

United States Department of the Interior
National Park Service



900

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Brigham, Edmund D., House

other names/site number _____

Name of Multiple Property Listing _____

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

street & number 790 Sheridan Road

not for publication

city or town Glencoe

vicinity

state Illinois county Cook zip code 60035

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance: national statewide local

Applicable National Register Criteria: A B C D

[Signature] Date 11-01-16
Signature of certifying official/Title: Deputy State Historic Preservation Officer

Illinois Historic Preservation Agency
State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain): _____

[Signature] Date of Action 12.27.16
Signature of the Keeper

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

- private
- public - Local
- public - State
- public - Federal

- building(s)
- district
- site
- structure
- object

<u>Contributing</u>	<u>Noncontributing</u>	
1	1	buildings
1	0	site
		structure
		object
2	1	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

7. Description

Architectural Classification

(Enter categories from instructions.)

Prairie School

Materials

(Enter categories from instructions.)

foundation: Concrete

walls: Concrete

roof: Tile

other: Wood

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Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity).

Summary Paragraph

The Edmund D. Brigham House was designed c. 1908 by Frank Lloyd Wright. It is a unique and mature example of Wright's Prairie style. Sited northeast of center on a rectangular .92 acre lot, the elongated main façade fronts on the Sheridan Road pleasure drive. Its slightly elevated, tripartite composition consists of a two-story block symmetrically flanked by one-story wings. The house is characterized on the exterior by horizontality, geometric massing, low-pitched hipped roofs, broad overhanging eaves, a wide central chimney, bands of casement windows with geometric wood muntins and disguised entrances. Unique among Wright's Prairie houses, it is constructed of the reinforced board-formed concrete that Wright promoted but was only realized in this house. On the interior, the first floor exemplifies the Prairie style's pioneering open plan, being organized around a massive central brick chimney with an inglenook. The second floor rooms are organized around the perimeter of the floor plate. The interior features simple plaster wall with a unified system of decoration wherein simple stained fascia trims openings, ceilings and walls, and connects spaces with a continuous horizontal fascia at door height. The house retains a high degree of integrity in plan, elevation and detail. Changes on the exterior have been located largely on or toward the rear of the house, while those on the interior have occurred mostly in the service wing. A non-contributing, concrete block, two-car garage is located behind the house. The landscape is a contributing site, expressing the harmonious relationship between the Brigham House and its grounds, a fundamental principle of the Prairie style.

Narrative Description

SETTING

The Edmund D. Brigham house is located in the northeast corner of Cook County, Illinois, approximately 11 miles from the northern limit of the City of Chicago. It is situated in the suburb of Glencoe, a village of 3.78 square miles that is bordered to the north and south by the suburbs of Highland Park and Winnetka, respectively. The suburbs of Northbrook and Glenview border on the west. Lake Michigan forms the eastern boundary. Sheridan Road, a winding road lined by large houses on substantial lots, parallels Lake Michigan. Lake Cook Road is the major thoroughfare to the north and Dundee Road to the south. The Tri-State Tollway is located approximately 11.5 miles to the west. The area is served by the Metra line formerly known as the Chicago & North Western Railway, which first came to Glencoe in 1855.

THE SITE

The Brigham House is located along a curve on the west side of Sheridan Road, approximately one block from Lake Michigan. It is situated on a .92 acre, rectangular lot measuring approximately 176' x 238.' The large flat lot has a broad street frontage, whose expansiveness is enhanced by its being unbroken by a front sidewalk.

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The house is sited at the north edge of the property and generously set back, with its long side facing the street. The landscape is a contributing site.

The Brigham House is accessed by a concrete driveway along the property's north edge. The driveway terminates at a non-contributing two-car garage that is behind the house and positioned near the north lot line. A rectangular concrete patio projects west from a rear addition and fronts the south side of the garage. The only other hardscape on the property is a walk from each of the entries flanking the porch. The porch's south entry has a right-angled flagstone walk that leads to the patio, while the north entry's walk is concrete, curved and leads to the street. The landscape surrounding the rest of the house is primarily a tree-studded, open lawn. A wooded border edges the property along the south (side) and west (rear), and undulating planted beds border the rear of the house and patio.

HOUSE

Exterior

The overall massing of the Brigham House is tripartite, comprised of a two-story central block with flanking one-story wings that are set behind the façade of the main block. The north wing serves as a porte cochere, the south wing as a porch. A small, square addition projects at the north end of the rear façade. The overall dimensions of the house are approximately 94' x 46'.

The exterior walls of the house are painted reinforced concrete, the impressions of the formwork being clearly visible. The walls rise out of, and are slightly recessed behind the front of, a raised, concrete foundation. Sheltering the house are hipped roofs, with the main block's pyramidal hipped roof being more steeply pitched than the low hips topping the elongated wings and the rear addition. Red clay tile covers the roofs of the main block and south wing, while the north wing, kitchen and addition are covered with architectural asphalt shingles that match the color of the tile. Two flat skylights, not visible from the street, light the kitchen which is located immediately behind the north wing. The house is drained by built-in box gutters that are lined with copper and discharge primarily through short segments of copper spout located near the corners of the roofs.

Windows are predominantly wood casements, all of the same shape and size. They are grouped in bands that generally have a fixed transom above and a simple concrete sill below. The windows within a band are articulated by, and recessed within, a grid of simple, substantial wood elements whose horizontal member projects slightly beyond its vertical members. Both the casements and transoms are filled with clear glass, however the casements have a geometric wood muntin pattern with thirteen true divided lights. This pattern consists of three closely-spaced horizontal lines in the upper third of the window. They are bisected up to the window's upper stile and are bordered by intersecting vertical bands that extend down to the lower stile. This pattern corresponds exactly with Frank Lloyd Wright's detail drawing, housed at Columbia University's Avery Library, for one of the Brigham House windows.

Far fewer in number, and found only on the main block, are narrow undivided fixed-pane windows with fixed transoms. Fenestration in the raised basement consists of wood awning windows of clear glass that are within deeply recessed punched openings. The glass of these basement awning windows is divided by a simple geometric muntin pattern consisting of a horizontal member in the upper third intersected by a

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vertical border member on each side. All of these windows are the same size and shape.

All the windows in the house are fabricated of fir and most are original, the exceptions being four in kitchen, two in the 2nd floor bathrooms, and the bands of windows in the addition and porch. The porch, which was originally screened, has paired casement windows topped by a single fixed transom. The casements hold clear glass that is undivided, however each transom is subdivided with a horizontal and a vertical wood muntin. The windows of the addition are similar to those in the porch but are differentiated by being taller, narrower pairs of undivided casement windows with fixed transoms that have only a single vertical division.

Front facade

The front (east) façade of the Edmund Brigham House is comprised of the central block and flanking wings. Massive rectangular piers, imprinted on each face with a rectangular blind panel, appear to anchor the corners of the main block and the inside end of each wing. The piers on the main block are two stories, while those anchoring the wings are one story.

The north wing consists of the porte cochere and main entrance. At the north end of this wing, is a free-standing wall with slender square piers at either end that support the cantilevered roof. The broad side of the wall is perpendicular to the front (east) façade of the house. It faces the north side the house and mirrors many of its features. Thus, the freestanding wall has the same foundation detail as the house, rises to the same height as the house window sill and has a simple cap similar to this window sill. An opening at the top of the freestanding wall corresponds to the height of the three casement windows opposite it on the house.

The underside of the porte cochere is sheathed with stained beadboard. Supporting the underside are three beams--one linking the piers of the freestanding wall, and two that connect the piers to the house.

The front entrance to the house is located in the southeast corner of the porte cochere. It is concealed from the street by the wide pier supporting the north wing, which on the front façade appears to be solid. The entrance is approached from under the porte cochere by a broad carriage step at the driveway that abruptly transitions to a narrow staircase between two solid walls and ends in a landing at the front door. The front door has a large glazed panel. On the front façade, the concealing "pier" of the north wing is joined to the projecting block of the main house by a recessed wall containing a band of three casement windows.

The main block of the front façade is comprised of massive flanking two-story piers. On the first floor, a projecting bay with three casement windows is positioned between them. A broad built-in planter tops this bay and directly behind it on the second floor above is a band of four casements. A sliver of recessed wall containing a narrow fixed window flanks both the first floor bay and the second floor band of windows. The flanking narrow windows are stacked above one another. The raised basement of the main block has two awning windows along the front of the bay and one on each of its sides, with an additional awning immediately south of the bay.

The south wing of the front façade generally mirrors the north wing in its alternating rhythm of piers and voids as well as alternating planes. The repetition reflects the reuse of the wooden forms built to construct the house. Extending south

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from the main block, a recessed wall with three casement windows joins a one-story pier. The landing and entry door to the porch are hidden behind the pier and a partial wall hides the narrow concrete stairs accessing it. The entire entrance is sheltered under the broad eaves. The wall of the porch steps back at the entrance and continues with a band of three pairs of casement windows that ends in a smaller square corner pier. The porch turns the corner and its short south side is comprised of a ribbon of two pairs of casement window above a wall that is detailed like the port cochere's freestanding wall. This same detail—projecting foundation and simple cap--- is found on the partial wall screening the porch entrance on the front façade of the south wing. The west (rear) side of the south wing is identical to the front.

The south façade of the main block on the second floor has a projecting rectangular bay with a continuous band of casement windows--- three on the front and one on each side. Glazing continues on each side of the bay with a casement window. This fenestration is flanked by the south faces of the flanking two-story piers. These corner piers knit the four facades into a unified, geometric whole.

The main block's rear (west) façade is nearly identical to its front façade, except that the central bay projects a full two stories and there is only one two-story pier, which is located at the south corner. On the first floor, east of the projecting bay, is a recessed wall containing a casement window. East of it is the projecting family room addition (15' x 16'). This family room echoes the existing porch; it consists of a simple box with corner piers and walls that are primarily ribbons of casement windows. Specifically, there are three pairs of casement on the north and south walls, and on the west wall, a pair of casements flank a pair of single-lite French doors. The French doors of the addition open out to a raised concrete landing that is fronted by low thick wall topped by a broad planter. This landing accesses grade by a pair of flanking concrete stairs. The stairs run parallel to the addition but grow wider as they descend, spilling along the side of the landing wall. At grade, the west (patio) side of the landing wall has doors opening to a storage compartment. There is also a small, at-grade door to a storage area on the addition's south side. On the second floor of the rear façade, east of the main block, there is no fenestration, only a blind panel imprinted in the wall. In the basement, there are four awning windows, two in the bay and two south of it.

The north façade of the house on the first floor continues east in the plane of the addition. A concrete staircase along this wall descends east past two punched windows to the basement entry. Directly above the basement's door and windows is a band of four casement windows on the first floor that are without transoms. Immediately east of the band, the wall of the north façade pushes forward to become the house wall of the north wing. At this point a half-wall extends west to screen the basement entrance. There is a single casement located between the basement door and the screen wall and an identical window above it on the first floor. The screen wall is detailed like the freestanding wall of the porte cochere

The second floor of the north façade is also the second floor of the main block. This facade has a single casement at the back (west) end and a band of three casements in the center. The wall steps back at the front (east) corner and both walls of the corner have narrow fixed windows.

Interior

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The interior has undergone relatively little change. Walls and ceilings throughout the house are primarily plaster that is attached to the tile backing the exterior concrete walls; the walls and ceilings of the kitchen, bathrooms and addition are drywall, however, and the porch ceiling is beadboard. The walls and ceilings throughout the house are painted, the major public spaces having a sand finish. Appropriate light, neutral earth tones have been chosen for paint colors.

Trim is simple dark-stained fascia. The species is Douglas fir. In addition to surrounding windows and doors, on the walls it surrounds the rooms at door height and at the corners. The baseboard is wider than the trim and has a profile of two horizontal planes, of which the upper is narrower and recedes; a beveled molding forms the bottom. A thin ceiling molding, set in from the wall, trims the space-flow of the reception, living and dining areas. This also signifies the boundary of the second floor above. The living room area, which extends south to the porch, is heralded by three closely-spaced wood beams running the width of the space. A single strip of stained trim bisects the ceiling between each beam. The center beam is supported by two stuccoed columns that are trimmed like the walls. Stained beams are also found in the remodeled kitchen, running its length and spanning its openings. The rectangular skylight north of the long kitchen beams is trimmed with stained fascia. The ceiling of the addition follows the contour of the hipped roof above and has thin stained strips in a tent pattern.

Interior doors have a single recessed panel and are stained like the trim. Floors are generally stained white oak strip. The tiled floors in the second floor bathrooms are an exception. The porch retains its original checkerboard-patterned magnesite floor, a type of scored concrete favored by Wright¹. Several original brass sconces survive on the first floor and have been restored.

First Floor Plan

The space within the main block on the first floor merges several living function into a single large space that is organized around a massive central fireplace. Space flows without partitions. There are no differentiated rooms. The open plan, in conjunction with abundant glazing along the exterior walls, creates a closeness to nature. At the north end of the house is the main entrance; service functions are also concentrated there. The porch extends south from the living room, separated by French doors.

The front door opens into a long narrow entry hall that continues the confined exterior entry experience until the hall suddenly open south into the open, flowing spaces at the center of the first floor. The central space extends outward in the shape of a three-armed cross. The corners of this cross are articulated by both stained trim and projecting slivers of wall that contain narrow windows.

The cross is shorter east-west than it is south, thereby emphasizing the overall horizontality of the first floor interior. The east-west axis is bilaterally symmetrical and each end pushes forward slightly more with a wide, shallow central bay. The three arms of the cross define function zones. To the east is a reception area, to the south is a living room area and to the west is a dining room area. The

¹ Susan Solway, "Edmund Douglass Brigham House." Tour notes for Ravine Bluffs Centennial house tour, September 20, 2015.

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center of the three axes is the massive U-shaped freestanding brick fireplace with an inglenook. Its brick is in a range of earthy red hues and has pink mortar.

The front of the U-shaped fireplace ensemble opens south toward the living room area. Geometric and sculptural, the north end of the "U" is comprised of the brick fireplace which is surrounded by, and integrated into, a freestanding wall of the same brick. This wall is anchored at each end by broad attached piers. The fireplace projects from the center of the freestanding wall, has a cascading corbelled shelf high up the wall, an inset blind panel above a rectangular firebox, and a raised concrete hearth with a brick apron. Simple box benches, stained like the woodwork, flank the fireplace and end in broad freestanding piers like those engaged in the fireplace wall. The back of each bench is a simple, low, slatted screen that connects the piers.

The living room area, which is defined by the fireplace at its north end, terminates at its south end with a wall that almost entirely consists of three pairs of French doors with fixed transoms. The clear glass of these doors has a geometric muntin pattern that is a variation on the casement window pattern. Each of the French door pairs is identical and the muntin patterns of a pair are mirror images of one another. The band of French doors is flanked by single casement windows.

The French doors open to the porch beyond, which has a lower ceiling. At the north end of each of the porch side walls is a broad exterior door that is topped by a narrow transom. The door has an upper light that is bisected vertically and a raised lower panel. The upper walls of the rest of the room are continuously glazed except at the outer corners, which are articulated as narrow piers. The width of the porch corresponds to the band of French doors.

The dining room area opens east to a hall and north to the kitchen. The hall connects the dining room area to the reception room area. This hall is defined on its south side by the back wall of the brick fireplace. Simple and broad, the fireplace wall is only broken in the center a pair of shallow, narrow brick buttresses. Between the buttresses, a pair of stained wood doors encloses the space within that is fitted out as a closet. This hall opens to the main staircase at its east end and has a closet fronted by double doors at the west end.

The rectangular kitchen, with the dining room off its south wall, opens west to the addition and east to a low, small circulation hall. This hall accesses an office (west), the basement stairs (north) and a powder room (east). The kitchen has a large central island, as well as cabinetry and a sink on the north wall, a hooded range along the east wall and built-in appliances next to the dining room opening on the south wall.

The family room addition echoes the porch, with fenestration along three sides, however it is uninterrupted by piers at the outside corners. The narrow office, accessed from the circulation hall, is lighted on the north by three casements without transoms that look through the porte cochere toward the view framed by the opening at the top of its freestanding supporting wall. A single casement is located on the west. Directly across the hall, the powder room, which has a pedestal sink and toilet, has been rehabilitated and is completely new

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Second Floor Plan

The major rooms of the second floor are located around the edge of the floorplate. They consist of four bedrooms, two bathrooms, the stairhall and a hall.

The second floor is accessed by the main staircase which meets it off-center on the north wall. The staircase begins on the first floor, at the east end of the fireplace hall, rises north between the solid walls of the closet (west) and front hall (east) toward a small landing lighted by a pair of casement windows positioned high on the north wall. A quarter-turn west up three more stairs to a second small landing necessitates another quarter turn and up a short flight of more stained risers and treads to reach the second floor hall. The rectangular second floor hall is guarded from the stairhall by a right-angled, rectilinear railing with simple slats, square corner and end posts and a flat rectangular handrail that cantilevers over the slats. Opposite the staircase on the south wall of the hall is a nook filled by a non-historic built-in book case. Immediately west of the staircase is a hall bathroom that has been gutted and completely rehabilitated. At the west end of the hall is the entrance to the master bedroom suite.

The master bedroom suite occupies the full width of the second floor's west end. It has a broad, shallow central bay on the west wall that is lighted by four casement windows and articulated by flanking narrow fixed-pane windows. A closet runs along the south wall and the north end of the room is the master bathroom, which was gutted and completely rehabilitated. Directly opposite the glazed bay is a wall segment in the center of the east wall that is flanked by doors--the hall door on the north and the south (side) bedroom door on the south.

The rectangular south bedroom is lighted on the south by a shallow projecting bay with a continuous band of casement windows. A closet opens off the northwest corner of the room and a door in the northeast corner leads to the south arm of the second floor hall.

The east end of the second floor is subdivided into two bedrooms. The southeast bedroom is lighted on the south by a single casement and the north by a pair of casements and an adjacent narrow single-pane window. The closet occupies the southeast corner of the room and in the northeast corner is the door the hall's south arm. Directly across the hall is a closet. The southeast bedroom is the mirror of its neighbor in that it has a closet in the outside corner, a pair of casements and a narrow adjacent window. This bedroom, however, has a small powder room on the north wall and the entry door is near the center of the west wall. This door opens to the second floor hall.

GARAGE

Located behind the house and near the north lot line is the freestanding, non-contributing garage. The rectangular non-historic garage is one-story, constructed of cement block, measures 22' x33' and is painted. Inside it holds two cars and the rear is divided off for storage space. The garage is topped by a flat roof with broad projecting eaves. The east façade faces the driveway and holds a single flush garage door. The south side, which faces the yard, has a band of two narrow horizontal awning windows, with a simple sill, which lights the garage. A flush pedestrian door is located at the east end. The concrete walk along this façade is shaded by a wood pergola that has an open geometric frieze below the rafters. The west façade simply

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holds a pair of flush storage doors, and the north façade had windows identical to those on the south. The foundation of the original Frank Lloyd Wright-designed garage and stable exists but is buried below the surface.

INTEGRITY

The integrity of the Edmund Brigham house is very high and most of the original fabric remains. Changes over time mainly took place at the rear of the house, in the service wing, and inside bathrooms.

On the exterior, the long-time second owner Allen Gurney Mills² undertook several alterations. The most visible change consisted of removing from the front façade of the north wing the segment containing three casement windows and inserting a more visible main entrance facing the street.³ This entrance consisted of a glazed front door flanked by sidelights that was set under a bracketed pent roof with exposed purlins. It was accessed from grade by broad concrete steps with thick concrete side walls that were topped by a wide flat cap. This and other alterations have been reversed by the present owners. It is also thought that Mills enclosed the side porch with the existing windows.⁴ These porch windows match the configuration of what appear to be porch screens on a rare 1910 photograph of the house.⁵

The north end of the rear (west) façade was the original location of a shallow, small service porch⁶ that was accessed by concrete steps running alongside the house. The porch was enclosed by Mills⁷. The present owners removed this porch⁸, which had settled inconsistently with the house, and replaced it with the small 2013 addition.

The structure supporting the porte cochere had begun to fail. It was corrected by replacing a deteriorated wood beam with steel and camouflaging its appearance with a veneer of wood from the original beam to match the remaining beams.

At the back of the north façade on the second floor, a low balcony accessing the master bathroom was part of the original construction of the house⁹. This balcony was not part of Frank Lloyd Wright's original plans.¹⁰ Its walls were later raised and the space enclosed for a sleeping porch. Over time, severe leaking deteriorated it and

² Allen Gurney Mills (1870-1964) was a prominent attorney and Glencoe Village president. He owned the house from 1918 to 1943.

³ A photograph of the house with the added front door can be found in Bruce Brooks Pfeiffer and Yukio Futagawa's *Frank Lloyd Wright Monograph: 1914-1923*. Tokyo: A.D.A. EDITA, 1995, p. 73. Also, a building permit for unspecified work totaling \$2,500 and dated 7/17/20 is part of the 790 Sheridan Road house file at the Village of Glencoe Department of Public Works.

⁴ William Allin Storrer. *The Frank Lloyd Wright Companion*. Chicago: University of Chicago Press, 1993, p. 187.

⁵ *Representative Cement Houses*. Chicago: Universal Portland Cement Company, 1910.
<https://archive.org/details/RepresentativeCementHouses>

⁶ "An Attractive Concrete Residence," *Universal Portland Cement Co, Monthly Bulletin*. No. 74, July 10, 1910, pp 14-16.

⁷ Application for Building Permit, #1539, October 28, 1925, owner Allin Mills. "Enclosed cover for back porch." No architect listed.

⁸ A photograph of the covered porch is found in Pfeiffer and Fuagawa's *Frank Lloyd Wright Monograph: 1914-1923* on p. 72.

⁹ *Representative Cement Houses*

¹⁰ Edmund Brigham House, Second Floor Plan, #1503.004, Columbia University, Avery Architectural and Fine Arts Library, Frank Lloyd Wright Collection. Sent electronically from Nicole Richard, Drawings and Archives Assistant to Gwen Sommers Yant, July 18, 2016.

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permeated below to damage the structure of the kitchen. The enclosed balcony was removed as part of the 2013 rehabilitation.

The present garage originally dates from 1968 when the Frank Lloyd Wright-designed coach house was demolished by owner Richard Freeman.¹¹ Early on, the garage was connected to the rear entry of the house by an open breezeway with a low concrete wall that supported posts carrying a continuation of the garage's flat roof.¹² A large patio with a low concrete wall was installed at the same time immediately east of the breezeway and stretching to the middle of the main block. The breezeway was reworked several times and was removed between the two buildings during the 2013 rehabilitation.

On the interior, the kitchen area has been remodeled over time.¹³ A kitchen remodeling c 1980s removed the north wall's original casement windows and eliminated the easternmost window opening. During the 2013 rehabilitation, this window was restored in the original opening with windows custom milled to replicate the Wright-designed casement windows of the house. As part of the kitchen rehabilitation, the kitchen was opened to the dining area by eliminating the wall segment at the north end of the dining room area, west of the present closet. A beam installed across the opening signifies the location of the original wall. The present closet dates from the same rehabilitation; it replaced the existing opening to the service area. In the service area, the bathroom was gutted and the west half of its space was added to the kitchen, which was also gutted. The east half of the bathroom became a powder room and the maid's room was repurposed as an office. This project involved substantial structural remediation of the kitchen ceiling and floor caused by the leaking in the enclosed porch located above the area.

On the second floor, in the upstairs hall bathroom, a custom replica window was installed on the wall where the original had been previously removed. Removal of the leaking enclosed porch off the master bathroom included eliminating the interior access door and its adjacent window. These were replaced with a single replica window. Original trim was largely missing in the bedrooms, and inappropriate trim, particularly crown mold, had been added and painted. The owners removed inappropriate trim and ghost impressions served as guides to the location and dimension for restoring trim. The trim was custom milled using Douglas fir to match the original trim on the first floor.

Elsewhere, the owners uncovered three of the narrow fixed-pane windows during rehabilitation--- one on the north wall of the first floor reception room area, one on the south end of the master bedroom's west wall and another in the southeast bedroom. The existing doors on the second floor and in the service wing were stock, five-horizontal-panel doors of poor quality that had been shortened for carpeting. During the rehabilitation, the owners replaced them with a period-appropriate single-recessed-panel door custom designed by Wright expert and architect John G. Thorpe. Thorpe, assisted by architect Douglas Gilbert, also designed the addition, kitchen, shallow closet between the buttresses at the back of the fireplace and the inglenook

¹¹ Village of Glencoe Building Permit, April 23, 1968. "Garage and Patio addition; remove old garage," architect M. Wolfson, owner Richard Freeman.

¹² Pfeiffer and Fuagawa, *Frank Lloyd Wright Monograph: 1914-1923*, p. 73..

¹³ A Village of Glencoe building permit dated 3/30/64 exist for architect John Alschuler to remodeling the kitchen and install a 1st floor bath for owner Richard Freeman. A 6/15/10 permit is for a bathroom remodeling by architect John Eiffler. The present kitchen and bathroom remodeling and addition were designed in 2011 by architect John G. Thorpe with the assistance of architect Douglas Gilbert for current owners Dr. Susan Solway and Howard Seigel.

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benches. The original inglenook benches had long ago disappeared from the house. The new benches were based on clues ascertained from the only extant Wright floorplans for the Brigham House.¹⁴

Overall, the Brigham House retains a high degree of integrity in plan, elevation, materials and details.

¹⁴ Edmund Brigham House, Plan #1503.003 and First Floor Plan #1503.002, Columbia University, Avery Architectural and Fine Arts Library, Frank Lloyd Wright Collection. Sent electronically from Nicole Richard, Drawings and Archives Assistant to Gwen Sommers Yant, July 18, 2016.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1909

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation (if applicable)

Architect/Builder

Wright, Frank Lloyd

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations).

The Edmund D. Brigham House, located at 790 Sheridan Road in Glencoe, Illinois, is of local significance and meets Criterion C for listing on the National Register of Historic Places. The house was designed c. 1908 by Frank Lloyd Wright for Chicago and North Western Railway executive Edmund Douglass Brigham; it is a mature example of the Prairie style through which Wright transformed residential architecture during the first phase of his career. The Brigham House period of significance is 1909, when construction was completed. The Brigham House is eligible for listing on the National Register as an example of the Prairie style in Glencoe, and the only one of all the local Prairie style houses that was executed in reinforced board-formed concrete. The house possesses excellent integrity.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

HISTORY OF THE PROPERTY

The village of Glencoe was first settled by Anson Taylor in 1835. Initially it was a lakeside farming community concentrated in the southeast section of the present village. The focus and nature of settlement began shifting mid-century to east-central Glencoe, however, with the coming of the railroad in 1855. In fact it was the president of the railroad, Walter Gurnee, who moved near the present station and named the community Glencoe. A development syndicate, The Glencoe Company, purchased Gurnee's home and substantial east-central landholdings in 1867 in order to realize an ideal suburb. A plat was recorded for the original village in 1868, and the Village of Glencoe was officially incorporated in 1869.¹⁵

The history of the approximately 1-acre property where Edmund Brigham built his house dates back to February 19, 1841, when Alexander Brand purchased the east half of the quarter of Section 6, Township 42, Range 13 from the United States government.¹⁶ By 1861, the "Plat Map of Cook County" indicates that "Ramsey Bro" was the owner of a portion of Brand's original purchase, specifically the east half of the southeast quarter of Section 6 in Township 42 North, Range 13.¹⁷ This 65-acre parcel bordered Lake Michigan and was immediately north of Gurnee's holdings.

The land upon which the Brigham House would be built was primarily owned by Sylvan Newhall.¹⁸ The Newhall family were substantial property owners in northeast Glencoe, immediately beyond the original village limits. Patriarch Franklin Newhall was an important early settler of Glencoe, who, in 1844, left his family home in Conway, Massachusetts to join his brother, a pioneer fruit merchant in Chicago. He subsequently went into the same business independently and made a fortune. The 1895 *Album of Genealogy*

¹⁵ Ellen Kettler Paseltiner and Ellen Shubart for the Glencoe Historical Society, *Glencoe, Illinois*. Chicago: Arcadia Publishing, 2002, p. 9.

¹⁶ "Title Search." E-mail message to Susan Solway and Howard Seigel from Karen Ettelson, July 18, 2016.

¹⁷ "1861 Plat Map of Cook County, Section 6." *Encyclopedia of Chicago*.

<http://www.encyclopedia.chicagohistory.org/pages/11173.html>. "County Clerk's Division of Part of the Fractional Section 6-42-13", Cook County Recorder of Deeds. Book 245C-1, pp. 89-104.

¹⁸ Cook County Recorder of Deeds. Tract Index Lands Book 244A. Document 3209056 p. 47.

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and Biography, Cook County, Illinois with Portraits described the business, then located 101 S. Water Street, as "one of the leading establishments in the West" and states that it was managed by Franklin's sons, Sylvan (1859-1942)¹⁹ and Benjamin.²⁰

Edmund Brigham purchased land from Sylvan Newhall and his wife Helen on December 18, 1901²¹ and additional property from Dora Parry and husband²² on January 6, 1904. Portions were sold off in succeeding years until the parcel on which he would construct his house remained.²³

THE OWNER, EDMUND DOUGLASS BRIGHAM

At the time Edmund Brigham (1856-1921) engaged Frank Lloyd Wright to design him a home in Glencoe, he was an executive of the Chicago & North Western Railway. Edmund Brigham was born on December 29, 1856 in Dunkirk, New York, the son of, George French and Aurilla Douglass Brigham. The family traced its ancestry to Thomas Brigham who settled in Marlborough Massachusetts in 1637. Edmund's father George was a highly respected resident of Sharon, Wisconsin and an early employee of the Chicago & North Western Railway, which had been organized under an act of the Illinois Legislature in 1859. After retiring, patriarch George Brigham became an Episcopal minister. George and Aurilla Brigham had three sons Edmund, George French, Jr. (1863-1925)²⁴ and Henry (1868-1930).²⁵ The successful brothers built peripatetic, interrelated careers at the Chicago & North Western Railway and associated businesses, and enjoyed similar personal interests. Edmund and Henry, in

¹⁹ Sylvan Newhall had married Helen McGill in 1885 and was the father of Agnes, Franklin and Ruth. The 1900 census lists his occupation as "fruit merchant"

²⁰ *Album of Genealogy and Biography, Cook County, Illinois with Portraits, Revised and Extended.* Chicago: Calumet Book & Engraving Co., 1895, pp. 653-54.

²¹ "SE Fractional ¼ & SE1/4 SW1/4 Section 6 Town 42 Range 13", Cook County Recorder of Deeds, Lands Book 244A, Document 3209056, p. 51.

²² *Ibid.*, Document 3498760, p. 51.

²³ Thomas Heinz, *Frank Lloyd Wright Field Guide, Metro Chicago*, Vol. 2. Chichester, UK: Academy Editions, 1979, p. 34. "Title Search" E-mail message from Susan Solway to Gwen Sommers Yant 7/14/16.

²⁴ According to *Oklahomans and their State: A Newspaper Reference* (see bibliography)p. 59

George Brigham, who was born in Tredonia, New York, was in the railroad business at Sharon, Wisconsin, Escabana and Ishpeming Michigan, Chicago and Kansas City. In St. Louis, he was the general agent of the Chicago and North Western Railroad before resigning to become president of the Commerce Petroleum Company, which maintained offices in Tulsa, Oklahoma and Chicago. He was also southwestern representative at Tulsa for the North American Car Company, which had tank car works at Coffeyville. North American Car was the Chicago-based company of which is brother Henry was founder and president. George was also a member of the Brigham Family Association of Boston, Massachusetts. A biographical entry in *The Book of St Louisians* of 1906 (see bibliography), p. 80, adds that he was warden and treasurer of St Augustine's Episcopal Church in St. Louis and a member of Ravenswood Lodge A.F. & A. M., the Northwestern Council of Chicago's National Union, and the American Association of Traveling Passenger Agents. He maintained a summer residence in Lake Delavan, Wisconsin, where he enjoyed yachting, fishing and horseback riding.

²⁵ *Ibid.* Henry Brigham was born at Sharon, Wisconsin, starting his career there in 1880 with the Chicago and North Western Railroad. He was contacting agent of the Nickel Plate Line, assistant traffic manager at beef producer Armour and Company, and traffic manager at A. Booth & Company. He went on to simultaneously become president of Atlantic Seaboard Despatch and North American Car Company. The latter with offices at 327 South LaSalle Street in Chicago, had works at Coffeyville, Kansas and shops in Chicago and Blue Island, Illinois. The firm also operated cars in the Mid-continent field. The *Historical encyclopedia of Illinois with Commemorative Biographies*, Chicago, Munsell Publishing Company, 1933 adds on p. 127 that Henry was a member of many clubs---the Union League, Traffic, Petroleum Yacht and Church Club in Chicago, Rotary, the Skokie Golf Club in Glencoe, Big Foot Country Club near Lake Geneva, Wisconsin, as well as a life member of the Chicago Historical Society, a member of the Sons of the American Revolution, the Brighton Family Association and Glencoe Lodge No 983. Civic-minded, he also served his Glencoe community as a senior warden at St. Elizabeth Episcopal Church and as chairman of the War Emergency Union during World War I.

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fact, purchased adjacent lots in Glencoe, with Henry owning an 1871 Italianate house behind the Brigham House, facing the street west of Sheridan Road. Nicknamed "Breezy Castle," it was originally built by Franklin Newhall for his brother Frederick²⁶.

Edmund Brigham moved to Chicago in 1863²⁷, where he was educated in the public schools and then to Sharon, Wisconsin in 1868 with his parents. Brigham began working for the Chicago & North Western Railway in 1873 as a telegraph operator in Ishpeming, Michigan. As a young man he moved on with his telegrapher skills first to Ishpeming's Samuel J. Tilden Iron Mine and Furnace (1873), then to the Chicago, Milwaukee & St. Paul Railway in Western Junction and Racine, Wisconsin (1874). He returned to the Chicago & North Western Railway in Ishpeming in 1874, moving up in the organization—and around the states of Wisconsin and Michigan--- from cashier, to agent, to traveling freight agent. The year 1879 saw him married to Edith Northmore in Ishpeming²⁸; they would eventually have four children, George, J. Edmund, John and Fannie.²⁹ In 1885 his career took him back to Chicago to become chief clerk in the general freight department. Subsequently he moved up the ladder to division freight agent and assistant general freight agent.

By the time construction began on his Glencoe house, Edmund Brigham had advanced to general freight agent³⁰ of the Chicago & North Western Railway (C & NW). The C & NW was a large railroad serving the upper-Midwest and Great Plains.³¹ A 1904 Wisconsin Railroad Commission report noted that since its incorporation in 1859, the C & NW had "acquired the control of a whole or part of the lines of fifty-two other companies."³² Many of the seventeen directors running the railroad were titans of their industry: William and Frederick Vanderbuilt (New York), Marvin Hughitt and Marshall Field (Chicago) and Henry Frick (Pittsburgh). The importance of Edmund Brigham's position as general freight agent can be inferred from the order the Railroad officers' names are listed below the board of directors. After the executive officers, legal and accounting heads, Brigham is the third position listed after the general manager. The position above him was "Freight Traffic Manager," which was filled by Marvin Hughitt, Jr., the son of C & NW president Marvin Hughitt. At the time of his death, Edmund Brigham was Assistant Freight Traffic Manager.

A Colorado newspaper article titled "Prominent Chicago Man Visits Leadville Mines", from 1907, the year before Brigham began construction on his concrete house, contains information about Edmund Brigham's financial interests and, interestingly, his visit to San Francisco in the aftermath of the devastating 1906 earthquake. The article reports that Mr. Brigham and his wife, accompanied by prominent Chicago attorney and friend Paul Brown and his wife had come from California where they had been vacationing and Brigham had been "looking over mining property in that state in which he is interested." The article elaborates,

Mr. Brigham is interested in the famous Calaveras group of mines in Scorpion gulch, forty-five miles east of Stockton, Cal. He is a heavy stockholder in the California-

²⁶ Frederick Newhall House "Breezy Castle." Glencoe Public Library.<https://www.flickr.com/photos/glencoepubliclibrary/4178430953>

²⁷ *Men of Illinois*. Chicago: Halliday Witherspoon, 1902, p.480.

https://archive.org/stream/menofillinois00with/menofillinois00with_djvu.txt

²⁸ Harold Francis Lane, editor and compiler. *Who's Who in Railroading in North America*. Chicago: Simmons-Boardman Publishing Co., 1913. "Brigham, Edmund Douglass" p. 81. Google Books, [nepage&q=Edmund%20Brigham%20Whos%20Who%201908&f=false](https://books.google.com/books?id=nepage&q=Edmund%20Brigham%20Whos%20Who%201908&f=false)

²⁹ United States Census, 1900. Ancestry.com.

³⁰ Lane, *Whos Who in Railroading in North America*, p. 61.

³¹ "Development of Railroad Lines from Chicago," *Encyclopedia of Chicago* <http://www.encyclopedia.chicagohistory.org/pages/1461.html>

³² *Biennial Report of the Railroad Commissioner of the State of Wisconsin for the Fiscal Years Ending June 30, 1903 and June 30, 1904*. Madison: Democrat Printing Co, State Printer, 1904 p. 96.

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Calaveras Mining company, which he says, is taking out considerable ore in paying quantities. He also has a block of stock in the Black Mountain Mining company, which has large holdings near Sonora, Mexico. Mr. Brigham visited Mexico a year ago³³, and reports some wonderful progress and great opportunities in the mining industry of that country. His company at present has a 120-stamp mill in operation, and a 300-stamp mill in course of erection. During his visit yesterday, Mr. Brigham received information on the local mining situation and talked very favorably of investing in Leadville mining property.³⁴

In San Francisco, the article reports, Mr. and Mrs. Brigham had witnessed both destruction and rebuilding. Perhaps not coincidentally, the 1906 earthquake was a turning point in the acceptance of reinforced concrete construction when the bridges and buildings of Ernest Ransome, a structural engineer and pioneer in reinforced concrete, were among the few that remained standing in the midst of devastation. The article closes with a description of Edmund Brigham and his party of three leaving Leadville, Colorado in the "Chicago and Northwestern [sic] private car '400' for their homes in Chicago."

During World War I Brigham served as district manager of the United States Railroad Administration, with offices in Duluth, Minnesota.³⁵ By 1917, having risen to assistant freight traffic manager, he worked at 226 Jackson Boulevard in Chicago and belonged to several Chicago clubs including the Union League, Mid-Day and Chicago Athletic. He was also a member of Skokie Country Club in Glencoe and the Hamilton Club³⁶.

A notice of Edmund Brigham's 1921 death appeared in many publications. Most informative is the obituary from *Iron Trade Review*,

In his capacity as traffic manager he had charge of the large operations of the [Chicago & Northwestern] railroad at Duluth and other upper lake ports where ore traffic is heavy and thus was well known to ore producers and shippers in the northwest. He was possessed of wide knowledge of this business and was an authority on the subject.³⁷

In highlighting Edmund Brigham's professional connection to the iron ore industry it raises the question whether his interest in reinforced concrete construction for his own home may have stemmed from this connection. As explained in the nomination, Chicago was an important locus of Portland cement production, which at the time was closely associated with the related ore and steel industries.

³³ Mrs. Brown published a small book, *The Tour of the 400*, recounting that trip, which was also taken on the C & NW private car "400." It was hosted by Edmund Brigham. The trip to Mexico, from February 9 to March 3, 1906 was comprised of Mr. and Mrs. Brigham, Mr. and Mrs. Brown, Mr and Mrs. Benjamin Newhall, Fannie Brigham and her friend Marion Wilmeroth. The trip included a visit with the Brigham's son Edmund Jr., who was a student at the Colorado School of Mines at Golden. In 1913, Fannie Brigham would marry Paul D. Brown and the reception would be held in the Brigham's house at 790 Sheridan Road. Sincere thanks to Karen Ettelson, past president of the Glencoe Historical Society for bringing the book to my attention.

³⁴ "Prominent Chicago Man Visits Leadville Mines," *The Harold Democrat*, April 19, 1907, p.8. <https://www.coloradohistoricnewspapers.org/cgi-bin/colorado?a=d&d=THD19070419-01.2.86>

³⁵ Obituary of Edmund D. Brigham, *Railway Review*, March 12, 1921, p 434.

³⁶ John William Leonard and Albert Nelson Marquis, eds. *Whos Who in Chicago; the book of Chicagoans, a Biographical Dictionary of Leading Living Men and Women of the City of Chicago and Environs*, Chicago: A. N. Marquis Co, 1917, p. 85.

³⁷ Obituary of Edmund D. Brigham. *Iron Trade Review* Volume 68, p. 852
<https://books.google.com/books?id=8SxKAQAAMAAJ&pg=PA852&lpg=PA852&dq=Edmund+D.+Brigham+Chicago+%26+North+Western+Railroad&source=bl&ots=tESUxn-pNx&sig=PtmCmXjI3OXeVLvykLdeFalqqXY&hl=en&sa=X&ved=0ahUKEwiusrWt0IzOAhVB6SYKHQ3bAGUQ6AEIJDAE#v=onepage&q=Edmund%20D.%20Brigham%20Chicago%20%26%20North%20Western%20Railroad&f=false>

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THE ARCHITECT, FRANK LLOYD WRIGHT & THE PRAIRIE STYLE

Like several architects in the late 19th and early 20th centuries, Wright aspired to develop a truly American style of architecture. He succeeded. Drawing on his own prodigious talent, the foundation of his mentors Silsbee and Sullivan, his passion for Japanese aesthetics, and the design philosophy of the contemporary Arts and Crafts Movement, he developed the principles of a new architecture—the Prairie style.

Wright's ability to digest the many ideas to which he had been exposed, coupled with experimentation and his unique creativity, ultimately resulted in the creation of a truly American style of architecture, the Prairie style, of which the Brigham House is a mature example. As its name suggests, and contemporary architectural critics like Thomas Tallmadge and Lewis Mumford⁶³ explained, the Prairie style drew inspiration from the beauty of nature and organic forms, especially those of the Midwest landscape, with its broad, flat prairie and low horizon.

Nature had deep spiritual and aesthetic meaning for Wright. Drawing on his boyhood and mentorship by Louis Sullivan, he saw holistic beauty in nature and came to the conclusion that integration of form and function made that possible. In his organic architecture he sought that same integration---not by imitating nature, but by reinterpreting nature's principles to achieve buildings that were an integral whole and which had an intimate relationship with the surrounding landscape. In 1908, the year construction began on the Brigham House, Wright famously articulated this philosophy in the article "In the Cause of Architecture," published in the March issue of *Architectural Record*

A rooted, harmonious relationship between building and site was a fundamental principle of Prairie houses, and the key to realizing this principle---and a new aesthetic--- was horizontality. The architect elaborated in the 1908 article, "In the Cause of Architecture" on how the broad, flat, featureless prairie, with its endless expanse and strong, linear skyline inspired the style's major characteristics

We of the Middle West are living on the prairie. The prairie has a beauty of its own and we should recognize and accentuate this natural beauty, its quiet level. Hence, gently sloping roofs, low proportions, quiet sky lines, suppressed heavy-set chimneys and sheltering overhangs, low terraces and outreaching walls sequestering private gardens.⁶⁴

In the Brigham House, the indigenous Midwest prairie as the source of Wright's inspiration for the Prairie style is seen directly and powerfully. The broad overhangs of its gently sloping roofs clearly parallel the flat land below. Rooflines are broken only by the wide central chimney. Elongated one-story wings stretch outward from a low-proportioned two-story central block.

Wright used the broad overhangs of the great assertive sheltering roofs of his Prairie architecture to mitigate rain and sun while allowing windows to open for ventilation. The desire for communion with nature led to windows that not only opened outward but were grouped to provide a broad view. Following from organic architecture's principles of simplicity and integration, Wright maintained these "[o]penings should occur as integral features of the structure and form" and serve "if possible [as] its natural

⁶³ Manson, p. 102.

⁶⁴ Frank Lloyd Wright, "In the Cause of Architecture," 1908
http://www.learn.columbia.edu/courses/arch20/pdf/art_hum_reading_51.pdf

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ornamentation'' both ''within and without.'' ⁶⁵ On the Brigham House windows are almost exclusively casements grouped in bands. They serve as the main ornament of both the rather austere exterior and the light-filled interior.

Colors used in Prairie homes were to be drawn from the palette of nature, with Wright suggesting, ''go to the woods and fields for color schemes. Use the soft, warm, optimistic tones of earths and autumn leaves.'' ⁶⁶ This is seen in both the sand-colored plaster and stained wood of the Brigham House walls. The style also brought nature close with built-in planters, window boxes and porches, seen in the house's built-in planter stretching across the top of the front façade's projecting bay, and especially in the south porch.

''Bring out the nature of the materials,'' Wright also insisted, ''let their nature intimately into your scheme. Reveal the nature of wood, plaster, brick, or stone in your designs, they are all by nature friendly and beautiful. No treatment can be really a matter of fine art when those natural characteristics are, or their nature is, outraged or neglected.'' On the Brigham House interior, for example, the brick fireplace is the most prominent feature of the house, plaster walls are clearly expressed and wood is always stained.

White stucco with contrasting stained wood horizontal banding came to be the typical exterior materials of Prairie houses. The style was not formulaic, however, being based on principles rather than merely features, and Wright--a fervent individualist--articulated in the 1908 manifesto,

There should be as many kinds of houses as there are kinds of people and as many differentiations as there are different individuals. A man who has individuality (and what man lacks it?) has a right to its expression in his own environment. ⁶⁷

Thus, Edward Brigham built the only Wright-designed Prairie house entirely constructed of reinforced, board-formed concrete. True to Prairie principles, the striated impressions left by the wood forms were left clearly visible.

Believing that the space within the building was more important than its enclosure, ''breaking the box'' was another major triumph by Wright that was first seen in the Prairie houses, including the Brigham House. Hitherto, houses had largely consisted of interiors with closed-off rooms that were lighted by single punched openings. Wright wanted inhabitants to live in an atmosphere of freedom and repose, in spaces where obstructions were minimized and vistas were opened up to the exterior. The significance of his achievement was articulated by Giedion,

By 1910 Wright had achieved a flexibility of open planning unapproached hitherto....Wright's realization of a flexible treatment of inner space of a building is probably his greatest service to architecture. ''⁶⁸

As seen in the Brigham House, the placement of the fireplace was key to opening up space. Wright's moving the chimney from its more traditional location on an outside wall to the center of the house afforded the opportunity to eliminate interior partitions, making even small houses seem spacious and flooding them with light. This idea was famously published in the *Ladies Home Journal* in 1906 in an article titled ''A Fireproof House for \$5,000''.

⁶⁵ *Ibid.*

⁶⁶ *Ibid.*

⁶⁷ *Ibid.*

⁶⁸ Giedion, p. 403

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The move was both symbolically and structurally important. Symbolically, the massive central fireplace continued the Arts and Crafts notion of rootedness, and the fireplace being the warm and sacred heart of the home. Structurally, the chimney supported the floors. Ingenious and simple, the resultant square plan of the "Fireproof House" (Figure 1) enabled the entire front of the house on the first floor to be devoted to an unobstructed living room. The living room, in turn, flowed around the chimney to an unobstructed dining room occupying one of the rear quadrants of the house. The remaining quadrant was a kitchen, which was screened off by the only two major interior walls on the first floor. Bands of uninterrupted windows filled the interior with light and vistas to exterior, the latter increasing the illusion of spaciousness. Instead of squandering interior space for an entry, Wright provided a small projecting pavilion to house a foyer, coat closet and circulation hall.

Frank Lloyd Wright would vary the "Fireproof House" plan for many of his Prairie houses, including the Brigham House, where most of the first floor space flows around the massive central fireplace inglenook, light floods in from broad expanses of windows and vistas are open in all four cardinal directions. Spatial sequencing could add interest to the basic plan with devices such as varying ceiling heights, partial vistas, frequent turns, wood screens and inglenooks. Characteristic was the hidden main entry that started tight and low, only to open to a brighter open space-- Wright's classic devise of compression and release. The main entry of the Brigham House affords just such an experience. The tight enclosed exterior stairs open to a narrow interior hall which finally leads to a taller central open space. A different sequence of space and light is experience ascending to the second floor of the Brigham House. The stairs begin between solid walls and make several turns within a space that becomes increasingly illuminated until reaching the open second floor hall.

The second floor plan of the "Fireproof House" positioned bedrooms around the perimeter, at the corners and fronting built-in window boxes, affording windows on two sides for maximum light and ventilation and nature close at hand. Bedrooms were accessed by a staircase that was located on an outside wall and had a hall with a wing. These features are seen in whole or part in the second floor of the Brigham House, with its perimeter bedrooms, abundant glazing, similar stair and hall configuration and shared window box

Simplicity was a fundamental principle called out "In the Cause of Architecture." Its importance was underscored as a "measure [of] the true value of any work of art." Toward this end, Wright advocated that buildings contain as few rooms as needed to meet conditions, a goal effectively met in the Brigham House multifunctional central space.

Wright advocated that interiors be decorated as a planned organic whole, including pictures, built-in furniture and fixtures, to create a total work of art.⁶⁹ In the Prairie house interiors, stained fascia boards contrasting with light-colored plaster walls were used to abstractly emphasize horizontality. The low band of molding often running throughout these houses just above head level, for example, is analogous to the *nageshi* band in Japanese domestic architecture, which defines spaces within larger spaces⁷⁰ just as in the Brigham house. The stained fascia trim also functions to interweave the building fabric—walls, ceilings, windows and door openings--- into one organic whole.

The concept of a building as an organic whole extended to the relationship between a home's interior ornamentation and floorplan and its elevations. Thus "Breaking the box" was reflected on the exterior of Prairie houses as well, including the Brigham House.

⁶⁹ Frank Lloyd Wright. " 'In the cause of Architecture.' 1908."
http://www.learn.columbia.edu/courses/arch20/pdf/art_hum_reading_51.pdf

⁷⁰ Meech, p. 52.

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Wright "levitated" the roof by projecting the eaves, inserting windows between the posts of the recessed supporting wall, and creating a visual void at the roofline. By grouping fenestration, Wright then turned windows into what he called "light screens." His choice of words may refer to sliding *shoji* screens of indigenous Japanese architecture that open to unite interior with the exterior, and much like a Japanese folding screen or scroll painting, the light screen horizontally framed a pictorial view. The light screens were artistically enhanced in each project for which they were created with unique abstract geometric designs. In the Brigham House the casement windows held clear glass in geometric muntin patterns. Often Wright utilized stained glass. When light screens became a horizontally continuous series, walls then turned merely into screens defining space. Wright's description of this evolution in Prairie Houses design rings true for the Brigham House,

...the house walls were stopped at the second-story windowsill level to let the bedrooms come through above in a continuous window series below the broad eaves...In this new house the wall was beginning to go as an impediment to outside light and air and beauty. Walls had been the great fact about the box in which holes had to be punched...But after [the Winslow House, 1893] my conception began to change.⁷¹

Free from the box, exterior walls of Prairie house were diversified by Wright in a variety of ways---multiplying them in advancing or receding planes of the house itself, intersected them in wings, placed them in succeeding depths with balconies and extended them with garden walls, the latter so successfully, Giedion notes, "that [the house's] solid volume is not at all apparent."⁷² In the Brigham house, for example, the south wing projects outward from the main block, but along the way the plane first bumps out at the porch entry pier, then it splits into parallel planes. These planes become a short half-wall disguising the stairs (east) and the long glazed wall of the porch (west).

On paper, the Prairie house debuted in 1901 in two articles of the widely-circulated *Ladies Home Journal*. Wright had submitted the designs in response to the interest of the head of Philadelphia's Curtis Publishing Company, Edward Bok, in small homes and raising the general level of the nation's taste. A February article was titled "A Home in a Prairie Town" while the July issue featured "A Small House with 'Lots of Room' in It." It was the Ward Willets House, however, constructed in 1902 at 1445 Sheridan Road in Highland Park, that is generally acknowledged to embody all the classic elements of the Prairie style and be recognized as the first fully-developed Prairie house. This influential house also established the precedent for symmetrical wings.

Seven years later, Edmund Brigham would follow that precedent and begin building his own Wright-designed home 3.5 miles south on the same road. These mature Prairie houses share many fundamentals. Like the larger Willets House it has no historical references. The first floor of the Brigham House is raised on a simple concrete base. Low symmetrical wings reach out from a taller core and the house spreads across its broad, flat, prominently-located lot. The interior is accessed by a sequence of spatial compression and release. The cross-axial first floor plan is organized around a massive central fireplace and nature is accessed with broad views through light screens and with a large porch. Simple stained trim contrasts with plaster walls to create decoration in which geometry and the expression of structure prevail. The Brigham house added a new first to Prairie architecture, however, by virtue of its construction in reinforced board-formed concrete.

⁷¹ Hoffman, Donald. *Understanding Frank Lloyd Wright's Architecture*. New York: Dover Publications, Inc. 1995, p. 18.

⁷² Giedion, p. 408.

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FRANK LLOYD WRIGHT AND CONCRETE

Concrete, though an ancient material did not come into its own as a building material in America until the early 20th century. Composed of sand, gravel, crushed stone or other coarse material that is held together with lime or cement and hardens during a chemical reaction with water, at the time it primarily was being used in infrastructure. It was also beginning to be used in industrial and tall buildings. Although Frank Lloyd Wright's architectural practice focused on residential buildings, his early training with Adler and Sullivan likely gave him the level of comfort in accepting new building technologies that he displayed in his iconoclastic 1901 address, "The Art and Craft of the Machine." Years later he would write,

Aesthetically concrete has neither song nor any story. Nor is it easy to see in this conglomerate, this mud pie, a high aesthetic property, because in itself it is amalgam, aggregate compound. And cement, the binding medium, is characterless. [Yet] I had finally found simple mechanical means to produce a complete building that looks the way the machine made it, as much at least as any fabric need look. Tough, light, but not "thin"; imperishable; plastic; no unnecessary lie about it anywhere and yet machine-made, mechanically perfect. Standardization as the soul of the machine here for the first time may be seen in the hand of the architect, put squarely up to imagination, the limitations of imaginations the only limitation of building.⁷³

The structural and plastic possibilities of concrete as a modern building material were of great interest to him, as was its economy and its fireproof quality. Wright was a pioneer in its use for residential construction in America, with the Brigham House being his very first built residential application. It was a material that would come to play a major role later in his career.

Early History of Concrete in the United States

Although a form of concrete known as tabby was first brought to the New World in the early 16th century by the Spanish⁷⁴, concrete did not begin to gain popularity in building construction in the United States until the late 19th century. It had, however, been used in transportation system construction and for infrastructure systems early in the century, most notably in the construction of the Erie Canal.⁷⁵ It was the second edition of Orson S Fowler's 1853 *A Home for All* that broadly circulated the advantages of "gravel wall" construction, also called poured "lime-grout" construction. The range and size of buildings and structures that could be constructed with concrete significantly increased just before the Civil War, when concrete was reinforced, i.e. poured around a slender metal framework. When hardened, the two worked together—the metal adding tensile strength to the concrete's compression strength

Reinforced concrete began to be used after 1860, when S.T. Fowler obtained a patent for a reinforced concrete wall. It was pioneer structural engineer Ernest L. Ransome (1852-1917)

⁷³ Susan Solway and Susan Benjamin, "Ravine Bluffs Development Bridge", Historic American Engineering Record. No. IL-14,1996, p. 23.

⁷⁴ Paul Gaudette and Deborah Slato, "Preservation Brief 15: Preservation of Historic Concrete." Technical Preservation Services, National Park Service, United State Department of the Interior, 2007, unpaginated.

⁷⁵ Luke M. Snell and Billie G. Snell, "Erie Canal—America's First Concrete Classroom," Southern Illinois University Edwardsville. <http://www.siu.edu/~lsnell/erie.htm> . Also Richard O. Reisem and Andy Olenick, *Erie Canal Legacy: Architectural Treasures of the Empire State*. The Landmark Society of Western New York, 2000, pp.98-101

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however, who, twenty years later, made the construction practical. Improvements introduced by Ransome included strengthening the bond between concrete and steel by incorporating twisted reinforcing bars (patented 1884), and introducing the rotary kiln to cement production in the United States in 1886. With this kiln's greater capacity, and its ability to burn more thoroughly, manufactured cement became less expensive, more uniform and more reliable.⁷⁶ Improvements in production thus initiated led to a far greater acceptance of concrete after 1900.

The discovery of the Portland cement binder for this concrete traces back to the work of mason Joseph Aspdin of Leeds, England, who acquired a patent for it in 1824. The name "Portland" derived from the color of the material, which resembled a popular limestone quarried on the Island of Portland, a peninsula on the southern coast of England. First brought to the United States in 1865, manufacture of the product began in 1872. Material published in 1909 by the Pennsylvania-based Atlas Portland Cement Company stated, however, that "not until 1896 did the annual domestic production [of Portland cement] reach the million-barrel mark."⁷⁷

Late 19th century industrialization played a key role in this tremendous change in the scale of production, especially the coupling of steel and cement production. The Universal Portland Cement Company, which supplied the material for the Brigham House, was a subsidiary of Illinois Steel, later United States Steel, and had a plant at Buffington Harbor, near Gary Indiana.⁷⁸ Cement and steel plants were located together because one of the raw materials of the cement was slag, the stony waste byproduct that was separated from the metal during the smelting process of steel production. Portland cement was made by combining slag with limestone or limedust, then burning or grinding the resulting product. Interestingly, Thomas Edison combining his iron ore milling process with his improvements in kiln and other cement technology to form the Edison Portland Cement Company.⁷⁹ In 1908, the year the Brigham House was constructed, he developed a well-known early system for mass producing single-pour concrete houses. A few houses were built in Union Township, New Jersey, but the overly complex system of forms made it a commercial failure.⁸⁰ This was a failing Wright sought to correct with a limited number of reusable forms as penned in the "Fireproof House" article and applied in the Brigham House

In the first two decades of the 20th century, reinforced concrete construction came into broad acceptance for utilitarian and engineering works. Supporting and promoting it was a growing infrastructure of associations and publications, both professional and trade, such as the American Concrete Institute and the Portland Cement Association. The same period also saw a push for acceptance of concrete construction in domestic architecture.

Author Donald Johnson notes that in 1908 one of America's leading home decorating magazines, *House Beautiful*, "proclaimed 'The Age of Concrete' was in full swing."⁸¹ The

⁷⁶ Gaudette and Slaton, "Preservation Brief 15: Preservation of Historic Concrete."

⁷⁷ *Concrete Construction About the Home and On the Farm: The Recognized Textbook of Cement Users*, Revised ed., 1909. New York: Atlas Portland Cement Company, p. 8.

<https://babel.hathitrust.org/cgi/pt?id=chi.72759658;view=1up;seq=5>,

⁷⁸ **Universal Atlas Cement Company Collection, 1927-1939, Indiana Historical Society, unpaginated.**
<http://www.indianahistory.org/our-collections/collection-guides/universal-atlas-cement-company-collection-1927.pdf>

⁷⁹ "Cement", Rutgers University, Thomas Edison Papers.

<http://edison.rutgers.edu/cement.htm>

⁸⁰ "Thomas Edison's Concrete House," Cornell University, Mann Library,

http://exhibits.mannlib.cornell.edu/prefabhousing/prefab.php?content=two_a

⁸¹ Donald Leslie Johnson, *On Frank Lloyd Wright's Concrete Adobe: Irving Gill, Rudolph Schindler and the American Southwest*, Farnham, U.K.: Ashgate Publishing Company, 2013, p. 17

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same year, the Universal Portland Cement Company sponsored a competition for the design of a concrete block suburban house that Wright's associate Marion Mahoney entered. Many popular guides were produced that gave information and examples of concrete construction for homes ranging from monolithic and concrete block to stucco. Examples include William Radford's *Concrete Homes and How to Build Them* and the Atlas Portland Cement Company's *Concrete Houses and Cottages*, both published in 1909. Mike Jackson, writing in the *Journal of the American Institute of Architects*, lends perspective on the actual use of concrete in residential construction during the period, pointing out that "Concrete for home construction was a popular subject even though most American homes limited the material to foundations, basements, and site improvements."⁸²

Representative Cement Houses, published in 1910 by Chicago-based Universal Portland Cement Company gives a flavor of the contemporary up-and-coming marketing language, as well as the arguments for concrete construction that were attracting the interest of potential homeowners at the time Edmund Brigham elected to build his concrete house,

The object of this book is to indicate by illustrations and descriptions, one of the newer but very rapidly expanding fields of the application of cement, namely, in residence construction. It is only recent years that any serious attention has been paid by architects, engineers and builders to the advantages offered by cement in this phase of building.

The things which have brought cement houses quite prominently before the home builder, are the popular demand for a fireproof home and the desire for a building material at once economical, sanitary, indestructible, warm in the winter, cool in the summer and one adaptable to practically every style of architecture.

Portland cement concrete embodies all of these advantages. It is the strongest, most efficient and versatile structural material in use today.⁸³

The Edmund D. Brigham House was one of only 28 reinforced concrete houses included in this publication featuring buildings of various sizes and styles from fourteen states. Brigham attested that:

The house has proven to be cool in summer and should be warm in winter, equipped as it is with hot water heat, and, excepting the unusually large amount of window space, is well protected from heat and cold, being solid in its construction.

From a practical and artistic standpoint, I am more than pleased with the style of building and consider the cost about equal to that of brick or stone.

Concrete in the Work of Frank Lloyd Wright⁸⁴

Not surprising, Brigham's remarks echo Frank Lloyd Wright's own thoughts on the virtues of a model house constructed of concrete, which were published just a year before

⁸² Mike Jackson. "Throwback Thursday, a Brief History of Concrete" *Journal of the AIA* http://www.architectmagazine.com/technology/products/throwback-thursday-a-brief-history-of-concrete_o

⁸³ *Representative Cement Houses*. Chicago: Universal Portland Cement Company, 1910. <https://archive.org/details/RepresentativeCementHouses>, Preface, unpaginated.

⁸⁴ A major source for this section is Susan Solway, and Susan Benjamin, "Ravine Bluffs Development Bridge", *Historic American Engineering Record*. No. IL-14,1996, pp. 11-13.

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construction began on the Brigham House. In the seminal *Ladies Home Journal* "Fireproof House for \$5000 article," he writes,

Changing industrial conditions have brought reinforced concrete construction within the reach of the average home-maker. The maximum strength peculiar to the nature of both concrete and steel is in this system utilized with great economy. A structure of this type is more enduring than if carved intact from solid stone and it is not only a masonry monolith but interlaced with steel fibres [sic] as well. Insulated with an impervious non-conducting inner coating it is damp-proof; it is, too, warmer than a wooded house in winter and cooler in summer."⁸⁵

Three years later, the audience for the idea of this simple, livable, affordable concrete Prairie style house grew from national to international when Wright included it in the Wasmuth portfolio as Plate XIV "Concrete house originally designed for *Ladies' Home Journal*."⁸⁶ The caption noted the economic and technical advantage of "four sides alike, for sake of simplicity in making forms..."

Concrete played an important role in the career of Frank Lloyd Wright. In its melding of form and function it was the perfect medium to execute organic architecture, which strove for unity within each design. Ever curious and inventive, Wright explored the possibilities of the material for temporary and permanent structures, objects, individual buildings and as the medium of construction systems. The Brigham House was the starting point of his experience with concrete in a single family home. His exploration of the material expanded greatly, extending from his work in the 1920s until his death in 1959.

In the years before construction of the Brigham House, Frank Lloyd Wright had explored the material in a wide range of projects. This included non-residential buildings such as a project for a monolithic Concrete Bank (1904), as well as objects such as a vase (1903) and lamppost (1904) in cast concrete. A 1901 study for a second small cast concrete bank was deemed important enough by Wright to be included in the influential Wasmuth portfolio.

Wright's work received considerable exposure in the exhibition structures he designed for an important client, The Universal Portland Cement Company, in two prestigious venues, the Pan American Exposition in Buffalo (1901) and the New York Cement Show in Madison Square Garden (1910). A study for another small cast concrete bank was deemed important enough by Wright to be included in the influential Wasmuth portfolio of the latter year; the study originally dated from 1901.

In the realm of reinforced concrete skeletal construction, Wright can be counted among the pioneers, including such important figures as Ernest Ransome, and, in Chicago, Richard E. Schmidt. Wright's unadorned 1905 E-Z Polish Factory for Darwin and William Martin on the west side of Chicago predated Schmidt, Garden and Martin's acclaimed Montgomery Ward warehouse by a year. The same year Warren McArthur, one of Wright's earliest clients, commissioned a large cast concrete courtyard apartment building for the affluent south side neighborhood of Kenwood; it was unrealized. Also unbuilt was a small cast concrete home and studio designed in 1906 for Wright's friend, sculptor and collaborator, Richard Bock.

⁸⁵ Frank Lloyd Wright, *Ladies Home Journal*, April 1907, "A Fireproof House for \$5000," unpaginated. *Antique Home Style*. <http://www.antiquehomestyle.com/plans/lhj/1907/flw0407-fireproof.htm>.

⁸⁶ Frank Lloyd Wright, *Drawings and Plans of Frank Lloyd Wright: The Early Period (1893-1909)*, unpaginated.

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The economy of exposed, poured, reinforced concrete construction, used primarily for industrial buildings at the time, made the unconventional design of Oak Park's Unity Temple financially attractive to its congregation. Wright explained the reasoning, much of which also would pertain to the soon-to-be-constructed Brigham House,

The first idea was to keep a noble room for worship in mind, and let that sense of the great room shape the whole edifice. ...What shape? Well, the answer lay in the material. There was only one material to choose [reinforced concrete]—as the church funds were \$45,000....Concrete was cheap. Why not make the wooden boxes or forms so the concrete could be cast in them as separate blocks and masses....And the block-masses might be left as themselves with no facing at all?....The wooden forms or molds in which concrete buildings must at that time be cast were always the chief item of expense, so to repeat the use of a single form as often as possible was necessary. Therefore a building all four sides alike...The concrete posts were hollow and became ducts to insure economic and uniform distribution of heat. ⁸⁷

Despite it being Wright's first public building, Unity Temple was unprecedented in its scale, innovation and its demonstration of concrete's design potential. This icon of 20th century modern architecture, today recognized as a National Historic Landmark, was completed the year construction began on the Brigham House. It too, was featured in the Wasmuth portfolio.

During his career after the Brigham House, Frank Lloyd Wright's interest in concrete construction only increased. Through the end of World War I it manifested in features such as the textured concrete blocks above the lower brick walls of Chicago's Midway Garden(1913), in the in cast-in-place concrete German Warehouse in Richland Center, Wisconsin, (1915) and in the foundation of Tokyo's Imperial Hotel (1916-1922)

Later Work in Concrete

The 1920s were lean years for Wright yet his exploration of abstract sculptural ornament and poured concrete resulted in the development of a highly-creative precast "textile block" construction system that was held together by steel rods. Some of the most important single family houses constructed with this system were located in the vicinity of Los Angeles, California. The first, "La Miniatura" (1923) was built for Mrs. Alice Millard, who, with her husband had commissioned Wright for a Prairie house in the Chicago suburb of Highland Park seventeen years previously. Curtain wall skyscrapers, built on the cantilever principle with a concrete core, were explored in several unbuilt projects such as St. Mark's Tower in New York City (1929). Cantilevered concrete construction was explored for other building types in unbuilt projects including the Elizabeth Nobel apartment house project in Los Angeles (1929) and the House on the Mesa in Denver (1931). The latter was included in the famous "Modern Architecture: International Exhibition," held at the Museum of Modern Art in 1932. Curated by Philip Johnson and Henry-Russell Hitchcock, this exhibition laid the principles for the "International Style," which came to define the canon of Modern architecture.

Wright's career saw spectacular work executed in reinforced concrete, beginning with the masterpiece "Fallingwater" of 1935 in Bear Run, Pennsylvania for department store magnate, Edgar Kaufman. Employing cantilevered trays of reinforced concrete on three levels, its concrete projections echoed the natural rock ledge jutting out below. The

⁸⁷ David Larkin and Bruce Brooks Pfeiffer, eds. *Frank Lloyd Wright: The Masterworks*. New York: Rizzoli, 1993, p. 70.

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beauty and sheer genius of this concrete-and-glass weekend retreat revived Wright's career and catapulted him again to international fame. The highly-acclaimed Johnson Wax Administration Building (Racine, Wisconsin) was constructed the following year. Particular attention was paid in the press to the effect of the forest of "lily pad" hollow concrete columns in the building's workroom with its soaring ceiling.

Cost effectiveness made concrete a logical integral material of the Usonian concept Wright developed for affordable middle class housing during the middle of the Depression. With no basements, the concrete slab floors served as foundation, floor and bed for a radiant heating system. The option of inexpensive concrete block walls would be offered a dozen years later in the Usonian Automatic houses. Wright's own Arizona home Taliesin West (1937) imaginatively incorporated great blocks of purple volcanic stones from the nearby hills in its canted, slab concrete walls. Master planning combined with concrete construction in Florida Southern College (1938) in Lakeland, Florida, produced a pioneering modern campus of artistic precast concrete block buildings connected by sculptural covered walkways.

In the last twenty years of his long life, Wright's long-contemplated cantilevered concrete construction for tall buildings was finally realized in 1944 with his acclaimed Research Tower addition to the Johnson Wax campus and, in 1952, with the Price Company Tower in Bartlesville, Oklahoma. Fittingly, his career closed with a final modern masterpiece in concrete---the dynamic ramped rotunda of the Solomon R. Guggenheim Museum in New York City (1959).

THE EDMUND D BRIGHAM HOUSE

Plans by Frank Lloyd Wright

House

The known drawings by Wright of the reinforced concrete Brigham House consist of one detail sheet of kitchen casement windows, a structural plan of the first floor that includes the fireplace inglenook, and five floor plans--four of the house and one of the garage with a ground plan--which are located at Columbia University's Avery Architectural and Fine Arts Library's Frank Lloyd Wright Collection. They are undated, but three of the drawings are labeled "Frank Lloyd Wright Architect, Oak Park, Illinois." As the Oak Park studio period ended with Wright's departure for Europe in 1909, the drawings were completed at least by that year.

Wright's floorplans for the "Mr. E. D. Brigham Dwelling, Glencoe, Illinois" show a building very similar to the plan of the house today. The major first floor rooms of the Brigham House -reception room, living room and dining room-- are "zones" in a continuous space-flow⁸⁸ around a large central fireplace and are contained within a basically square envelope. Symmetrical wings extend south and north, containing a porch on the south and service wing with main entry, respectively. On each of the east (front) and west (rear) facades in the Brigham plan, the corners of the central block are articulated with piers flanking a shallow projecting central window bay. Unlike the existing house, on the Wright drawings each of the bays projects forward again with a container of foliage.

Two plans by Wright exist for the first floor (Figure 2) and provide a record of the adjustments leading to the executed plan. In what appears to be Wright's earlier

⁸⁸ Larkin and Pfeiffer, eds. *Frank Lloyd Wright: The Masterworks*, p.72.

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iteration, the north and south wings are symmetrical. In the later iteration, the symmetry of the service wing is lost when the north wing is expanded west to provide a larger kitchen and exterior basement entrance. The orientation of the rear service porch changes in the drawings, but because these are rather casually hand drawn, it is difficult to interpret at what period of time they were made. There are other refinements as well. In the earlier plan, the main staircase is on axis north of the fireplace but in the later plan is in its present location opposite the fireplace's northeast corner. Furthermore, the back of the fireplace evolves from a flat wall facing the staircase to the present more massive rear wall with central cabinet nook. Whereas the inglenook benches are flanked by what look to be large planters in the earlier plan, they planters are gone in the later plan. The junction between the living room and porch is made more expansive between the earlier and later plans. Living room space is increased as its south wall is extended two bays south; the porch is also extended by approximately the same distance. The connection between these rooms became more open as two openings flanking a central wall segment are changed to the three continuous openings present today. Outside, the "disguised" quality of the twin stairways to the side porch were improved with the extension of their outside walls. The drawing indicates a planter atop the end of each wall.

Wright's second floor plan for the Brigham house (Figure 3), like that of the first floor, is a variation on the "Fireproof House for \$5000."---the "Fireproof" plan is square; the Brigham plan is a more like a Greek cross. On Wright's plan for the Brigham House, a double-dogleg staircase meets the second floor at the center of an outside wall and bedrooms occupy the corners. There are two bedrooms at the rear, one bedroom with adjoining bath across the front, a side bedroom and a hall bathroom next to the stairs. Built-in rectangular window boxes project across the center of front and back, while square planters flank the projecting side bedroom.

Garage

Contemporaneous with the house, Frank Lloyd Wright designed a combined stable and garage. It was built during a time of transition when automobiles were increasing in number but horse drawn carriages still provided transportation. There is only one sheet by Wright (Figure 4) which contains a drawing of both a grounds plan of the property and a floorplan of the garage/stable.

The grounds plan, which includes both the house and garage/stable, shows a garden wall extending the front wall of the porch south to the lot line. A driveway runs along the property's north lot line, extends under the house porte cochere toward a "cement" service yard that leads to the north end of the garage/stable. The garage/stable's form and orientation echoes that of the main house, as does its roof, which is comprised of a central hip, a wing on the north and an open paddock to the south. The suggestion by dotted lines of a garden wall with a trellis at the back appears to surround the rear yard in the upper left corner of the drawing.

The floorplan of the garage/stable depicts an "automobile room" occupying most of the north wing. It is entered from the service drive by three pairs of outward-swinging doors. At the rear of the automobile room is a small hall that opens north to a manure bin and south to three stalls at the rear (west end) of the building's main block. The front (east) half of the main block contained primarily an apartment with a "man's room," closet and toilet room accessed by stairs from the automobile room. Also accessed in the main block from off the automobile room's south wall were a "harness" room and the basement stairs. Exterior stairs to the basement were located in the southeast corner where the paddock met the main block of the building.

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Construction of the Edmund D Brigham House

Contrary to early sources in the Frank Lloyd Wright literature, such as William Allin Storrer's 1984 catalogue *The Architecture of Frank Lloyd Wright*⁸⁹ and Bruce Brooks Pfeiffer's 1985 *Frank Lloyd Wright Monograph, 1914-1923*, the Edmund Brigham House was not constructed in 1915 at the time of Glencoe's Ravine Bluffs development. Although no original building permit exists, construction of the house can be accurately dated from the text of the entry for the Brigham House in the 1910 *Representative Cement Houses* publication by the Universal Portland Cement Company⁹⁰, in which Edmund D Brigham himself states,

"The reinforced concrete house built by me during the past year, constructed principally during the winter of 1908-9, is located in Glencoe, on Sheridan Road, north of Central Avenue."⁹¹

Fortunately, an article, in the company's July 10, 1910 *Bulletin*, titled "An Attractive Concrete Residence" provides a detailed description of how this unusual concrete house was constructed.

The walls are constructed of monolithic concrete⁹², air spaces being provided by a backing of conduit tile. The foundation is built of four-way conduit tile, laid in a trench fifteen inches wide with a concrete wall six inches thick outside the tile. Three feet above the ground single tile was substituted for the four-way kind and the forms were altered to provide a four-inch concrete wall in place of the thicker foundation wall.

The electric wiring was all carefully planned before construction and the wires were run through the conduits in the walls, thus insuring perfect insulation, the wiring for each floor being done before the concrete was poured. Vertical runs of tile were provided where necessary for vertical wiring. All the interior partition walls were built of single conduit tile, plastered on both sides without lathing.

Small blocks of wood were inserted between the tile to provide for the attachment of trim and electric fixtures. The forms were made of seven-eighths inch flooring, six inches wide, reinforced with short pieces of two-by four studding. These were then wired tightly in place and a wet mixed concrete poured in. The floors were also of concrete with nailing strips (2" X 2") set in to extend one-half inch above the surface of the concrete. The rough planks which had been used for the forms were then nailed diagonally across these strips and the finished oak flooring placed on top. Some time after the completion of the building the entire exterior surface of the concrete

⁸⁹ Storrer corrected the earlier error in his 1993 publication *The Frank Lloyd Wright Companion*.

⁹⁰ The Company was based in Chicago, with General Offices a 115 Adams Street.

⁹¹ *Representative Cement Houses*, unpaginated.

⁹² The term "monolithic concrete" is more fully described in the *Representative Homes* publication as a type of reinforced concrete construction and as follows,

"The term, monolithic, used in connection with residence construction, or other forms of concrete construction, is very generally misunderstood. Monolithic, or "one stone," construction is that wherein all of the concrete is cast so as to form practically one piece; there are no smaller separate units. Monolithic concrete is one solid artificial stone, conforming to the shape of the forms or moulds in which it was cast."

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was coated with a thin cement grout, which finish has admirably withstood weather conditions and is in excellent condition at the present time.⁹³

The house was built with a full basement containing a laundry room, root cellar, furnace room, coal storage and servant's bathroom.

Floor plans showing the basement (Figure 5), first floor (Figure 6) and second floor (Figure 7) of the completed house accompany the article. The full basement contains the central chimney foundation, a laundry room, root cellar, furnace room, coal storage and servant's bathroom. The first floor is described in the article as "out of the ordinary"

The reception, living and dining rooms are not separated by doors or partitions. A large pier in the center of the house is the only means used to separate these rooms. A large fireplace is on one side of this, bookcases and recessed seats on two other sides, and the fourth side is plain. At the south end of the house is a large porch which is used as an open-air dining room in summer.

The total cost of the house is listed as \$18,000. The name of the architect, interestingly, is not mentioned.

Additional information about construction and finishes of the Brigham House is found in the *Representative Concrete Homes* entry. It notes,

The under structure of the roof, the interior partitions, floors, stair-ways and outside trim are of wood, the roof covering being red tile. The exterior trim was creosoted, hence no painting and little future repairing will be necessary. The exterior surface of the concrete, until recently, was in the same condition as it was when the forms came off; but a short time ago, Mr. Brigham had the surface painted with a thin cement grout, and the appearance of the house is much improved.

The text concludes with the fact that "Universal Portland Cement was used throughout."

Both of the Universal Portland Cement Company's written accounts of the Brigham House include the same exterior photograph of the front of the recently completed project (Figure 8). It is an image of a mature Prairie House, dating from just after construction, with its expansive horizontality that parallels the flat land, its geometric massing, low-pitched hipped roof, broad overhangs, central chimney, bands of casement windows with geometric muntins, hidden entrances and overall sense of simplicity and repose. The box is broken. Supports are pulled in from the cantilevered roof and light screens range across the facade in varying planes. Wright has achieved the goal he was striving toward when he said, "I was working away at the wall as a wall and bringing it towards the function of a screen, a means of opening up space."⁹⁴ Toward this end, he borrowed a subtle device repeated from the recently-completed Unity Temple, recessed narrow windows that flank the main block's central fenestration and articulate the massive corner piers. The exterior reflects the flow of space on the interior that is anchored by the central fireplace.

Frank Lloyd Wright did not supervise construction of the Brigham House. A hand-written note on the later first floor drawing, initialed by Wright, reads "For contractor to build for himself."⁹⁵ The house was built largely as originally envisioned, however. This

⁹³ "An Attractive Concrete Residence," *Bulletin* No. 74, July 10, 1910, Universal Portland Cement Co, pp. 14-16.

⁹⁴ "Frank Lloyd Wright's Leaded Glass," Frank Lloyd Wright Trust.
<http://www.flwright.org/researchexplore/franklloydwrightleadedglass>

⁹⁵ Bruce Brook Pfeiffer, in the *Frank Lloyd Wright Monograph, 1914-1923*, states on page 72 that the

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too can be documented by comparing Wright's drawings in the Avery Library with the floorplans published in the "An Attractive Concrete Residence" article in the Universal Portland Cement Company's 1910 *Bulletin*.

Changes are few. On the first floor, the main entry door was constructed one window bay closer to the exterior stairs, resulting in a slightly shorter landing but longer front hall. An alcove along the north side of the dining room was built out as a butler's pantry, and a service porch along the rear wall of the kitchen became the deepest projection at the rear of the house. The inglenook seems to have been augmented with cabinetry behind the benches. On the second floor, the plan was flipped front to back. This resulted in the master bedroom facing the more private rear yard and two smaller bedrooms facing the street. The only other substantive change in the as-built work was the addition of a balcony, outside the envelope of the second floor near the rear northwest corner of the main block that accessed the rear bedroom closet and bathroom. On the second floor exterior, the planters flanking the south side bedroom were eliminated.

FRANK LLOYD WRIGHT'S WORK IN GLENCOE

The Brigham House is part of a larger context of Frank Lloyd Wright's work in the suburb of Glencoe. Wright was active in Glencoe from 1905 to 1916, during the Prairie period of his career. It is noteworthy that Glencoe holds the third largest concentration of Frank Lloyd Wright builds in the world after Chicago and Oak Park. Wright's work in the community encompassed designing individual houses, a subdivision and community development projects. Of the approximately twenty one structures in Glencoe for which Wright prepared drawings or plans, fourteen were built, with the possibility of one more, the Grace Fuller House.⁹⁶ Today, thirteen survive, nine of which are houses. All the houses are within two miles of the Brigham House. The Brigham house is unique, however, being the only one of them constructed in reinforced concrete.

The 1905 summer cottage for banker William Glasner and his wife Cora introduced Wright's work to Glencoe. Located at 850 Sheridan Road, less than a quarter mile north of the Brigham House, the one-story cottage on the brow of a ravine is sheltered under a low-pitched hipped roof with broad eaves, has a broad brick fireplace and chimney, art glass casement windows and an indirect main entry. It is very different from the Brigham House, however, not only because of its siting and smaller size, but because of its materials, massing and plan. Stained horizontal board-and-batten sheaths the base of the house up to the window sills. The low, light-colored stucco wall above is abundantly glazed with punched and ribbon casement windows. While possessing good integrity and many Prairie style characteristics, the Glasner House is an early, less mature example of the Prairie style than is the Brigham House. The location of the fireplace on an exterior wall of the Glasner House and the presence of the projecting octagonal library and sewing rooms hark back to Wright's earlier experimental buildings (like his 1898 octagonal library in the studio of his own home) and not the rectilinearity of the mature Prairie style

Approximately half a mile from the Glasner House, is the 15-acre Ravine Bluffs Development, built in 1915-1916 by Frank Lloyd Wright's friend and lawyer, Sherman Booth. Today it contains six Wright-designed houses and three Wright sculptures. An associated Wright-designed cottage is located on the block immediately east.

initialled note was added in the 1950s.

⁹⁶ "Wright in Glencoe" exhibition, Glencoe Historical Society, 375 Park Avenue, Glencoe, Illinois, opened Fall, 2015.

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Sherman and Elizabeth Booth purchased the property-- bordered by ravines and with expansive views across to a country club golf course-- with the original intention of enjoying it as a private estate. Frank Lloyd Wright was engaged in 1911 and designed a spectacular house integrated with the ravine. The landscape was laid out by master Prairie landscape architect Jens Jensen. The estate's Wright-designed garage and stable were built in 1912. When the family needed an interim residence, Wright accommodated their wishes in 1913 by designing a cottage. It was moved a block south a short time later and is now located at 229 Franklin Road. As originally constructed, the Booth Cottage was a small rectangle, sheathed with stained horizontal board-and-batten and topped by a flat roof. The original cottage remains, but has been enlarged with a flanking addition and garage as well as a covered entry, all of which are sympathetic to the style and materials of the existing house.

Subsequent economic reversals forced the Booths to substantially scale down plans for the estate house and subdivide the property. This gave Wright the opportunity to pursue his long-time interest in creating small, beautiful homes that were also affordable. Five stucco homes costing approximately \$7,500 were designed by Wright and constructed in 1915. They are the Chesley R. Perry House (272 Sylvan Road), Hollis R. Root House (1030 Meadow Road), William F. Kier House (1031 Meadow Road), William Ross House (1027 Meadow Road) and Lute and Daniel Kissam House (1023 Meadow Road). Frank Lloyd Wright did not supervise their construction, however. While they all share characteristic Prairie style features such as deep overhanging eaves, wood trim that accentuates the horizontal, banded casement windows with geometric muntins, a massive central chimney and an understated entrance, each one looks somewhat different. The homes are variations of the "Fireproof House for \$5000," with a rectangular block augmented by a projecting porch wing. Plans are flipped, and houses are sited for maximum spatial variety. Their facades are derived from an unbuilt development for Edward Waller (published in the Wasmuth portfolio), which individualized a common plan using variations of the hip, gable and flat roof.

Poured concrete had been the originally intended material for the Ravine Bluff houses⁹⁷. Although it was not used to construct the development's original houses, it was the material used for its single bridge and three sculptures, all designed by Frank Lloyd Wright. Access to the north end of the triangular development was provided by a reinforced concrete bridge—one of only two bridges Wright ever designed—which was completed in 1915. The bridge featured integral abstract light fixtures and urns at each end, and a curved bench in the center for viewing the ravine below.⁹⁸ The three large abstract geometric sculptures, each bearing a copper plaque with the subdivision name and incorporating a light fixture and orb-shaped planter, were fabricated in unreinforced poured concrete, and positioned at Ravine Bluff's two vehicular entrances and near an unrealized station at the subdivision for an electric railroad that then ran from Chicago.

In 1916, Booth turned to building his own house. Frank Lloyd Wright's redesign for Booth House II repurposed the existing estate garage and stable as a bedroom and kitchen wing, respectively, and connected them with a three-story core and a new one-story living room wing.

The Ravine Bluffs houses have good integrity and all but the idiosyncratic Booth House share similarities in plan with the Brigham House. Many features of the Prairie style are also held in common. While the Ravine Bluff houses exemplify the mature Prairie style, all

⁹⁷ Susan Solway and Susan Benjamin, "Ravine Bluffs Development Bridge," p.13

⁹⁸ By the late 1970s the bridge was in such severely deteriorated structural condition that it was closed to traffic by the Village of Glencoe. The original bridge was taken down and reconstructed in 1985. HAER documentation was prepared. (It was after the fact.)

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but the Booth House are smaller, less articulated and less appointed than the Brigham House. Besides the obvious difference of materials between the concrete Brigham House and the stucco Ravine Bluff houses, the latter exist in a different context. One stands out on a singular site; the others gain importance because of their relationship to one another.

In addition to the aforementioned houses that survive in Glencoe, Frank Lloyd Wright produced designs that were not executed, or designs for buildings that were demolished. Mystery surrounds the Grace Fuller House of 1906 as to whether it was ever constructed. As published in the Wasmuth portfolio, its front facade resembled the main block of the Brigham House, with great piers flanking a band of casements, a low hipped roof with projecting eaves and a central massive chimney.⁹⁹ Unexecuted houses were designed the same year for Walter Gerts and Elizabeth Stone, both of which were published in the Wasmuth portfolio. The front of the former was U-shaped and topped by a low gable roof with flared eaves¹⁰⁰, while the latter, a long, low structure sheathed in board and batten with a continuous band of casements above, edged a ravine.¹⁰¹

Sherman Booth's founding of the Glencoe Park District in 1912 led to Frank Lloyd Wright designing streetscape trellises for Vernon and Park Avenues as part of a Village entry plan that year.¹⁰² Finally, two small train stations associated with the Ravine Bluffs development were designed by Wright; one within the development was not executed, while one immediately south of the development was constructed in modified form and demolished in the 1950s.

The Brigham House is unique among the nine surviving houses designed by Frank Lloyd Wright in Glencoe. It alone was constructed of reinforced board-formed concrete. The Booth House II, while sharing a Prairie vocabulary, displays an influence of European modernism in massing and composition not found in the Brigham House. With the exception of the Sherman Booth House, the other structures are far smaller, intended as affordable middle-class housing and one as a summer cottage. The 1905 Glasner cottage, with its projecting octagonal rooms, is an evolutionary building in the development of the mature Prairie House. While the five smaller Ravine Bluff houses and the Brigham House are all mature Prairie designs, the Brigham House is far more articulated on the exterior and interior. Most importantly, although these Ravine Bluff houses and the Brigham House are closely related to the "Fireproof House for \$5,000," in plan, it is only with the Brigham House that the other important idea of the "Fireproof House" was actualized- the use of board-formed concrete as a cost-effective material for constructing beautiful, affordable houses.

OTHER PRAIRIE STYLE HOUSES IN GLENCOE

A Glencoe survey conducted in 2014-2015¹⁰³ uncovered 14 Prairie style houses not designed by Frank Lloyd Wright. Five were built by the firm of Tallmadge and Watson; two were by Spencer and Powers, two by E. E. Roberts, and one attributed to George Maher. No architect was uncovered for four houses. All of the houses have some typical Prairie features, such as horizontal massing, broad overhangs and few if any historical references. None are of exposed reinforced concrete construction.

⁹⁹ Frank Lloyd Wright, *Drawings and Plans of Frank Lloyd Wright: The Early Period (1893-1909)*. New York: Dover Publications, Inc. 1983. Plate XLb, "Suburbabn cottage for Miss Grace Fuller, Glencoe, Illinois."

¹⁰⁰ *Ibid.*, "Plate LII(a) "Home for Walter Gerts at Glencoe, IL"

¹⁰¹ *Ibid.*, "Plate L "Cottage for Elizabethaeth Stone, Glencoe, IL"

¹⁰² Wright in Glencoe exhibition

¹⁰³ Village of Glencoe, IL, "Historic Architectural Survey, Residential," 2016. The survey was conducted under the auspices of the Glencoe Historic Preservation commission in conjunction with preservation consultant Carla Bruni.

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Architect-Designed Houses

The five Tallmadge and Watson houses are located at 60 Hazel (1911), 108 Old Green Bay Road (c. 1914), 115 Crescent (c. 1909), 815 Bluff (c. 1910) and 924 Bluff (1914). Built after the Brigham House, between 1909 and 1914, they are vastly different from it. Three are brick; one is stucco and one wood shingled. It is not surprising that the house at 115 is the earliest, as shingled homes historically date from the 1880s and were built in resort towns such as Newport and Nantucket on the east coast. It even has a colonial front door with sidelights. This house and the brick houses located at 60 Hazel and 924 Bluff have an L-shaped footprint, with the front-facing L articulated in a geometric pattern. It is a configuration typical of the firm's work. Both the latter display a design sophistication as does the Brigham House, but the materials and the footprint are totally different. Although Thomas Tallmadge is well known as a writer and historian, his partner Vernon Watson was the designer. The house least characteristic of the firm's work is that located at 108 Old Green Bay Road, designed c. 1914. It is brick, block-like in massing and similar to the work of George Maher, but without his typical refinements. None of the Tallmadge and Watson-designed houses resemble the Brigham House.

There is one house that the survey attributes to George Maher. Maher, along with Wright, worked in the office of Joseph Lyman Silsbee. His architecture, however, took a very different direction--displaying far less geometric complexity. The house at 530 Longwood Avenue (1915) is block-like, generally symmetrical and topped by a broad hipped roof. Walls are canted, and massive columns support the front porch roof. The entrance is in the center of the house, immediately apparent from the street. There is no sense of surprise as found in almost all of Wright's fully developed Prairie style houses.

Ezra E. Roberts designed two stucco houses in Glencoe. His house at 794 Greenwood, built in 1900, bears a familial resemblance to the work of George Maher. It is a stucco house, with a symmetrical main block that has canted side walls and a prominent front entrance with canted supports topped by a segmental arch. Although it doesn't have the prominent roof characterizing most Maher houses, it has broad window treatments, fenestration very similar to Maher's most characteristic houses. There is a single side wing, massive in scale that appears to have been altered. His 1911 stucco house at 684 Greenleaf has an emphatic horizontal orientation and wood trim in complex patterns. It has a strong presence on the street like the Brigham House but a prominent front entrance unlike Wright's design for Brigham.

Spencer and Powers designed two houses in Glencoe--a large red brick house with a footprint that rests obliquely on the lot, at 165 Beach Street, ca. 1905, and a smaller brick house at 140 Park Avenue, c. 1908. Unfortunately, the house at 165 Beach is too heavily screened with shrubbery to view for analysis. The house on Park has a similar configuration to the typical Tallmadge and Watson houses--L shaped with a prominent front-facing wing. The brickwork is crisply articulated. This house is more modest, expressing little engagement with the surrounding landscape. Although Robert Spencer was a close friend of Frank Lloyd Wrights, sharing offices with him at Steinway Hall and also belonging to the lunch club called the "Eighteen", his approach to Prairie principles was different. The house at 140 Park Avenue is considerably more vertical than Wright's Brigham House.

Unattributed Prairie Style Houses

The half-timbered house at 167 Park (c. 1907) is a Four Square with a brick porch across the first floor and a tall pointed hipped roof above. It is a vernacular building, with

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none of the sophistication of Wright's fully-developed mature Prairie work. A garage addition on the front façade compromises its integrity.

Similar in massing to the Brigham House, with a center block and wings, is the 1908 house at 211 Woodlawn. The sheathing materials—singles and stucco—are much different, however, and its design is far less sophisticated than the Brigham House. The flanking wings were likely symmetrical originally, but a garage has been added such that they are no longer equal in length.

The simple, block-like stucco house at 401 Woodlawn (c.1908) is reminiscent of some of Wright's American System-Built, such as the Oscar A Johnson House (1917) in Evanston, with its block-like massing, low roof and first floor band of windows. The contained form of 401 Woodlawn does not extend into the surrounding landscape like the Brigham House

The stucco, low-slung house with broad overhangs at 491 Washington (c.1909) has a prominent center entrance as found often in the work of Maher but certainly not in the Brigham House. The house has few other Prairie characteristics and unlike the Brigham House, is somewhat undisciplined, with windows not carefully relating to one another and details lacking cohesion.

CONCLUSION

The Edmund D. Brigham House is both a mature example of Frank Lloyd Wright's Prairie style and retains an extraordinary level of integrity. As a mature Prairie house, it harmonizes with its broad flat site, exhibits unity of design inside and out and breaks out of the conventional residential "box" in its handling of windows and walls. Furthermore, it displays a simplicity and respect in its use of materials and incorporates characteristic Prairie features. These features include horizontal expression, geometric massing, low-pitched hipped roofs with broad overhanging eaves, bands of casement windows with geometric muntins, a wide central chimney, disguised entrances and an open plan centered around a massive fireplace.

The Brigham House is locally significant as a fully developed example of Wright's Prairie style residential architecture. It is unique for its execution in reinforced board-formed concrete, not only among Glencoe's nine extant Frank Lloyd Wright houses and fourteen other Prairie style houses, but among all Wright's residences built during the Prairie period. It was the beginning of concrete construction in Wright's domestic architecture, an oeuvre that would evolve and expand later in his career, and an early step in the architect's larger, life-long experimentation with the material.

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"Wright Studies: Usonian Automatic Homes"
<http://www.steinerag.com/flw/Artifact%20Pages/Usonian.pdf>

United States Census, Ancestry .com.

Universal Atlas Cement Company Collection, 1927-1939, Indiana Historical Society,
<http://www.indianahistory.org/our-collections/collection-guides/universal-atlas-cement-company-collection-1927.pdf>

Wright, Frank Lloyd, *Ladies Home Journal*, April 1907, "A Fireproof House for \$5000"
Antique Home Style. <http://www.antiquehomestyle.com/plans/lhj/1907/flw0407-fireproof.htm>

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: Owner

Historic Resources Survey Number (if assigned): _____

Brigham, Edmund D. House
Name of Property

Cook County ,IL
County and State

10. Geographical Data

Acreage of Property Less than one

(Do not include previously listed resource acreage; enter "Less than one" if the acreage is .99 or less)

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1	<u>42.139430</u> Latitude	<u>87.755382</u> Longitude	3	_____ Latitude	_____ Longitude
2	_____ Latitude	_____ Longitude	4	_____ Latitude	_____ Longitude

Verbal Boundary Description (Describe the boundaries of the property.)

That part of the East half of the Southeast quarter of Section 6, Township 42 North, Range 13, East of the Third Principal Meridian described as follows: Commencing at a point on the West line of said East half of Southeast quarter, 567 feet North of the Southwest corner thereof, thence North on said West line to intersection of said West line with North line of that part of 4 acre tract lying in said East half of the Southeast quarter of Section 6 aforesaid of land conveyed to Franklin Newhall, to Frederick H.W. Newhall by Deed dated April 13, 1872 in Book 72, page 329; thence East along North line of said 4 acre tract, 269-1/2 feet to center line of Forest Avenue (now Sheridan Road) as per survey of Alexander Wolcott dated April 12, 1872; thence along center of Forest Avenue (now Sheridan Road) South 5 degrees and 35 minutes West 119 feet; thence along center of Forest Avenue (now Sheridan Road) South 8 degrees and 40 minutes West 50 feet; thence South 17 degrees and 15 minutes West at a point due East point of beginning; thence West to point of beginning in Cook County, Illinois. Commonly known as #790 Sheridan Road, Glencoe, Illinois.

Boundary Justification (Explain why the boundaries were selected.)

This is the boundary of the lot that contains the historic house, the non-contributing garage and the property historically associated with it.

11. Form Prepared By

name/title Susan Solway, Gwen Sommers Yant, Susan Benjamin date 8-1-16
organization Benjamin Historic Certifications telephone 847-432-1865
street & number 711 Marion Avenue email gsyant@hotmail.com
city or town Highland Park state Illinois zip code 60035

Additional Documentation

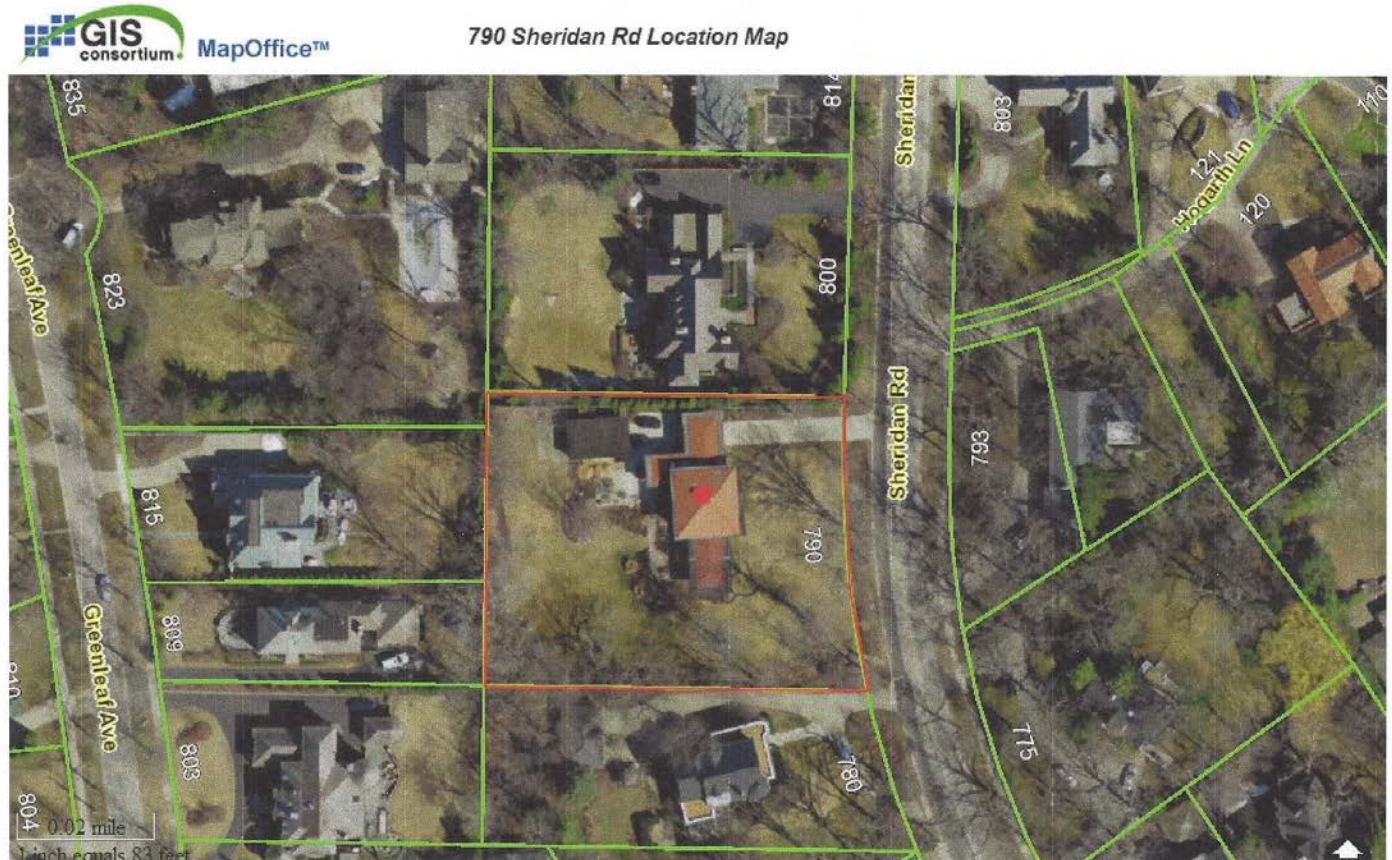
Submit the following items with the completed form:

Brigham, Edmund D. House
Name of Property

Cook County ,IL
County and State

- GIS Location Map (Google Earth or BING)

Latitude: 42.139430, Longitude: 87.755382

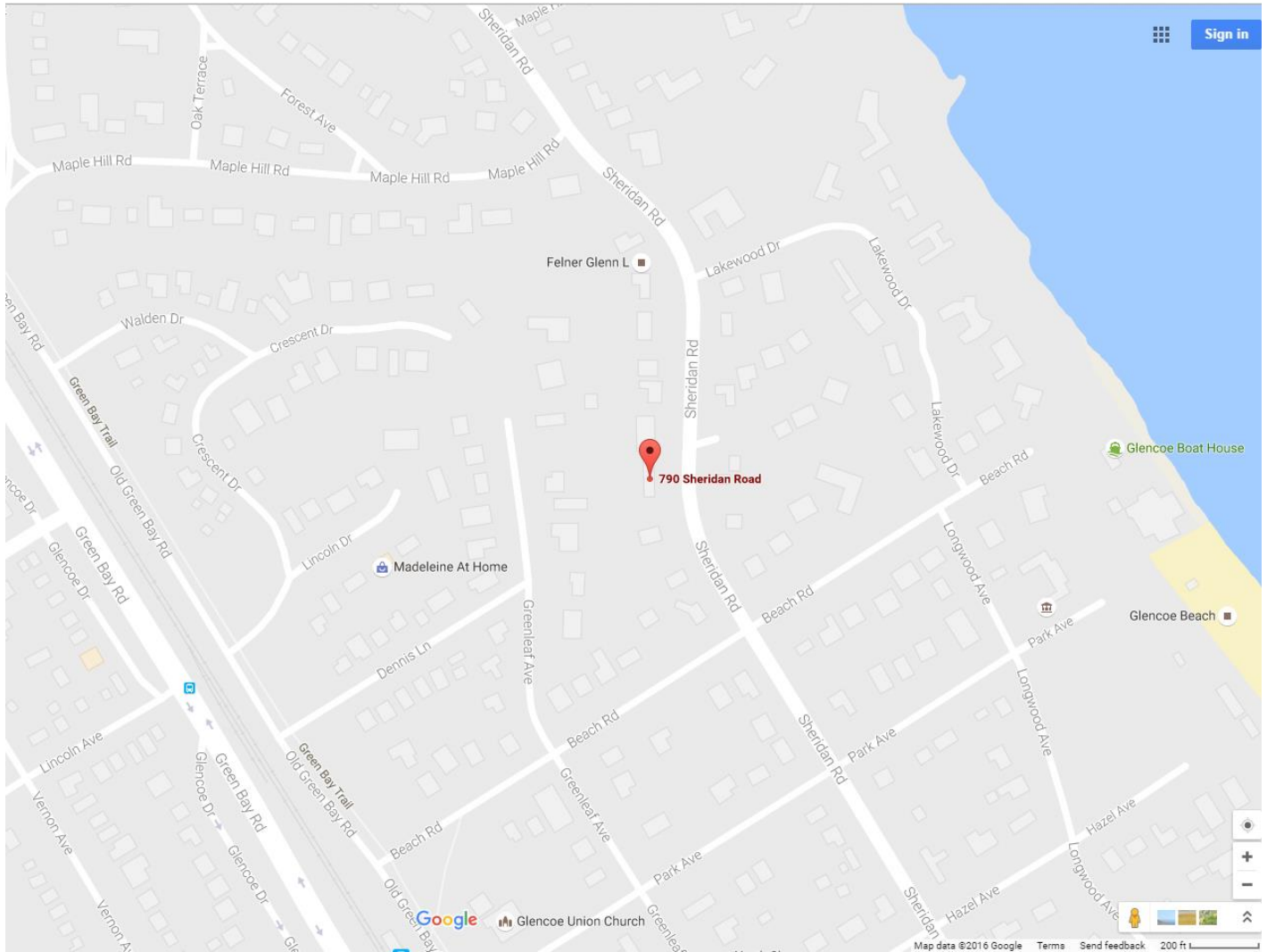


Map created on July 18, 2016.
© 2016 GIS Consortium and MGP Inc. All Rights Reserved.
The GIS Consortium and MGP Inc. are not liable for any use, misuse, modification or disclosure of any map provided under applicable law.
Disclaimer: This map is for general information purposes only. Although the information is believed to be generally accurate, errors may exist and the user should independently confirm for accuracy. The map does not constitute a regulatory determination and is not a base for engineering design. A Registered Land Surveyor should be consulted to determine precise location boundaries on the ground.

Brigham, Edmund D. House
Name of Property

Cook County ,IL
County and State

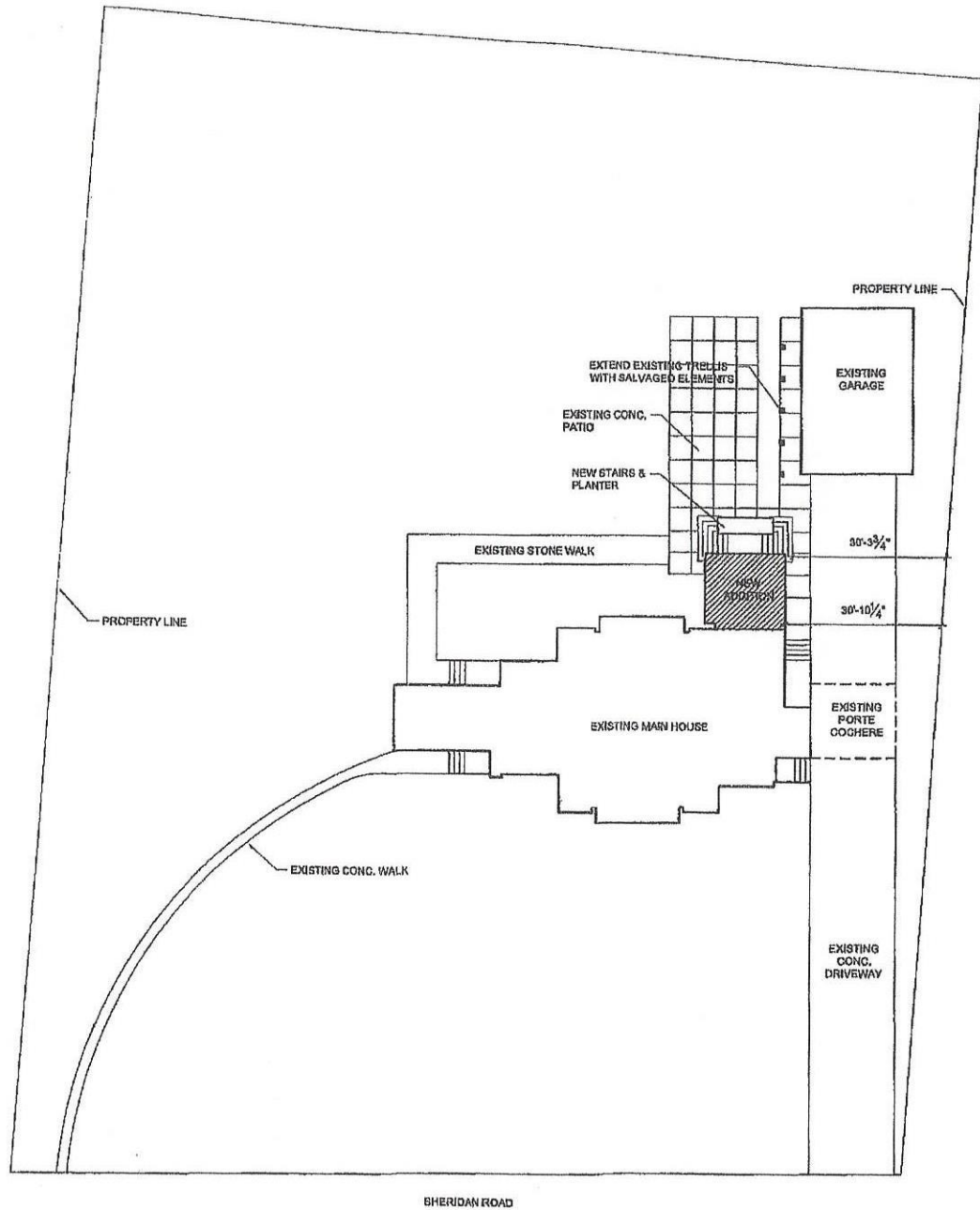
• **Local Location Map**



Brigham, Edmund D. House
Name of Property

Cook County, IL
County and State

• **Site Plan**



1 **SITE PLAN**
1/16" = 1'-0"

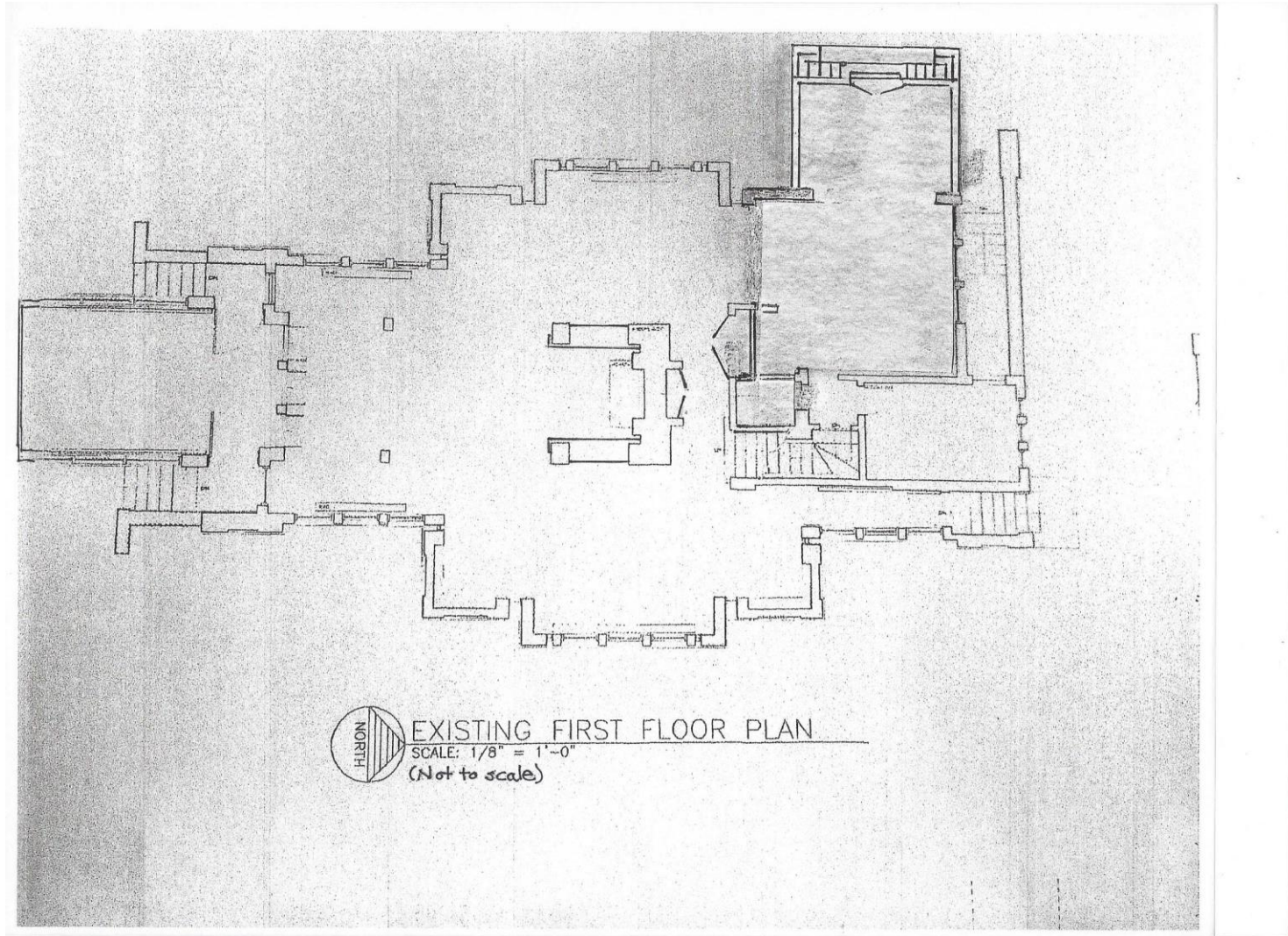


Brigham, Edmund D. House
Name of Property

Cook County, IL
County and State

- **Floor Plans (As Applicable)**

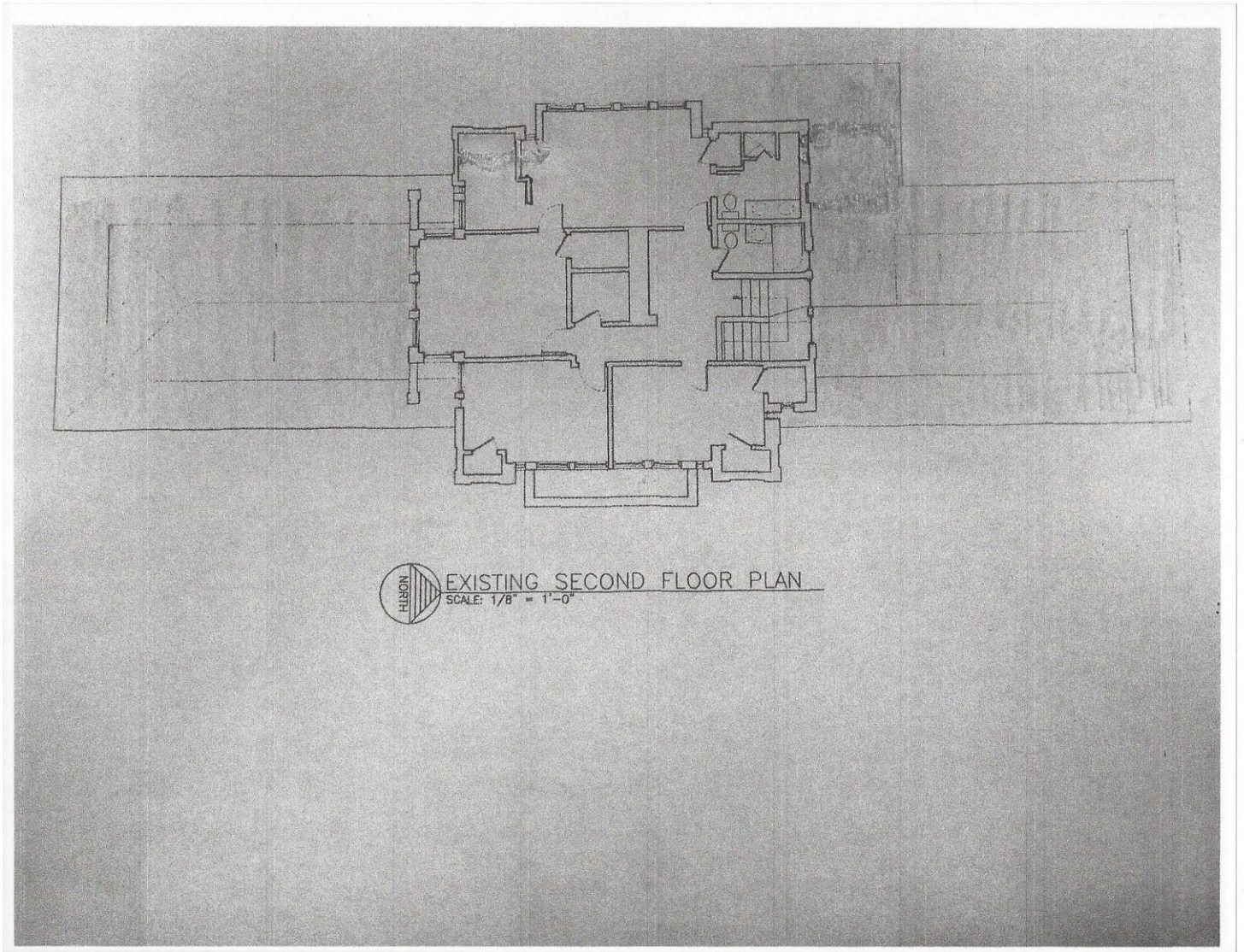
First Floor existing



Brigham, Edmund D. House
Name of Property

Cook County ,IL
County and State

Second Floor Existing



Brigham, Edmund D. House
Name of Property

Cook County ,IL
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 3000x2000 pixels, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Edmund D. Brigham House
City or Vicinity: Glencoe
County: Cook **State:** Illinois
Photographer: Susan Benjamin
Date Photographed: Spring, 2015

Description of Photograph(s) and number, include description of view indicating direction of camera:

Photo 1 of 14:

- 0001 Front (east) façade. View southwest.
- 0002 Porch. View north.
- 0003 Rear façade showing porch, main block and addition. View northeast.
- 0004 North façade, porte cochere and main entrance. View southeast
- 0005 North wing looking through porte cochere toward garage. View west.
- 0006 First floor reception area, hall and main entrance. View north.
- 0007 First floor reception area, inglenook, living room area and porch. View southwest.
- 0008 First floor fireplace, inglenook and reception area. View northeast
- 0009 First floor dining area and kitchen. View northwest.
- 0010 First floor kitchen and opening to family room addition. View northwest.
- 0011 First floor kitchen and family room addition. View west.
- 0012 Second floor hall and staircase. View north.
- 0013 Second floor hall, southeast bedroom (left), south bedroom (ahead). View south.
- 0014 Second floor master bedroom and bathroom. View north.

Location of Original Digital Files: IHPA, #1 Old State Capitol Plaza, Springfield 62701

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

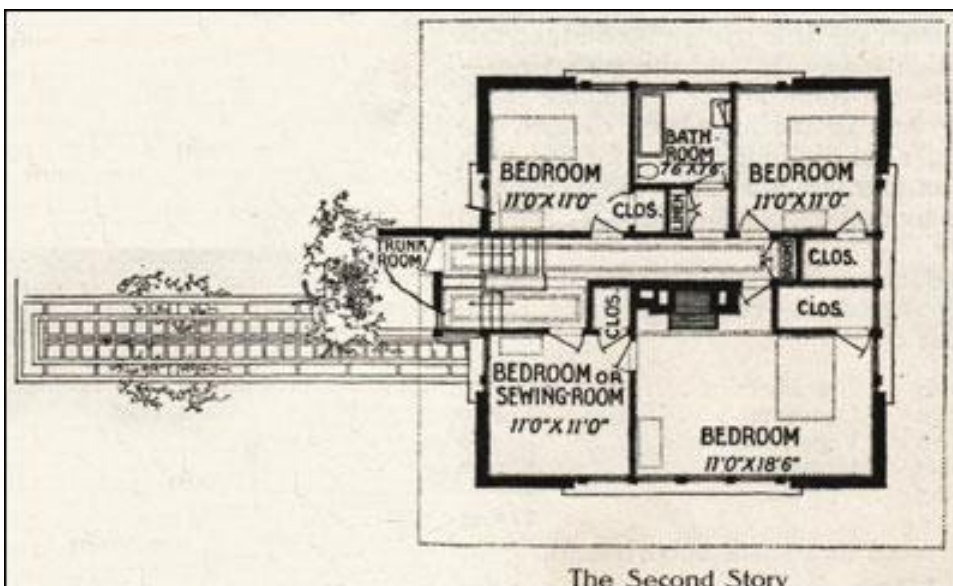
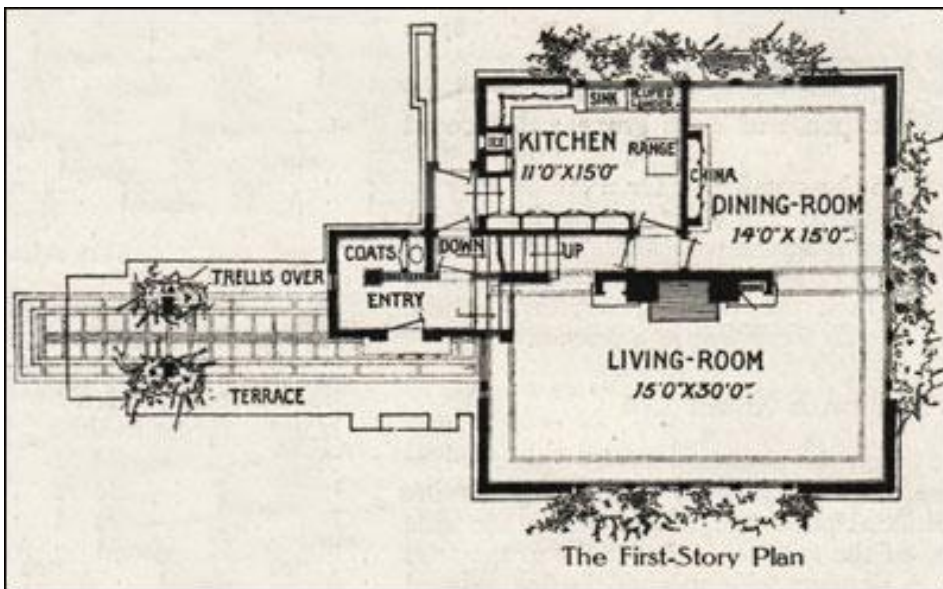
Brigham, Edmund D.,
Name of Property
Cook, IL
County and State
Name of multiple listing (if applicable)

Section number Additional Documentation Page 48

List of Figures

(Resize, compact, and paste images of maps and historic documents in this section. Place captions, with figure numbers above each image. Orient maps so that north is at the top of the page, all document should be inserted with the top toward the top of the page.

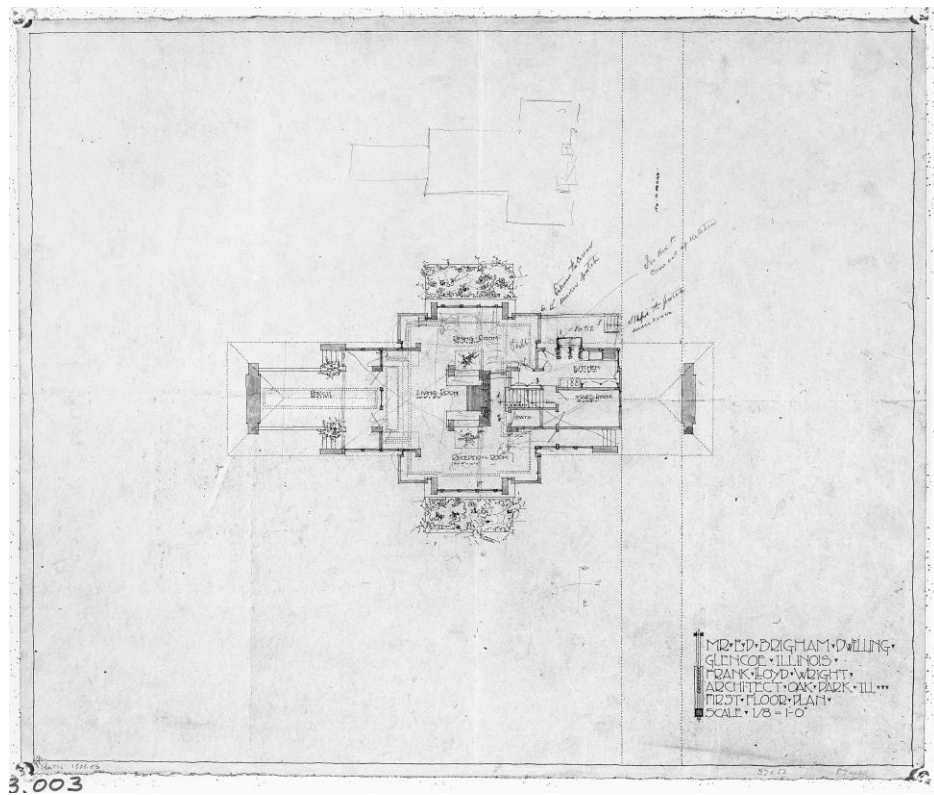
Figure 1. Frank Lloyd Wright "Fireproof House for \$5,000" plans published in April, 1907 *Ladies' Home Journal*¹⁰⁴



¹⁰⁴ Frank Lloyd Wright, *Ladies Home Journal*, April 1907, "A Fireproof House for \$5000" *Antique Home Style*. <http://www.antiquehomestyle.com/plans/lhj/1907/flw0407-fireproof.htm>

Property name: Brigham, Edmund D.,
Cook, IL

Figure 2. Frank Lloyd Wright, First Floor Plans, Edmund Brigham House¹⁰⁵



¹⁰⁵ Columbia University Avery Architectural and Fine Arts Library, Frank Lloyd Wright Collection

Property name: Brigham, Edmund D.,
Cook, IL

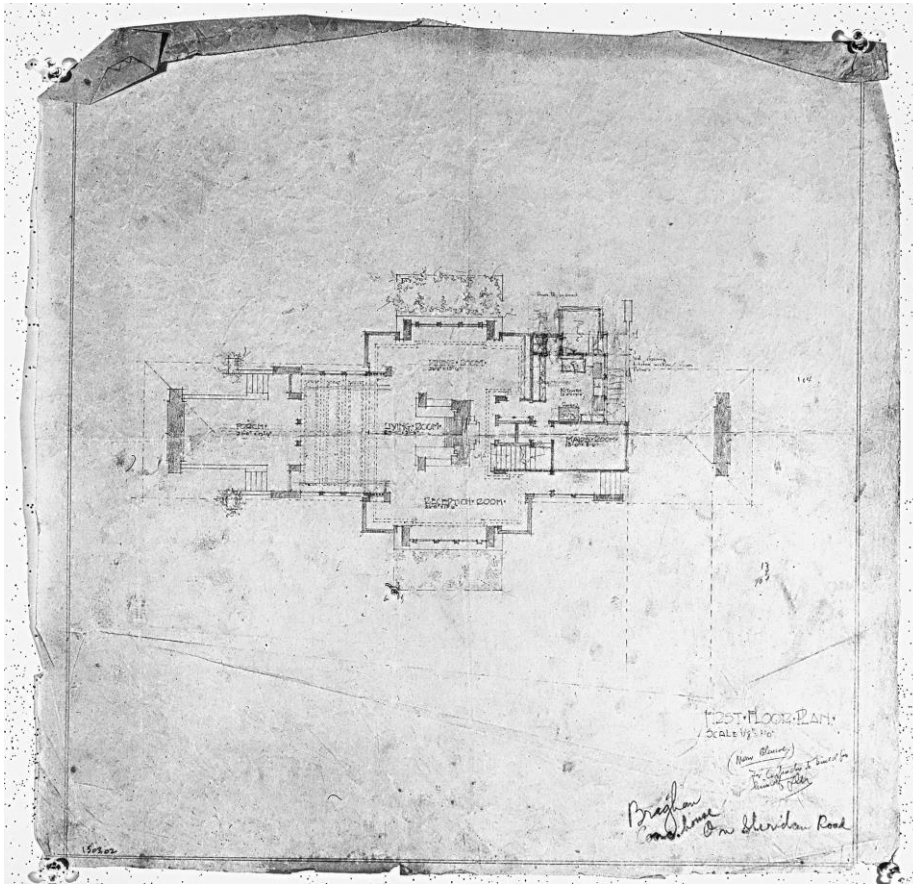
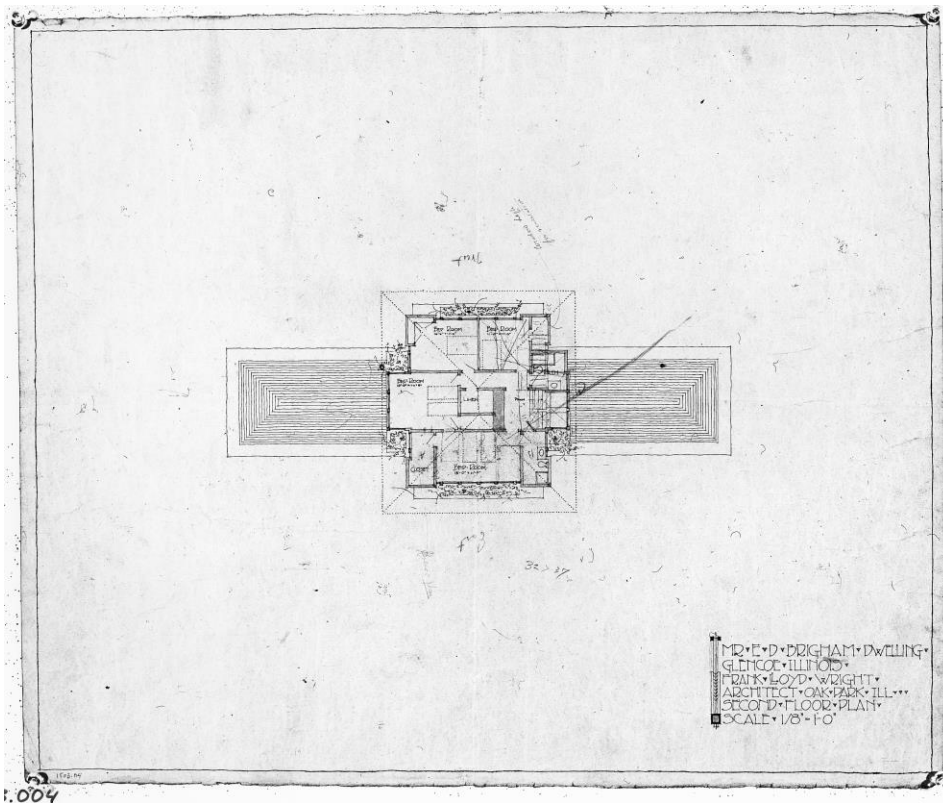


Figure 3. Frank Lloyd Wright, Second Floor Plan, Edmund Brigham House¹⁰⁶



¹⁰⁶ Ibid.

Property name: Brigham, Edmund D.,
Cook, IL

Figure 4. Frank Lloyd Wright, Garage and Plat Plan, Edmund Brigham House¹⁰⁷

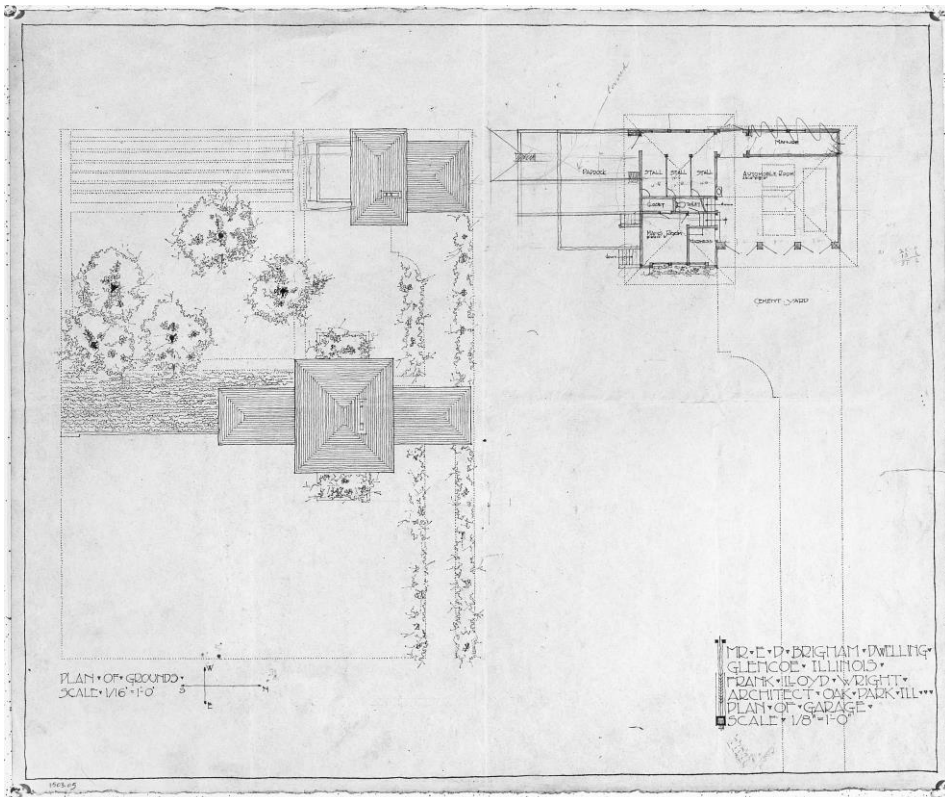


Figure 5. Basement Plan, Universal Portland Cement *Bulletin*, 1910¹⁰⁸

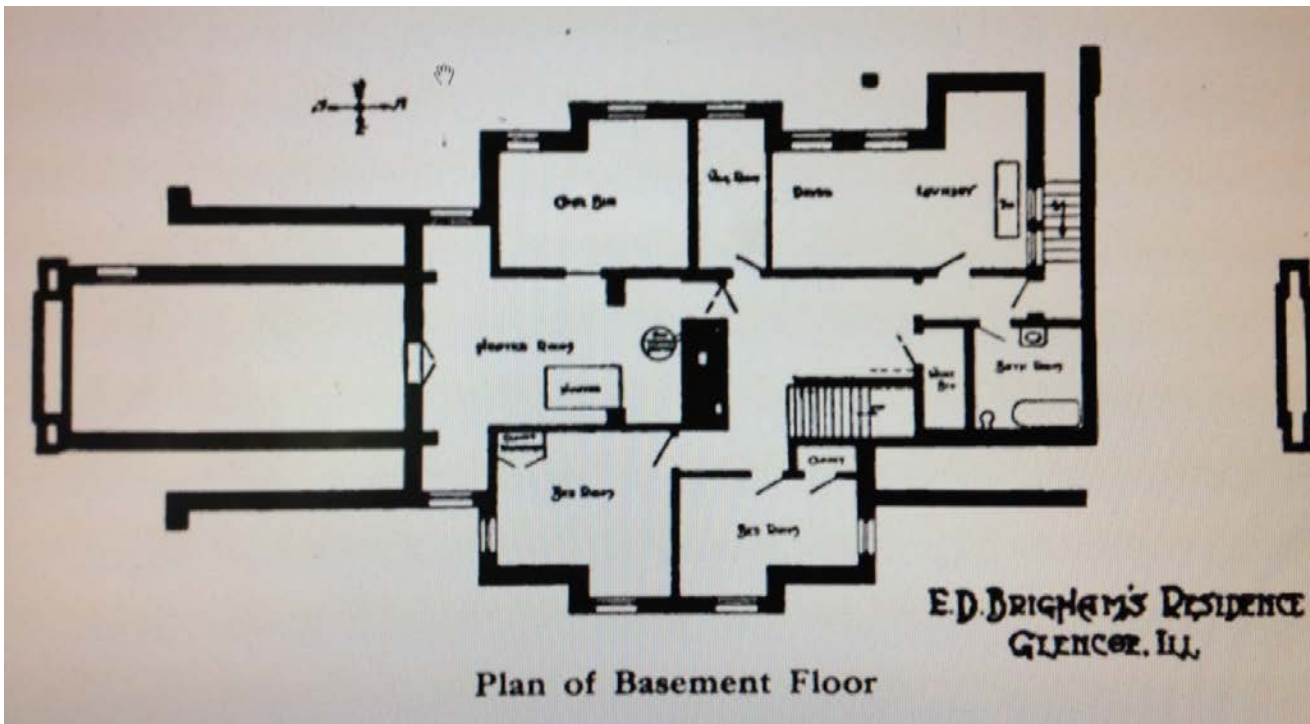


Figure 6. First Floor, Universal Portland Cement *Bulletin*, 1910¹⁰⁹

¹⁰⁷ *Ibid.*

¹⁰⁸ "An Attractive Concrete Residence," *Bulletin* No. 74, July 10, 1910, Universal Portland Cement Co, pp. 14-16

Property name: Brigham, Edmund D.,
Cook, IL

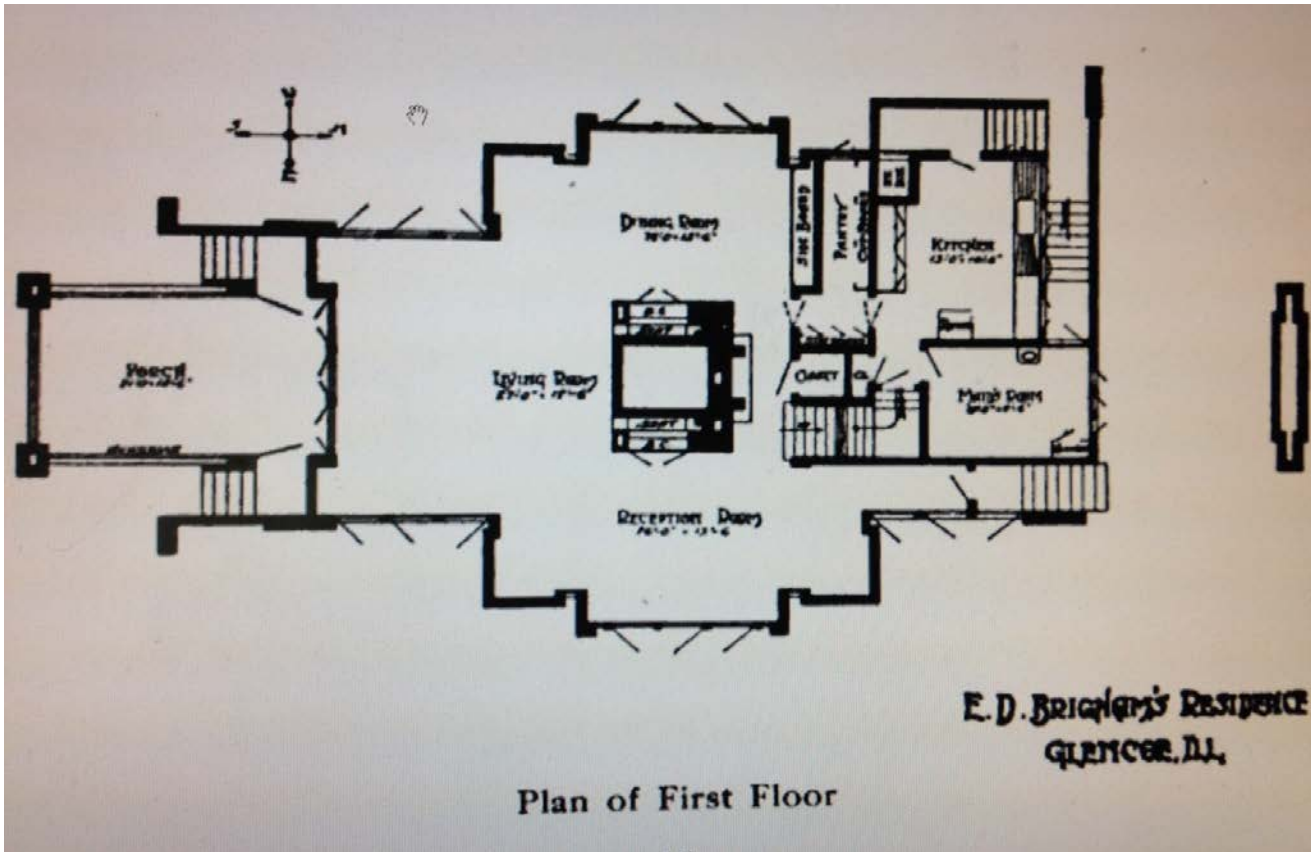


Figure 7. Second Floor Plan, Universal Portland Cement *Bulletin*, 1910¹¹⁰

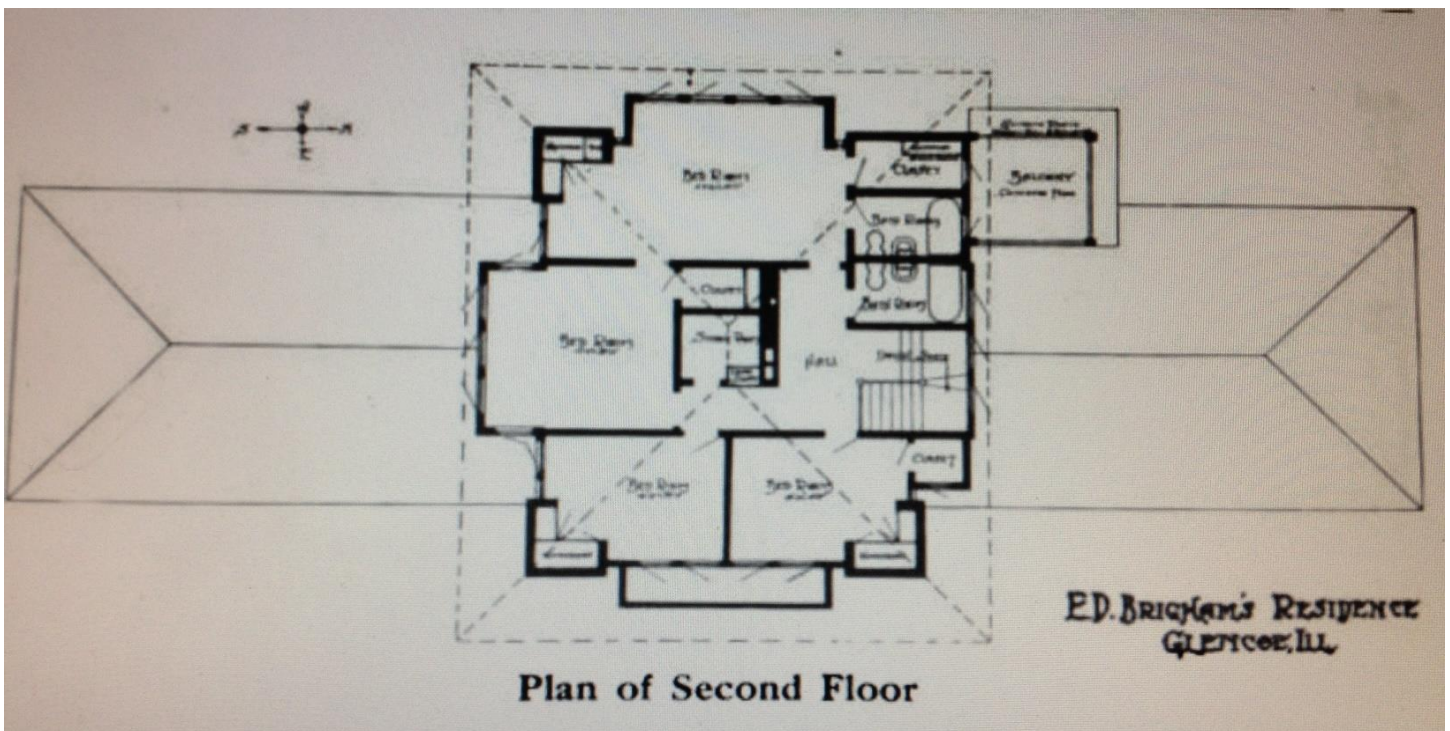
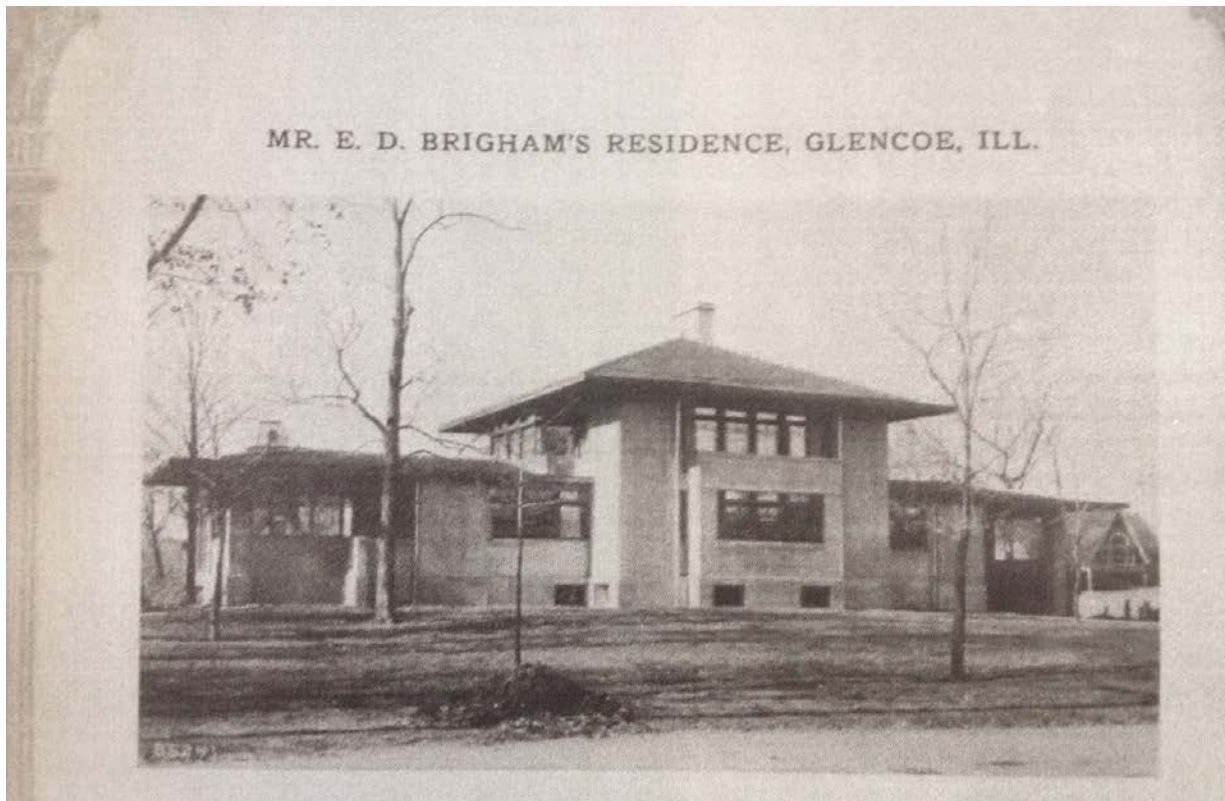


Figure 8. Edmund Brigham House Historic Photograph, 1910¹¹¹

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

Property name: Brigham, Edmund D.,
Cook, IL































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 11/10/2016 Date of Pending List: 12/12/2016 Date of 16th Day: 12/27/2016 Date of 45th Day: 12/27/2016 Date of Weekly List: 1/5/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 12/27/2016 Date

Abstract/Summary Comments:

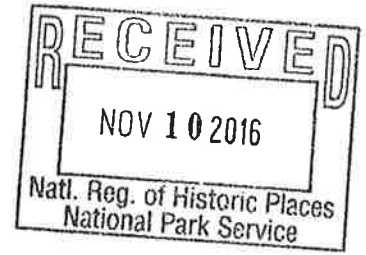
Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



November 2, 2016

Ms. Barbara Wyatt
National Register of Historic Places Program
National Park Service, Department of the Interior
1201 Eye Street, NW (2280)
Washington, DC 20005

Dear Ms. Wyatt:

Enclosed are the disks that contain the true and correct copies of the National Register nominations recommended for nomination by the Illinois Historic Sites Advisory Council at its October 28, 2016 meeting and signed by the Deputy State Historic Preservation Officer:

Marquette Apartments, Peoria, Peoria County
Turkey Hill Grange Hall, Belleville, St. Clair County
Edward D. Brigham House, Glencoe, Cook County
William and Jennette Sloane House, Elmhurst, DuPage County
Potter and Barker Grain Elevator, La Fox, Kane County
Brainerd Bungalow Historic District, Chicago, Cook County

PLEASE NOTE THAT THE PACKAGE ALSO CONTAINS THE FOLLOWING:

Middletown Historic District (Additional Documentation), Alton, Madison County

Approved at the June 24, 2016 meeting

North Geneva Historic District (Additional Documentation and Boundary Decrease), Geneva, Kane County, IL
Central Geneva Historic District (Additional Documentation and Boundary Increase), Geneva, Kane County, IL

Please contact me at 217/785-4324 if you need any additional information. Thank you for your attention to this matter.

Sincerely,

Andrew Heckenkamp, Coordinator
Survey and National Register program

enclosures

1 Old State Capitol Plaza
Springfield IL 62701

ILLINOISHISTORY.GOV