. in infancy; ed. Chicago pub. schools; married, Chicago, 1886, Hattie Hutt; 2 Children: Earl and Della. In coal business with his brother, 1878-87, and alone, 1887-99. Was supt. streets for South Division of Chicago under Mayor Washburne; del. to Rep. Nat. Convention, 1892; also in 1896, but withdrew in favor of George Schnider; mem. Rep. State in Central Com., 1896-1900; mem. Cook Co. Central Comm. many years and sec. more than 6 years; clerk of Criminal Court of Cook Co., 1894-9; sheriff of Cook Co., 1899-1901; in private business in 1907. Mason (32°, K. T., Shriner): Mem. Nat. Union. Clubs: Hamilton, South Shore Country, Ill. Athletic. Recreations: traveling and athletic sports. Residence: 4930 Greenwood Ave.

Following 1907, Magerstadt was city collector until 1911. He then again entered private business in 1911, founding the Railway Utilities Company of which he was president. This firm supplied his firing systems, destination signs, and other appurtenances for the railroads and public transportation facilities. Offices were at 2241 Indiana Ave. Magerstadt died April 24, 1934.

For additional biography see the following sources:

Book of Chicagoans, 1905

Book of Chicagoans, 1907

Who's Who in Chicago, 1917

Who's Who in Chicago, 1926

Who's Who in Chicago, 1931

Who's Who in Chicago and Illinois, 1936

C. Bibliography:

Brooks, H. Allen. The Prairie School, the Midwest Spirit in Residential Architecture, 1893-1916. Northwestern University, Unpublished doctoral dissertation, 1956.

Contains no mention of the Magerstadt House, but information on the architect George W. Maher.

"The E. J. Magerstadt House," Inland Architect and News-Record, June, 1908.

Photos.

Rudd, J. William. "George W. Maher - Architect," Prairie School Review. Vo. #1, Number 1, p. 1.

_____. George W. Maher - Architect. Northwestern University, Unpublished master's thesis, 1964.

D. Supplemental Material:

The following material is taken from: J. William Rudd. George W. Maher - Architect. (Unpublished Master's Thesis). Northwestern University, 1964:

THE MAN

George Washington Maher, born Christmas day 1864, was one of a large family born to Theodore Daniel and Sarah (Landis) Maher in the small West Virginia town of Mill Creek. The elder Maher, following a short career as a recruiting officer during the Civil War, found it impossible to affect satisfactory employment to sustain his large family and in the late 1860's moved to New Albany, a small southeastern Indiana town just across the Ohio River from Louisville, Kentucky.

The threat of poverty and debt which had brought the elder Maher west, continued to plague him, and following a stay of about 15 years in New Albany (during which time the bulk of the younger Maher's formal education took place) the apparent prosperity available in Chicago following the fire brought the family to that city.

It was upon arrival in Chicago that young Maher actually began his study of architecture. As so often happened in large families encumbered with debts, the children were apprenticed at the earliest possible age to decrease the economic responsibility and augment the total family income. It was under these circumstances that G. W. Mayer at the age of 13 entered the offices of Bauer and Hill, Architects.¹ After a stay of undetermined length, George Maher moved on to the office of J. L. Silsbee. In Silsbee's office the greater part of his significant early architectural training was obtained. This was followed by the opening of his own practice in 1888.²

It was not long, however, before a partnership was affected between Maher and a Mr. Charles Corwin.³ The length or success of the partnership is very difficult to ascertain; however, it is generally agreed to have been terminated by early 1893.⁴

The indefiniteness of events in Mr. Maher's career at this time could very possibly be the result of an incident in his life which was the unfortunate prelude to his later life. Sometime during the year 1893, Maher was struck with a severe nervous disorder. In an attempt to regain his health and complete his architectural education, Mr. Maher spent some months in Europe traveling and sketching a number of small pen and ink drawings of the monuments of architectural influence⁵ seen in America.

Upon satisfactory completion of this trip, (both in terms of monuments reviewed and health regained) Maher returned to Chicago and began a very active career which was to continue without interruption until the decade of the 1920's.

The year 1893 holds many significant events in Mr. Maher's life. During the early months of this year he became acquainted with John Lewis Cochran. Mr. Cochran in collaboration with a number of successful Philadelphia investors had laid out the suburb of Edgewater and were in the process of developing the community as a model of suburban splendor.⁶ Maher through his own innate ability at selling himself; and, after achieving this, showing evidence of continued business acumen, planned an extensive number of dwellings for the development.⁷

With the apparent increasing success in his work bringing a sense of security into his life, he began building a small residence for his parents in Wilmette⁸ and one for himself in Kenilworth. On October 24, after an engagement of five years, he was married to Elizabeth Brooks⁹ and they moved into the recently completed structure on Warwick Avenue in Kenilworth which was to be their home for the remainder of their lives.

Kenilworth was chosen as the site of the new home for various reasons. The development, as originally planned by the wealthy real estate broker Joseph Sears and his architect, a Mr. Burnham,¹⁰ was handsomely laid out with good potential for city planning development and residential commissions. In addition the atmosphere of the rapidly expanding north shore communities appealed greatly to the young couple.

One son, Philip Brooks Maher, was born to the couple in October of 1894. This was the family which settled in Kenilworth and became a very active and vibrant part of the life of the small, suburban community.

It was under the influence of this type of life and the contacts made in these surroundings that the many palatial homes of the Wheeler's, the Barrett's, the Farson's, the Patten's and the Ruben's were born first in Edgewater, then Kenilworth, Glencoe and the western suburb of Oak Park.

The extensive activity thus created in the office left little time for travel except with respect to inspection or client contacts and even this was done as quickly as possible. However, in 1898 following completion of the bulk of the work on the large home for Mr. John Farson in Oak Park, Mr. and Mrs. Maher with young Philip did take a trip to Europe for a short vacation before resuming his extensive practice. A second trip of importance during this period would have been a trip to St. Louis in 1904 with the sculptor Harrmon A. McNeil.¹¹

Mr. McNeil had executed a number of commissions for the St. Louis exposition commemorating the Louisiana Purchase.

As the number and size of commissions grew and the pressure of their unending attendance increased, Mr. Maher purchased land for a summer home near Douglas, Michigan. He built a small summer cottage ca. 1905-06 to which he could retreat for short periods of time and relax from the pressures of work and indulge in a favorite past-time of scientifically developed fruit-tree farming.¹² He retained this cottage and enjoyed its amenities for the remainder of his life as he worked with and developed its potential.¹³

While the early work of Mr. Maher's came as a direct result of his acquaintances in the grain trust in Chicago, the great work of the 'teens came as a result of the immensely successful patent medicine combine originally begun by Mr. J. R. Watkins. But, whereas the early work was to a large extent residential (except for the influential commissions at Northwestern University arranged by James A. Patten) the bulk of the work at Winona, Minnesota was for large commercial structures in which the full development of the architect's architectural theories was practiced.

The work at Winona, occupied the bulk of Maher's time from 1911 up to the time of the First World War. He was joined in the office for a short time in 1914 by his son Philip. However, with the war, the younger Maher was called into service and spent most of his time in Europe. During the war only small residential commissions occupied the time of Maher, Sr. with the singular exception of the Dryden residence in Evanston, which was finished in 1919.

Following the war, Philip returned to join his father and was taken into partnership in 1922 with work being done under the name of George W. Maher & Son. The final years of Mr. Maher's practice were taken up primarily by two projects. The first was an extensive study of his life-long interest in community planning.¹⁴ A number of theoretical projects evolved from this study as applications to suburban developments in the Chicago area.

The final significant project in which Mr. Maher became solely involved was the restoration of Atwood's Fine Arts Building which had been a part of the 1893 Colombian Exposition complex in Chicago's Jackson Park District. As chairman of the Municipal Arts and Town Planning Committee of the Illinois Chapter of the American Institute of Architects,¹⁵ he worked tirelessly for over two years with the sculptor Larado Taft and art enthusiast Mrs. Lillian Hedberg not only to keep the structure from being razed, but to have the face

of the structure permanently restored.¹⁶

Having experienced some failing health in the early 20's, by late 1922 and early 1923 the nervous disorder which had earlier presented itself returned to plague him more consistently. He was in and out of sanatoriums¹⁷ and asylums for a period of time following a severe breakdown of the central nervous system in 1923. With the fear of complete invalidity and the continued recurrence of intense migraine headaches too much for him to mentally assimilate, he took his own life on Sunday, September 12, 1926 at his summer home in Douglas, Michigan.

Thus was brought to a close the life of a man intense in his energies and visions as he sought an aesthetic expression indicative of himself, his time and his place. With this brief personal background in mind, Mr. Maher's search for an idea and its resultant expression will occupy the remainder of this investigation.¹⁸

¹The firm of Bauer and Hill had grown out of an earlier partnership between Henry Hill and James J. Egan and was established in 1881. Later Mr. Hill was to enter into partnership with Mr. Arthur Woltersdorf in 1894. This firm was quite well known in its relationship to the vernacular expression of architecture in the Chicago area. See Book of Chicagoans, 1911, p. 327.

²The exact date of Maher's arrival or departure from the office of J. L. Silsbee is unknown. There is widespread belief that he was there in 1887 when F. L. Wright came to work for Mr. Silsbee. However, Mr. Wright claims Mr. Maher came to work for Mr. Silsbee after Mr. Wright did. See Frank Lloyd Wright, An Autobiography (New York: 1941), p. 73.

³The exact date of the partnership is unknown. Mr. H. Alen Brooks (The Prairie School...) claims it to have been in 1888. However, the only mention the author has found is a short announcement in the September 1889 issue of the Inland Architect, XIV, p. 25 which states a partnership had been formed for the general practice of architecture.

⁴The only published work of the partnership is a rendering of a large boulder and shingle "double house" for a Mr. A. F. Shuman of Chicago in Jan. 1890, Inland Architect, XIV, plates. The date of 1893 as termination is a reminiscence of Mrs. Maher's and ties in significantly with the many other events of that year.

⁵A number of these pen and ink drawings are in the possession of Mrs. Maher and her present house-keeper and niece, Miss Violet Wyld.

⁶A discussion of the development of Edgewater is presented in the September 22, 1888 issue of American Architect, XXIV, p. 138.

⁷Mr. Maher worked on a number of commissions which carried the title of "a residence for J. L. Cochrane." Inland Architect, XXI, 1895, p. 53 records the number as ten. Some of these are illustrated in renderings in the Inland Architect, XXII, 1893, #4. However, some of these residences are later presented at different intervals in photographs at which time the ultimate owner is identified, thus indicating the original speculative nature of the commissions.

⁸A small residence had been done for them in earlier times in Woodlawn Park and Mr. Maher had considered settling there himself. See rendering of proposed residence of own home in June 1889, Inland Architect, XIII, plates.

⁹Elizabeth Brooks Maher was the daughter of Alden Brooks, a local Chicago portraitist. Mrs. Maher also had had training as a painter and frequently exhibited her flower painting in both oil and water color at the Art Institute in Chicago.

¹⁰The information concerning Kenilworth and Mr. Burnham was related to the author by Mr. L. Morgan Yost (interview May 28, 1963), a north shore architect and life long resident of the community of Kenilworth whose interest in and knowledge of Chicago architecture is quite extensive. The information originally came from an unpublished document retained by the civic organization known as "The Kenilworth Club" and entitled "A History of Kenilworth." It is known that the Mr. Burnham referred to is not Mr. Daniel H. Burnham but an earlier architect with the same surname.

¹¹Mr. McNeil was a sculptor from Long Island and as a brother-in-law of Mrs. Maher's executed some commissions for the architecture of Mr. Maher. The most notable in this respect are the two groups executed for the original Patten Gymnasium.

¹²To get to Douglas, Michigan, Mr. Maher engaged in his second primary hobby; motoring. He was one of the first men on the north shore to own an automobile and was active in automobile clubs a great deal of his life.

¹³The complex at Douglas included his own residence, a residence for his mother and father, one for his sister and for a short time one for his minister from Kenilworth.

¹⁴Mr. Maher had an extensive library which included a large number of volumes on community planning. Works by Viollet-le-duc, Ruskin, Taine and Whitman were also owned by Maher.

¹⁵Extensive club affiliations may be noted in The Book of Chicagoans - 1911, p. 454. In addition to those mentioned his activities as a member of the Chicago Architectural Club, Cliff Dwellers, Chicago Businessmen's Association (director 1913) and Illinois Architects Association should be mentioned. Finally as an active member of the American Institute of Architects since 1901, he was elected to Fellowship in 1916 and was president of the Illinois Chapter in 1918. This information is substantiated in the various respective volumes of the Chicago Architectural Club exhibition catalogues for the years mentioned.

¹⁶See "Restoration of the Fine Arts Building of the World's Colombian Exposition" by George W. Maher, Architectural Forum, XXXV, p. 35.

¹⁷The majority of this time was spent at the Milwaukee County Asylum in Wauwautosa, Wisconsin. See also "obituary" Western Architect, XXXV, p. 140.

¹⁸This biographical material has been pieced together with information from "obituary" Western Architect, XXXV (November 1926) p. 140, and obituary notices in Chicago Daily Tribune, LXXXV (September 14, 1926) p. 9. These facts were verified and additional personal information given the author during talks with Mrs. Elizabeth Maher (now 96) and her niece, Miss Violet Wyld, held July 13 and July 19, 1963.

LIST OF BUILDINGS BY
GEORGE W. MAHER
COMPILED BY J. WILLIAM RUDD

- 1888 Gillman Res.-Hyde Park
S. N. Hurd Res.-Kenwood
- 1889 Maher Res.-Woodlawn Park
Stable Design
- 1890 Shuman Double Res.-Chicago (in partnership with Corwin)
- 1891 E. E. Gray Res.-Chicago
Mrs. Babcock Res.-Kenilworth

- 1893 J. L. Cochrane Res. #1-Edgewater (probably speculation)
J. L. Cochrane Res. #2-Edgewater (probably speculation)
G. W. Maher Res.-Kenilworth
Davis Res.-Omaha
Sullivan Res.-Edgewater
- 1894 Edgewater Presbyterian Church
A suburban club house
Watertower and Library-Fresno, Calif.
Towers Res.-Edgewater
Wheeler Res.-Edgewater
Maher Res.-(Parents) Wilmette 5th & Wash.
- 1895 I. Smith Res.-Edgewater
Morrow Res.-Edgewater
Peters Res.-Edgewater
Scales Res.-Buena Park
Brockelbank Res.-Edgewater
Woodworth Res.-Kalamazoo, Mich.
McMeans Res.-Edgewater
- 1897 A Library building
Drewar Res.-Edgewater
Barret Res.-Kenilworth
Crandall Res.-Edgewater
J. L. Cochrane Townhouse-Chicago
Gardener Res.-Edgewater
Farson Res.-Oak Park
- 1899 Olmstead Res.-Denver

1900 W. F. Furbeck Res.-Lake Geneva, Wisconsin

Arthur B. Leach Res.-South Orange, N.J.

Coffeen Res.-Hinsdale

Cheney Res.-Kenilworth

Isom Res.- Wilmette

1901 P. J. King Res.-Chicago

Hoelsher Res.-Chicago

1902 Patten Res.-Evanston

Gates Res.-Montclair, N.J.

Higgins Stable-Chicago

1903 Rubens Res.-Glencoe

4820 Greenwood St. Res.-Chicago

Messer Res.-Edgewater

1904 Colvin Res.-Chicago

Veile Res.-Kansas City, Mo.

McVie Res.-Kansas City, Mo.

Lake Res.-Chicago

Corbin Res.-Kenilworth

1905 Sears Res.-Oak Park

Mallen Res.-Oak Park

1906 Erwin Res.-Oak Park

Lackner Res.-Kenilworth

Blinn Res.-Pasadena, Calif.

1907 Rudolph Res.-Highland Park

Scarborough Res.-Highland Park

Bingham Res.-Highland Park

- Lincoln County Court House
Kenilworth Club-Kenilworth
Grocery Store and Post Office-Kenilworth
- 1908 Baker Res.-Kenilworth N.J.
Serrel Res.-Kenilworth
Carman Res.-Kenilworth
Northwestern University Campus Plan
Swift Engineering Hall-Northwestern University
University Bldg.-Evanston
Wausau Public Library-Wausau, Wisc.
Magerstadt Res.-Chicago
Rath Res.-Chicago
- 1909 Patten Gymnasium-Northwestern University
Roe Res.-Kenilworth
Sutton Res.-Kenilworth
Caldwell Res.-Oak Park
- 1910 Schulz Res.-Kenilworth
Parmalee Res.-Kenilworth
Lamborn Res.-Highland Park
Ely Res.-Kenilworth
Reinforced Concrete Hotel Project
- 1911 Wightman Bldg.-Evanston
Interlocken School-LaPorte, Indiana
Olesson Res.-Kenilworth
Odell Res.-Kenilworth
King Res.-Homer, Minn.

- Watkins Adm. Bldg.
- 1912 Sears School-Kenilworth
Hager Res.-Waukon, Iowa
J. H. Taylor Res.-Oak Park
- 1913 Seymour Res.-Chicago
Ossoski Res.-Chicago
Watkins Bldg.-Memphis, Tenn.
Watkins Warehouse Bldg.-Winona
- 1914 King Summer Res.-Sea Breeze, Fla.
Winona Savings Bank-Winona, Minn.
Evanston Congregational Church-Evanston (proj.?)
Office Bldg.-Chattanooga, Tenn.
- 1915 Stevenson Res.-Chicago
- 1916 Churchill Res.-Burlington, Iowa
B. L. Behr Res.-Chicago
- 1917 Miller Res.-Kenilworth
- 1918 Levis Res.-Chicago
North Shore Country Club-Kenilworth
Schmidt Res.-Chicago
Dryden Res.-Evanston
- 1919 Snyder Res.-Chicago
- 1920 Community Development-Kenilworth
Community Center Development-Glencoe
Proposed Church-Evanston
- 1921 Gary Country Club
- 1922 Delta Kappa Epsilon-Ann Arbor, Michigan

- Murphy Memorial Bldg.-Chicago
- 1923 Miller Beach Development-Gary, Indiana
Abingdon Ave. Res.-Kenilworth (2)
Community Center Dev.-Kenilworth
Railway Area Development-Kenilworth
- 1924 Springer Res.-Kenilworth
A Country Club
Gateway Development-Gary, Indiana
Community Center Development-Hinsdale
- 1925 Woman's Library Club-Glencoe.

INFLUENCES AND HISTORICAL DEVELOPMENT

The sources listed in this section discuss the influences and historical development of architecture in Chicago as they existed during the time Maher was in practice. However, the sources are limited to those which include a study of the residential developments.

- Andrews, Wayne. Architecture, Ambition and Americans. New York: Harpers, 1955. pp. 205-250.
- Burchard, John and Bush-Brown, Albert. The Architecture of America. Boston: Atlantic-Little, Brown, 1961. pp. 195-386.
- Brooks, H. Allen, Jr. "The Early Work of the Prairie Architects," Journal of the Society of Architectural Historians. Vol. XIX (March, 1960). p. 5.
- Brooks, H. Allen, Jr. The Prairie School - The American Spirit in Midwest Architecture, 1893-1916. Northwestern University, unpublished doctoral dissertation, 1957.
- David, Arthur C. "The Architecture of Ideas," Architectural Record. Vol. 15 (April, 1904). p. 361.
- "Edgewater," American Architect. Vol. 24 (September 22, 1888). p. 138.
- Fitzpatrick, F. W. "Chicago," Inland Architect. Vol. XLV (June, 1905). p. 46.

- Mumford, Lewis. The Brown Decades. Dover, New York: 1955.
(soft cover edition of original work published in 1931)
- Spencer, Robert C., Jr. "Brick Architecture in and about Chicago,"
Brickbuilder. Vol. 12 (September, 1903). p. 187.
- Spencer, Robert C., Jr. The Chicago School in Architecture.
Transcript of a letter in the Burnham Library of the Art
Institute of Chicago which was included in a paper read
before the Illinois Society of Architects, Nov. 28, 1939.
- Wight, Peter B. "Country House Architecture in the Middle-west,"
Architectural Record. Vol. 40 (October, 1916). pp. 294-310.

ARTICLES ABOUT MAHER

The sources listed in this section consist of articles devoted to George W. Maher and a study of his architecture.

- "A Community Plan for Glencoe," Western Architect. Vol. 29
(May, 1920). p. 47.
- Croly, H. D. "What is Indigenous Architecture?" Architectural Record. Vol. 21 (June, 1907). p. 435.
- "George W. Maher - a Democrat in Architecture," Western Architect.
Vol. 19 (March, 1914). p. 25.
- "George W. Maher, 1864-1926," Western Architect. Vol. 35
(November, 1926). p. 140.
- "George W. Maher - Obituary," Architectural Forum. Vol. 45
(December, 1926). p. 67.
- "Patten Residence," Inland Architect. Vol. XLII (August, 1903).
p. 6.
- "Studio-Talk, Chicago," The Studio. Vol. XXX (1903). p. 82.
- Wight, Peter B. "Winona Savings Bank and Winona National Bank
Building, Winona, Minnesota," Architectural Record. Vol. 41
(January, 1917). p. 36.

ARTICLES BY MAHER

The sources listed in this section consist of articles written by Maher.

- Maher, George W. "Originality in American Architecture," Inland Architect. Vol. X (October, 1887). p. 35.

- _____. "The Western Spirit," Inland Architect. Vol. LXVII
(April, 1906). p. 38.
- _____. "The Western Spirit," Western Architect. Vol. 5 (called
Vol. 9) (November, 1906). p. 113 (part one).
- _____. "The Western Spirit," Western Architect. Vol. 5 (called
Vol. 9) (December, 1906). p. 125 (part two).
The articles in the Inland Architect and in the Western
Architect are the same article in verbal content.
- _____. "A Plea for Indigenous Art," Architectural Record.
Vol. 21 (June, 1907). p. 427.
- _____. "Art Democracy," Western Architect. Vol. 15 (March,
1910). p. 28.
- _____. "An Architecture of Ideas," Arts and Decoration. Vol. 1
(June, 1911). p. 329.
- _____. "An Architects Responsibility to His Community,"
Western Architect. Vol. 18 (January, 1912). p. 8.
- _____. "Restoration of the Fine Arts Building of the World's
Columbian Exposition, Chicago," Architectural Forum. Vol. 35
(July, 1921). p. 35.

ILLUSTRATIVE MATERIAL

The sources listed in the section consist of material in which renderings, photographs and drawings of Maher's work may be found. Due to the extremely large amount of material available in these sources, the reader is referred to Appendix B for the specific source desired.

American Architect. Vols. 91-94 (June 29, 1907 - August 12, 1908).

Architectural Record. Vols. 39, 41 (February, 1916, April, 1917).

Catalogues of the Chicago Architectural Club Exhibitions. Vols.
7-38 (1894-1925). (After 1921, the work is listed as Maher
and Son.) (There were no printed catalogues prior to 1894.)

Inland Architect. Vol. XII, August, 1888.
October, 1888.
Vol. XIII, June, 1889.
July, 1889.
Vol. XIV, January, 1890.
Vol. XVII, February, 1891.
July, 1891.
Vol. XX, January, 1893.

<u>Inland Architect.</u>	Vol. XXI,	July, 1893.	
	Vol. XXII,	November, 1893. December, 1893.	
	Vol. XXIII,	April, 1894.	
	Vol. XXIV,	November, 1894. December, 1894.	
	Vol. XXV,	April, 1895. May, 1895. June, 1895.	
	Vol. XXVI,	October, 1895.	
	Vol. XXVII,	February, 1896. May, 1896.	
	Vol. XXIX,	February, 1897. March, 1897.	
	Vol. XXXIV,	November, 1899.	
	Vol. XXXV,	June, 1900. July, 1900.	
	Vol. XXXVI,	September, 1900.	
	Vol. XXXVIII,	November, 1901.	
	Vol. XXXIX,	May, 1902.	
	Vol. LXV,	February, 1905. May, 1905.	
	Vol. LXVI,	October, 1905. November, 1905. December, 1905. January, 1906.	
	Vol. L,	October, 1907. December, 1907.	
	Vol. LI,	January, 1908. March, 1908. June, 1908.	
	Vol. LII,	September, 1908.	
	<u>Western Architect.</u>	Vol. 3,	March, 1904.
		Vol. 7-8, (called 11-12),	December, 1908.
		Vol. 9-10, (called 13-14),	March, 1909.
		Vol. 15,	May, 1910.
		Vol. 17,	May, 1911.
Vol. 18,		March, 1912.	
Vol. 21,		September, 1916.	
Vol. 29,	January, 1920.		

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: This house is probably the finest work of the architect George Maher, a contemporary of Frank

Lloyd Wright, and one of the Prairie School. It shows a relationship to Wright's work of the time in its cubist massing, ribbons of windows, simple, low-pitched roof, and deep, unbroken eaves. The influence of Art Nouveau is also evident, as is seen in the extensive use of the poppy motif in the ornament and interior finish. Designated a Chicago Architectural Landmark in 1960.

2. Condition of fabric: Excellent.

B. Description of Exterior:

1. Over-all dimensions: Rectangular, with narrow east front and north main entrance; 30' (front) x 96'; two-and-a-half stories.
2. Foundations: Rough stone foundation with cut stone cap showing above grade.
3. Wall construction, finish and color: Brick, 1- $\frac{1}{2}$ " x 4" x 12". 1/8" mortar joints, speckled surface with rough brown spots over a smoother, lighter grayish tan.
4. Porches: Across the east front is a one-story porch supported at the northeast and southeast corners by heavy brick piers. Just inside each pier is a stone column; the capitals are unusual, ornamented with poppies. The porch is approached from the north; "French" doors on the west side of the porch open into the livingroom. There is a tile floor and a flat wooden roof. A small porch with one supporting southwest brick pier, opens off the dining-room at the southwest corner of the house. Four risers on the west (rear) with brick walls at either side, lead to a tile floor. Off the kitchen, at the northwest corner, is a brick one-story entry, projecting off the west (rear) wall. There is a door on the west and a flat roof.
5. Chimneys: One brick chimney on the north and one on the south. They jut out slightly from the wall, and through the overhanging eaves; a chimney at the west (rear) is apparently for ventilation.
6. Openings:
 - a. Doorways and doors: The main entrance is at the middle of the north side. The opening is recessed in a wide stone surround. The door is flanked by stone columns similar to those on the east (front) porch. There is a stone cornice above. The door is wooden, 4' wide, with a lighted 29" x 59" panel; leaded in colored glass is a tall, vertical rectangular pattern, based on the poppy motif.

- b. Windows: Mostly casement windows are in long horizontal groups and cut sharply into the brick wall. Most first floor windows have leaded glass patterns similar to those of the entrance door.

7. Roof:

- a. Shape, covering: Hipped roof, low pitch, slate covered.
- b. Eaves: Deep eaves, wooden board soffits.
- c. Dormers: There are pairs of dormers flanking chimneys on the north, south and west (rear) sides.

C. Description of Interior:

- 1. Floor plans: A small vestibule leads to a small den at the west and the entrance-stair hall at the center of the house. The living room is at the front (east), the dining room at the southwest, the kitchen and pantry at the northwest. Four bedrooms on second floor.
- 2. Stairways: The main stairway is U-shape with two runs and a wide landing. Treads are 4' wide, 12" deep; risers are 6- $\frac{1}{4}$ ". Open string boxed step ends. High lattice-work railing reflects rectangular patterns of the leaded windows; open well to second floor.
- 3. Flooring: Six inch square tile at the entrance, and two inch oak flooring otherwise.
- 4. Wall and ceiling finish: Plaster walls and ceilings are painted. (The first floor ceilings are 9'-6" high.) Some rooms have coarse linen glued to the walls. There are beamed ceilings in the entrance-stair hall and living room; the beams cased and lightly polished. The plaster ceiling in the dining room follows a segmental arch. A wooden molded border with painted floral decoration repeats the poppy motif of the leaded windows.
- 5. Doorways and doors: Paneled oak or walnut doors, four panels with two small square panels at the tops. Simple mitered architraves. Small, simple coved moldings.
- 6. Decorative features and trim:
 - a. Stairhall: Both first and second floor fireplaces have large glass-mosaic panels; greens, blue-greens, and golds make an abstract landscape and floral pattern based on the poppy motif.

- b. Living room: The mantel, built-in bookcases, beamed ceiling, and door and window frames are mahogany. The table was designed for the room by the architect.
 - c. Dining room: The table, chairs, side board and built-in buffet are oak and were designed by the architect. The rug was also designed by Maher, and woven at Wiener Werkstatt.
 - d. Kitchen: The kitchen cabinets are walnut.
 - e. Other: Most other trim throughout is oak.
7. Hardware: Simple brass hardware.
 8. Lighting: The brass wall brackets in several rooms and the dining room chandelier were designed by the architect for the house; the colored glass globes were made by Tiffany.
 9. Heating: There are fireplaces in the stairhall at both first and second floors, one in the living room, and one in the southwest second-floor bedroom.
- D. Site:
1. General setting and orientation: The house faces east on a narrow, level lot. Entrance and driveway on the north side, yard at the front, garden at the rear.
 2. Landscaping: Informal with lawn, trees, shrubs and flowers.

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