

D.C.
1/6/87

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National Park Service

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National Register of Historic Places
Inventory—Nomination Form

received

date entered

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Schweikher, Paul, House and Studio

and or common

2. Location

street & number 645 South Meacham Road not for publication

city, town Schaumburg vicinity of

state Illinois code 012 county Cook code 031

3. Classification

Category	Ownership	Status	Present Use	
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture	<input type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input checked="" type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input checked="" type="checkbox"/> being considered (condemnation)	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
		<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property

name Dr. and Mrs. Alexander Langsdorf

street & number 645 S. Meacham Road

city, town Schaumburg vicinity of state Illinois

5. Location of Legal Description

courthouse, registry of deeds, etc. Cook County Recorder of Deeds, County Building

street & number Clark Street and Washington Street

city, town Chicago state Illinois

6. Representation in Existing Surveys

title NONE has this property been determined eligible? yes no

date federal state county local

depository for survey records

city, town state

7. Description

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed	(1946-47 addition by Paul Schweikher)	

Describe the present and original (if known) physical appearance

The Paul Schweikher house and studio in Roselle, Illinois, (today Schaumburg) is a one-story flat-roofed residence constructed of wood, brick and glass. Built of a few frankly-expressed materials, this post-prairie School structure that synthesizes the influences of Frank Lloyd Wright, the International Style, the American vernacular and Japanese architecture, uses materials as Schweikher's principles dictate, sensitively and "as straight-forwardly as possible."¹

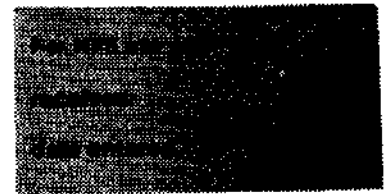
Utilizing natural materials as well as a low profile and a T-shape plan, which divide the structure into living, sleeping and working zones, the house easily blends into its picturesque surrounding environment. The property forms an oasis in the midst of land owned by the Metropolitan Sanitary District and rapidly-growing suburban development. It is a sensitively-preserved, well-maintained example of a period of architecture that is being explored by scholars and beginning to receive recognition.

The house is of heavy timber construction with 4'x6' posts and 4'x12' joists at four and eight foot intervals. The wood used structurally is Oregon fir. The board and batten exterior is California redwood siding with the joists covered by 2'x2' battens, vertical and horizontal. As is typical of Schweikher's use of materials, there is little distinction between exterior and interior. Except for the bathrooms, which are cypress, and the flooring, which is made up of 1'x8' teak veneer boards, walls, ceilings, trim and built-ins are all of redwood. With his typical particularity and sensitivity to materials, Schweikher insisted that the wood be left natural, untreated, "take it off the big saw just as it comes, but be sure that it is well-seasoned, yard seasoned rather than baked or broiled."² His philosophy, as he described it, was of using the material exactly as it came without paints or stains; lumber was to be exposed. He liked the way the redwood seasoned. He noted later that at Roselle, the redwood went nearly black, but it had that warm tone underneath.³ And the wood was to be handled carefully and respectfully. When the lumber came to his house "most of it was wrapped, Japanese fashion, all wrapped in brown paper. So it came clean, and the carpenters wore gloves and it stayed clean, and we kept the other trades off of it, no plumbers touching lumber."⁴

The brick used was Chicago common brick made by the Brisch Company. He called it sewer brick and commented that he didn't know that it was used for sewers as much as generally used everywhere in Chicago as a kind of back-up brick for face brick. He admired its russet tinge and sandy front. Schweikher commented, "I got so fond of it that I used it constantly."⁵ In his house, brick is used floor to ceiling for walls in the living-dining area, for the exquisitely-detailed fireplaces and for flooring in the hallway, the kitchen and the section of the living room that is in front of the fireplace. Here the brick is wider, 2"x8" and set in a basketweave pattern. This brick flooring extends out to the exterior, surrounding most of the house.

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Glass is employed with the same sensitivity to function and design. It is used in broad expanses, floor to ceiling, to light the sitting area off the sleeping alcove and the living area, in both cases framing views of the interior Japanese dry garden; it lights the dining area, filling the space between built-in seating and the ceiling, and it forms a band, lighting Schweikher's studio from the east. The most dramatic use of glass is in the living room, where a narrow strip defines the edge of the fireplace, differentiating it from the brick south wall.

All surfaces in the house are wood, brick or glass. There are no synthetic materials, none that are imitative, none that pretend to perform work of which they are incapable. In keeping with Schweikher's philosophy on materials and the essential principles of structure, he concentrates on a few basic materials, being sure that each building material performs the work for which it is best suited.⁶

This house that is sheathed in warm natural materials is set in beautiful natural surroundings. It is located 27 miles from Chicago on a 2½ acre site that slopes gently down to a meandering creek. Once occupying 7½ acres in the heart of farm country, near Roselle, today it is within the incorporated boundaries of the town of Schaumburg, (incorporated 1956, population, 54,000) one of Chicago's fastest growing suburbs, an area that is made up of a mix of high-rise office buildings, new townhouses and single-family housing developments. It is truly an oasis on the western edge of 350 acres of land owned by the Metropolitan Sanitary District. At the eastern end of the MSD property is the John Egan plant, a water pollution facility.

The house site is set back 500' from Meacham Road and entered from a long driveway extending past a rectangular three-car garage with board and batten siding to a large gravel parking area. Just beyond is a carport, which is linked to the entrance of the house by a long walkway paved with brick and sheltered by a wide overhang.

The entrance is on the north side of the house, which, except for the glass hall, is sheathed in board. The living area is oriented to the west, the dining area to the east, catching the morning sun. The bedroom wing opens to the south, with floor to ceiling doors and windows that allow it to be warmed by the low winter sun. A narrow brick sheltered terrace formed by the "L" of the living and bedroom wing extends to frame two sides of the rectangular gravel dry garden, a secluded courtyard that is made even more secluded by a row of arbor vitae to the south separating it from the meadow beyond. The west end is slightly screened from view by a carefully-sited child's bedroom

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addition designed by Schweikher in 1946 and by low-growing conifers. To the east, framed by a walkway between the house and studio, is a large lawn and garden. Two rows of fruit trees visually extend the entrance walkway. To the south of the walkway is a rectangular terrace off the kitchen and dining area. To the north, the land slopes down to Salt Creek, allowing the north end of the studio wing to be two stories. Currently used as bedrooms, this section was a 1947 addition, built by Schweikher to house his own office and a downstairs guest bedroom for his apprentices or clients.

In plan, the house is essentially a "T" where space flows gently within three distinct zones: one for living, one for sleeping and one for working.

After proceeding down the long brick path that begins at the gravel parking area, entrance is through slatted double doors located next to floor-to-ceiling windows. Front hall floors are brick, walls brick and wood. The brick wall jogs for a recessed rectangular niche that contains a highlighted work of art. Adjacent to it is what looks like a redwood chest whose simple geometry actually conceals a radiator. Across is a wall of closets. There is more storage above the ceiling which has openable plywood panels.

The low central entrance hall opens up onto the large family living area, a high-ceilinged (11') 22'x32' space whose central feature is a 20' brick fireplace wall with a fireplace whose deep opening has an overhang the depth of a single brick. Built-in bookcases and seating occupy the other walls of the room. Articulating the space are posts and beams at 4' intervals. Flowing from the living space is the dining area, defined only by the side of the fireplace, the brick wall across and built-in seating with windows above on the east wall. The kitchen, screened by shelving with built-in storage below is an extension of the living-dining space. It is all redwood with floor-to-ceiling open shelving and cabinets with sliding doors. Floors are brick.

The sleeping zone is also accessed from the front hall, but the ceiling height remains low. This area is basically one open space that is lighted, ventilated and passively heated by sun shining through the glass wall. Doors open directly onto the shallow brick terrace viewing the interior court. Opposite the windows are 4'-wide floor-to-ceiling double-door wood closets. At one end is a second brick fireplace, at the other, the sleeping area. It contains twin beds, one set behind the closets and one set behind a folding screen. Just beyond the sleeping area are double doors to the bathroom. Both the bathroom and child's bedroom additions are also accessed from a hallway. The bathroom is compartmentalized with a section with double sinks entered

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from the sleeping area as well as the hall. The bathing area, with both a tub and shower, is part of the same space, with an opening over the sink that contains indirect lighting. Across from the sink is a floor-to-ceiling glass wall. Built-in towel racks, floor-to-ceiling shallow medicine chests and sliding panels under the sink insure total utility. The toilet is in a separate small room at the north end of the sink area. It is lighted by a tall narrow window with adjustable louvers. The 1946 child's room addition, reached from the hallway by a Shoji screen door, repeats in plan and materials the style of the rest of the house. It is all redwood with built-in bookshelves and desk space. A screen with vertical slats separates the work from the sleeping area within the room. Even in this small open space are found subtly-differentiated functions.

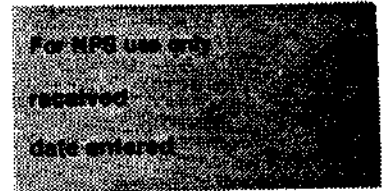
The work zone, containing Schweikher's drafting room, office, a guest room and bath, is located in a separate structure. It is linked to the other zones by the overhang that shelters the brick front walkway and connects to the studio's roof. Its entrance is directly across from the kitchen door. Both have screens with horizontal slats that repeat the pattern of the front door, a pattern that is basically an extension of the exterior horizontal board and batten siding.

Inside the studio, the space is open with built-in shelving and under-counter closed storage along the west wall. On the east wall is a wide band of windows with fixed panes flanked by screened casements. The space is approximately 20'x32'. Originally the first 8' module contained seating and washroom facilities. Beyond there were three drafting tables, each occupying an 8' module, with the final module an office. Today, the drafting room is an artist's studio; the small office is a bathroom; Schweikher's 1947 office addition to the north is a bedroom. This office, with built-ins, open-shelving, a brick fireplace and a glassed north wall with seating below, opens from a short hallway leading downstairs, yet can be viewed through horizontal slats at the north end of the stair. A tall, narrow, slatted window lights the hall. Although an addition, this section now forms a totality with the rest of the house.

In terms of heating and cooling, this house utilizes radiators, radiant and convection heating. The radiators, although carefully camouflaged by cabinetry, are in the hallway, the studio, the bedrooms, the bathrooms and the kitchen. Convection heating is found behind built-in benches in the living and dining rooms. The added rooms have radiant floor heating. Probably the most ingenious heating system is

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in the bedroom zone, which has convectors under the floor by the closets and returns under the floor by the windows. Schweikher has pointed out to the current owner that since it was his own house he felt he could experiment and check up if the engineers were right or wrong. Passive solar heat in the bedroom area is used as a supplement, making the sitting room warm enough to raise orchids. Cooling is largely done through cross ventilation. Even where there are walls, as in the north wall of the bedroom area and the west wall of the studio, narrow 4'x8" clerestory openings insure the flow of air.

Lighting was primarily natural. Artificial lighting was bare bones; it was recessed in the kitchen and bath. Fixtures, where used, were homemade and fit into the ceiling. Some supplementary recessed lighting has been added.

The landscape deserves special mention. It was designed by Franz Lipp who had a national reputation as a designer in the field of landscape architecture. Lipp was born in Germany, studied at Harvard and, in 1925-26, worked for Jens Jensen. In the 1960s, he designed the master plan for the gardens of Cantigny, the Robert L. McCormick estate. At the Schweikher house, he positioned the trees, including the two rows of fruit trees in the back yard and laid out the perennial garden.

Schweikher, however, controlled siting and was responsible for the intimate relationship between house and landscape as well as the Japanese dry garden situated between the living and bedroom areas. Robert Allerton, an Oriental art expert, horticulturist and good friend of Schweikher's, gave him the row of 20 arbor vitae, that serve as a wind break on the south side of the Japanese garden.

The integrity of all Paul Schweikher's original design is excellent. Subsequent additions were also designed by Schweikher. Where use has changed, in the work area, it has been designed to respect the original interior fabric. The entire house has been carefully maintained and architecturally respected by the current owner.

8. Significance

Period	Areas of Significance—Check and justify below					
prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion		
1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science		
1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture		
1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian		
1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater		
1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation		
X-X 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)		
		<input type="checkbox"/> invention				

Specific dates 1937-38 Builder/Architect Paul Schweikher

Statement of Significance (In one paragraph)

The Paul Schweikher House and Studio, although just short of fifty years old, is of exceptional significance 1) as a structure which embodies distinctive characteristics of the period. Schweikher's house and studio represents a superbly-designed synthesis of Prairie School design features with those of the International Style, American vernacular, and Japanese architecture, and 2) as a building that possesses high artistic value. The house is acknowledged to be distinguished work of architectural value which evoked from the time of construction and continues to evoke accolades.

Paul Schweikher has not received the global recognition of Frank Lloyd Wright or Mies van der Rohe, but is acknowledged among members of the architectural profession and critics to have had considerable influence and to have made an important contribution to the history of architecture. There have already been exhibits and publications on Schweikher and the architecture of the Thirties, Forties and Fifties. In 1984, the Graham Foundation for Advanced Studies in the Fine Arts and the Art Institute of Chicago sponsored an exhibition on Schweikher and William F. DeKornatel and published Architecture in Context. The Avant-Garde in Chicago's Suburbs. The projects grew out of an oral and video history conducted by the Art Institute: "100 Chicago Architects: 1920-1970." The surface is being scratched on the architecture of the period, and there is no question that Schweikher's Roselle house can offer considerable insights.

Schweikher, currently retired and 83 years old, has had an impressive career. he has won several awards, chaired the Department of Architecture at two prestigious schools, Carnegie Mellon University and Yale University, seen his work included in numerous articles, books, and exhibits over the years and received widespread professional recognition. Why then is his name not an everyday word? To quote Paul Spring:

Architects become famous by establishing a style. Talent is necessary, but showmanship also helps a lot. Wright is nearly as famous for his hat and cape and his high-handed imperious manner as for his designs, and Mies van der Rohe was almost as well known for his fat cigars and for his cryptic comments as for his buildings. Paul Schweikher has no such personal affectations. His designs aren't really pigeonholed either. But they do convey some of the same resolution, balance, and

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wholeness as the buildings designed by architects who are required reading."⁷

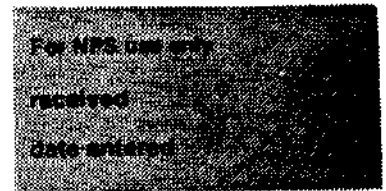
Numerous other well-regarded professionals hold Schweikher in high regard. John Zukowsky (Curator of Architecture, the Art Institute of Chicago) comments regarding Schweikher's importance. In describing Schweikher's house, he says, "It is important as being the home of one of America's more important architectural figures of the mid-twentieth century."⁸ Richard Longstreth (Chairman, Committee on Preservation, Society of Architectural Historians) agrees, noting Schweikher's "important contribution to American modernism" during the period.⁹ Frederick Gutheim (the editor of two volumes on Frank Lloyd Wright's writings, On Architecture and In the Cause of Architecture and adjunct professor of American Studies at Georgetown University) sums up Schweikher's role quite simply. "...He is one of the most significant figures in the development of Chicago (and Midwest) architecture."¹⁰

Robert Paul Schweikher was born in Denver, Colorado in 1903. He began his studies in electrical engineering at the University of Colorado. After a brief time, (1921-22) he followed his future wife to Chicago, married and joined the office of Lowe and Bollenbacher (which became Granger and Bollenbacher). During the 2½ years (1923-24) he spent there he progressed from office boy to detailer to an architectural superintendent. Following this stint he entered the office of David Adler, a man he admires as a master to this day.¹¹ He was impressed by Adler's mastery of the history of architecture, but what fascinated him particularly was Adler's sharp eye. "I think I learned scale and I learned to see, to know what I was looking at. This could be historically, it could be proportion, certainly in scale, the relationship of one thing to another, or especially to human use."¹² He has commented that "Adler could see a ¼" difference in a ½" drawing--the width of a line--marvelous."¹³ Schweikher became the detail man in Adler's office, developing a precision in drawing details that was to become much admired. To quote a colleague of his, Philip Will, Jr., "he was the most precise draftsman I have ever known. It is easy to understand how he became a great detailer. Nothing was left undrawn."¹⁴

After two years in Adler's office, and attending night school at the Parson's Atelier of the Chicago Architecture Club and then the Chicago Atelier, Schweikher began his formal architectural studies at Yale. He was drawn there because of the school's Beaux Arts orientation, though in an interview he notes, "I was probably one of those who helped break it up because I thought I was part of a new spirit of the times."¹⁵ At Yale, he won a Matcham traveling scholarship, which enabled him to experience first-hand some of the major monuments of European modernism by Le Corbusier, Mies and Van der Vlugt. They included the Weissenhof-seidlung in Stuttgart and the Van Nelle Factory in Rotterdam.

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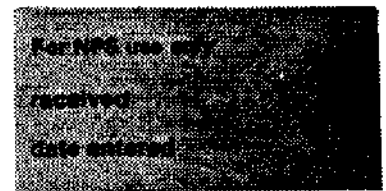
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Upon Schweikher's return to Chicago, he went to work for Russell Wolcott, who did "nice Tudor houses" but loved to talk with Schweikher about the new modernism.¹⁶ Here he met Wolcott's chief designer, a much-respected colleague, Lee Atwood, who later was to stay in Roselle with the Schweikhers, spending hours talking and reading. He left Wolcott's office, knowing he could never replace Atwood and became chief designer for Philip Maher, leaving there to work on prefabricated houses for Howard T. Fisher's General Houses. Then, in 1934, he went out on his own, forming a partnership with Theodore Lamb, a former classmate at Yale and a co-worker in Wolcott's office. They were joined by Winston Elting from 1937 until 1942, when Lamb was killed in the war. From 1945 until 1953 Schweikher and Elting were partners.

Schweikher's earliest public recognition came in 1933, when his projects were included in the New York Museum of Modern Art's exhibition, "Work of Young Architects in the Middle West." To Philip Johnson, this show (largely made up of projects) was important, "a logical successor to the International Exhibition of Modern Architecture held by the museum in 1932,"¹⁷ which was the museum's first architectural exhibition, the show that defined the International Style. In the company of Howard T. Fisher and George Fred Keck, Paul Schweikher was one of seven architects invited to participate in the follow-up exhibition. Some of the projects submitted were even worked out in association with Keck.

During these early years Schweikher and Keck shared similar concerns. In fact, they collaborated on a housing project published in The Architectural Record that addressed the problem of low-cost housing and weather. Layouts were developed with an eye to prefabrication, duplication, use of standardized parts and rapidity of construction using available materials; siting was figured with regard to the movement of the sun and prevailing winds.¹⁸ In his own house, Schweikher applied some of the ideas on siting he was developing in concept earlier.

After the 1933 exhibit at the Museum of Modern Art, Schweikher's commissions multiplied and fame spread. Just following the exhibition, he designed the Third Unitarian Church in Chicago (selected in 1963 to be one of Chicago's first local landmarks) the Emerson Settlement House in Chicago, the Dushkin Music School in Winnetka and several houses as well as his house and studio. Not counting over twenty unbuilt projects, during his active career (between roughly 1935 and 1971) Schweikher designed more than 81 structures: churches, schools, art centers and over 48 houses.¹⁹ Among Schweikher's best-known structures locally are the Third Unitarian Church of Chicago, (1935-36) the Lowenstein House, Highland Park, Illinois, (1936) the Rinaldo House, Downers Grove, Illinois, (1940) Redwood Village, Glenview, Illinois, (1938-41) the Structural Clay Products Exhibition House, Chicago, (1950, demolished) and his own house in Roselle. At least 65 of his commissions were designed while he had his

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studio in the Roselle house. Carter Manney, Jr., Director of the Graham Foundation for Advanced Studies in the Fine Arts notes that the house is important "not only for its intrinsic architectural merit but also for the work that has been accomplished in it."²⁰

Many of Schweikher's projects and structures were widely published. His firm's work appeared constantly in the Architectural Forum, the Architectural Record, Progressive Architecture and ever so often in Pencil Points, Nuestra Arquitectura and other periodicals. Schweikher occasionally penned the articles, explaining his ideas. His buildings and projects were included in books published all over the world, too numerous to mention (there are 23 referred to in his Biographical Notes) and in many exhibitions. Museum of Modern Art exhibitions and publications such as Built in USA, Post-War Architecture (1952) and What is Modern Interior Design (1953) featured his work. He had one-man shows at the Art Institute of Chicago, (1941) Yale, (1947, 1969) the University of Illinois, (1949-50) Texas, (1951) Kansas, (1951) Minnesota, (1951) Princeton, (1960, 1963) Harvard, (1968) Carnegie Mellon, (1957, 1965) and was included in numerous other exhibitions including one in Sokolniki Park, Moscow (1959)²¹

Worth highlighting are the books and journals his Roselle house was featured in because it was the home in Roselle that really initiated Schweikher's career. Architect William Bruder, who is researching and writing a biography of Schweikher, points this out. "It is the pivotal architectural work which established both the philosophy and career of its architect, Paul Schweikher."²²

Siegfried Giedion, who was then secretary of C.I.A.M. (International Congress for Modern Architecture), included the house in A Decade of New Architecture (1951) in which he presented "a panorama of modern architecture throughout the world during the decade 1937-1947."²³ The firm of Schweikher and Elting were in the company of Richard Neutra, Walter Gropius, Marcel Breuer, Keck & Keck, William Lescaze and Harry Weese--all recognized giants of Twentieth Century architecture. Text accompanying three photos of the house discussed the structure's modular timber construction, the materials and Schweikher's concern for orienting the house to accommodate the vicissitudes of weather. Edgar Kaufmann, Jr., illustrated the Schweikher house and studio in the catalogue accompanying the MOMA exhibition, What is Modern Interior Design? Included also are illustrations of the work of Frank Lloyd Wright, Edward Durrell Stone, Marcel Breuer, Mies van der Rohe, Le Corbusier, Harwell Hamilton Harris and Richard Neutra. With the Schweikher house, Kaufmann comments on the house's indebtedness to Wright but pinpoints its originality. "The emphasis on structural materials inside shows the influence of Wright. But the blend here has its own character which not only justifies the designer's relationship to the modern tradition, but harmonizes carefully selected elements as they define light and space."²⁴

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Ian McCallum, in Architecture USA (1959) also singles out Schweikher in his book. McCallum's single purpose of the book (which was published in London) was "to present a cross section of the best of American architecture today." Including Louis Sullivan, Frank Lloyd Wright, Mies, Neutra, Breuer, Buckminster Fuller, Louis Kahn, Ralph Rapson, Philip Johnson, Charles Eames, Eero Saarinen and I. M. Pei among his selections, the book contains a biography of Schweikher and two illustrations of the Roselle house.²⁵

Schweikher's house and studio was featured singly in the Architectural Forum (May, 1947), "House in Rural Illinois Features a Plan Marked Simplicity Vigorously Translated into Structure and Detail" and in Nuestra Arquitectura (April, 1947), "Schweikher y Elting, Arq's: Casa de Paul Schweikher." Both publications contained beautiful photographs by Hedrich Blessing, Chicago.

Schweikher's work won him not only recognition but awards, starting when he was first at Yale. He was a medalist in 1929 for his academic work, and the recipient of the Matcham Fellowship. In 1935, his firm won the grand prize in the General Electric Homes competition. In 1940, it took second place in a House and Garden competition. In 1959, his work won an AIA honor award. Progressive Architecture gave him three design awards--in 1956, 1957 and 1960. Over the years Schweikher has served on numerous panels and juries, in 1953 chairing the Selection Committee for the Fulbright Fellowship Awards in architecture.²⁶

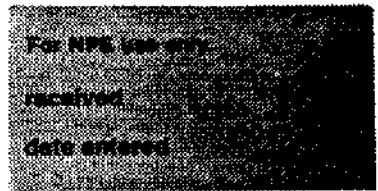
During the years that Schweikher lived and worked in Roselle (1938-1953) he attracted several of the best young architects of the time, men who worked with him in the drafting room attached to his house, some even living there, from time to time. These included Bertrand Goldberg, Ralph Rapson, Edward Dart, William Metcalf, William Fyfe, David E. Hillis and I. W. Colburn. Goldberg, Metcalf and Rapson have recently commented on the influence of Schweikher and his house.

It is worth quoting Ralph Rapson, former head of the School of Architecture, University of Minnesota, at length. He considered the Schweikher house to be "one of the most significant early contemporary houses in this part of the country."

Like a generation of young architects I was influenced and guided by this native giant among architects. It was my distinct good fortune to have had the opportunity of knowing and working with Paul Schweikher for several years. Of all the architects I have known I can safely say that, better than any other, Paul knew "where he was going with his feet firmly on the ground." He is a man of the highest principles and integrity; he is a compassionate total

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person and a true friend. All of this is reflected in his architectural work and quite naturally reaches its highest form in his own home. It is a beautiful and significant structure that most certainly deserves protection.²⁷

William Metcalf, F.A.I.A., considered Schweikher's work "of great significance" and his home "one of the major landmarks in residential design of the period." He notes, "Paul's home at Roselle somehow synthesizes his early thinking in such a way that it still represents to me the clear manifestation of his philosophy....This simple, eloquent work illustrates Paul Schweikher's personal integrity and previews the many important commissions which came as his career continued."²⁸

Bertrand Goldberg was an apprentice to Schweikher and participated as a draftsman in the working drawings for Schweikher's residence. His admiration for Schweikher's house is clear. Goldberg acknowledges his own indebtedness to Schweikher. "My own early work in the Thirties, devoted largely to small houses, carried a great deal of Paul's interpretation of the Bauhaus, where I had been at school, into an American expression of the modern European movement. He has commented that there is enormous scholarship that can be derived from the house. There is an enormous history of Chicago at the end of its first 100 years that can be derived from the study of Paul's vocabulary and design."²⁹

Following his active career in Chicago, Schweikher sold his home in Roselle, dissolved his partnership with Winston Elting, and became Chairman of the Department of Architecture at Yale. That was in 1953. He remained at Yale until 1956 when he became Head of the Department of Architecture at Carnegie Mellon University (formerly Carnegie Institute of Technology). During that period he also taught at Western Reserve and Princeton. And, of course, he continued his design work. In 1972, Schweikher built his retirement home--a beautiful redwood structure on the top of a mountain in Sedona, Arizona. Like his first home, it utilizes a few basic materials--in particular, wood. The fir post and beam structure is exposed and is the primary source of decoration. Also, there is a strong Japanese influence that is evident in the relationship between house and site and in its geometric order. Schweikher's concepts and influences had not basically changed. The Sedona House culminated a long rich career that was established in Roselle. For, as Ian McCallum notes, it was not until the construction of a house for himself in 1939 that he developed an idiom he felt was his own.³⁰ In Roselle he created a structure Frederick Gutheim calls "his architectural masterpiece."³¹

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Just why is Schweikher's home and studio in Roselle so widely acknowledged by professionals to be significant?

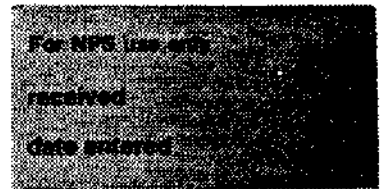
It set the design idiom for Schweikher's career. But that is not all. The house itself is extremely important stylistically. It was designed at the beginning of a time when a new architecture was being formulated, when the two strains of modern architecture--Wright's Prairie school and the International Style were merging and being adjusted to meet the needs of a society that was generally less affluent and becoming increasingly mechanized and less formal. It synthesized the two strains absorbing the strong influence of the American vernacular and of Japanese design.

In Built in USA Since 1932, Philip Goodwin tries to define the period. He describes a strong new interest in Frank Lloyd Wright--particularly the work of the Thirties--and in the American vernacular (the wood barns of Pennsylvania, the low ranch houses of the west). He describes the delight architects felt "in the natural texture of the material, in its economical and direct use," and in an intimate relationship between the house and its surrounding landscape. All of this is very Wrightian. But he also discussed the importance of standardization and interchangeable parts that the Bauhaus was early to recognize.³²

It is universally known that the Chicago region, of course, had its own rich local tradition of innovative residential architecture established by Frank Lloyd Wright in the late nineteenth and early twentieth century. Schweikher never studied with or worked for Wright. Yet the influence is unmistakable, absorbing it in his own house, developing, as his student Ralph Rapson points out, "his own mature architectural philosophy and vocabulary"³³ In the 1983 oral history, Betty Blum questioned Paul Schweikher on Wright's influence in his Roselle house. Schweikher, when he designed his home, had just returned from Japan, where he stayed at the Imperial Hotel. He said, "I think the thing that must have impressed me with Wright was the beauty of the overhang." He also spoke of the extension of one space into another, walls that allowed the passing viewer to look through if not go through.³⁴ In a telephone interview with Susan Benjamin, October 10, 1986, Schweikher spoke of Frank Lloyd Wright. To Schweikher, Wright was "among the super greats in force and imagination. I poured over his stuff in disbelief."³⁵ Schweikher's house was considered special from among those clearly influenced by Wright. According to Peter Blake, F.A.I.A. Professor of Architecture at Catholic University and former editor of the Architectural Forum, "Of all the houses built in the Middle West in the period before and after World War II, under the influence of Wright's work, this one seemed then, and seems now, to be one of the best of that time and place."³⁶ Architectural Historian and Yale colleague of Schweikher's, Vincent Scully, shares Blake's opinion, commenting that "Schweikher was, in the Thirties, one of the most informed and

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disciplined of those architects who attempted to base their personal growth upon principles which were close to those of Frank Lloyd Wright.³⁷

Something should be said here of Wright's own work of the Thirties. In 1935, he designed the Herbert Jacobs House in Madison, Wisconsin, his first Usonian house, a style he was to perpetuate into the mid-Forties. Like his earlier homes, they used broad overhangs, natural materials and had close relationships with their sites. But they favored wood and stone, not stucco, and were designed specifically to create an architecture of warmth and beauty in a small informal house for a modest price. Often they were "L", not cross-shaped, favored the open plan (abolishing the dining room) utilized carports and typically had board and batten walls, underfloor heating and an insistent grid. Many had inner courtyards.

Having visited a majority of all Schweikher's work while researching the architect's biography, Bruder concludes that while it seems to be derivative of Frank Lloyd Wright's Usonian homes of the same period, that it is actually considerably different. He comments that "it does not share the typical rigid grid (4'x4' module) of Wright's Usonian vision and its simple celebration of the very basic idea of wood post-and-beam construction owes more to the barns on the farms that surrounded it and the historic Japanese architecture which was the love of both men (Schweikher and Wright)."³⁸ It should be noted that Schweikher also employed a 4' module. But he was not afraid to stray from it. He commented to Susan Benjamin that size and proportion governed his thinking. He made design decisions by putting one thing against another to see if they looked right.³⁹

There were obviously strong similarities between Wright's work and Schweikher's and some definite influences. But it is Bruder's conclusion that the house's "common bond with the Wrightian spirit has more to do with both men searching for new architectural form to shelter a changing modern American lifestyle than simple mimicry."⁴⁰

An interesting aside is that although Schweikher himself claims no direct influence of his house on Frank Lloyd Wright's Lloyd Lewis House, Libertyville, 1940, the fireplace treatment is very similar and he acknowledges that his carpenter told him that designers and draftsmen visited the site, paying special attention to the broad brick living room fireplace.⁴¹

If Schweikher assimilated the influence of Wright, he also had been exposed directly, through his travels to Germany and Holland, to the architecture of the International style. The Museum of Modern Art's exhibit on modern international architecture had been held in 1932. Although Mies didn't come to Chicago until 1938, Schweikher had visited the Weissenhof housing (1927) in Stuttgart and particularly admired the Barcelona Pavilion (1929) as "a superb piece of sculpture/architecture"

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and the Tugendhat House, Brno, Czechoslovakia (1930). He especially revered Mies' sensitivity to proportion and the beauty of his use of materials.⁴² A similar sensitivity is found in his Roselle house. Apparently Mies had a reciprocal respect for Schweikher's work and, in particular, his Roselle house. They later became good friends, but early in their friendship, Mies appeared uninvited at his door. When asked why he happened to come, the response was "to see your house."⁴³

With the influence of Wright's architecture and that of the International Style, Schweikher synthesized the American vernacular and Japanese architecture. He loved the American barn, commenting on his house, "The detail was almost all typically farmhouse, the kind of thing that Emil (Spohrleder, his carpenter) had been doing most of his life up to that time... He was an experienced barn builder."⁴⁴ In fact, Spohrleder had been converting a large barn into a house designed by Schweikher, and Schweikher received the 7½ acres next door to the barn as partial payment by the owner for the job. He built his home there.

Schweikher's trip to Japan in 1937 had a profound influence on his career and his design for the Roselle house. In fact, the concept for his house was first sketched, in November, 1937, on the S.S. Hoover, returning from Japan, and the drawing, containing a small tree, is very oriental. It is interesting to note that he sometimes used a treelike monogram in his renderings symbolizing "South Willow," Schweikher's name for his home and studio.

The Japanese influences are many; Schweikher, always sensitive to materials, greatly admired the Japanese use of wood, particularly in the great overhangs creating shade and shadow,⁴⁵ in the scarfing where column and beam meet and the eaves project.⁴⁶ In general, the joinery is carefully articulated just as it is in Japanese architecture. Posts and beams are in clear view.

Shoji screens, the translucent sliding walls that define space in the Japanese home, are referenced throughout the house. Wall surfaces are kept simple. The front hall door and windows and the glass wall in the bedroom wing, articulated by wood strips, have the look of sliding screens. The doorway to the 1947 child's room addition actually is a sliding translucent screen. Numerous cabinets (in the kitchen, dining area, front hall, studio) have sliding doors.

In the front hall there is a rectangular niche in the brick wall displaying a piece of sculpture. This is very Japanese. No main Japanese room would be without one special work of art displayed with dignity and care.⁴⁷

Spatially the house is very Japanese. Rooms are linked in Japanese architecture. There are no halls. There are few hallways in the

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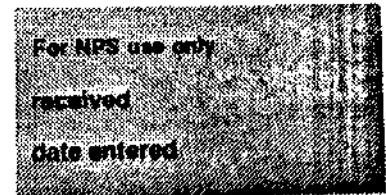
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Schweikher house. Areas are defined by rugs. Spatial relationships are defined by varying the 4' module just as space in a Japanese home is defined by the tatami mat...which is 3'x6', a standard size. Schweikher comments, "Space in the small and large structure in Japan does seem to flow rather than being continually stopped and subdivided. There is a certain sense, inside, of the flow of space into itself but also in and out of doors."⁴⁸ Schweikher could have been describing his own house.

Entering a Japanese house is a ceremonial experience as is entering the Schweikher house. Entrance to his house is via a long drive past the board and batten garage to the carport, then under a sheltered walkway to the front door. Views are significant in Japanese structures, as they are here. The first view encountered is that of two rows of fruit trees in the back yard framed by the house, studio and overhangs. There are several such framed, beautiful views from within the interior.

Primary to Schweikher in the influence of Japanese architecture was the relationship of the home to the outdoors and the land.⁴⁹ Being very aware of joinings and textural meetings, Schweikher felt it was "unfriendly for the floor to bang up against the dirt."⁵⁰ He felt there should be something transitional so he created a brick path around much of the house the depth of the overhang. This is very similar to the Japanese "engawa," a narrow platform at the wall line outside the shoji and inside the rain shutters on sliding glass panels that extends the indoor floor out over the ground. It is both step and porch, providing access from the garden.

The Japanese dry garden, or "Karesansui," is made up of gravel raked to look like waves of water. It is designed for viewing from the inside, not to be walked on or used. There are boulders, sometimes some bushes, often no flowers. It is typical to find it on the south side of the house. The purpose of this flat, rectangular, gravel-spread garden is to create a world of contemplative thought by means of simple materials. This easily describes the garden formed by the living and bedroom wings and the row of arbor vitae. Schweikher indeed modeled it after the rectangular garden from Ryoan-ji in Kyoto,⁵¹ the most famous dry garden in Japan. Like Japanese gardens, the sides are carefully defined. Separated by large expanses of glass and the brick terrace outside the bedroom and living room, there is an easy transition between interior and exterior that Schweikher utilizes throughout the house and that is distinctly Japanese. Schweikher admired in Japanese architecture "the continuation of the greater part of outdoors into a semi-enclosed interior that could easily become part of the outdoors."⁵² John Zukowski focuses on Schweikher's Japanese interest. "The house in itself is significant in terms of the oriental influence...."⁵³

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As comments indicate, architects and critics from all over the world--recognize the Paul Schweikher house and studio in Roselle as an early structure that integrates Prairie School influence with European modernism blending these with Schweikher's particular interest in vernacular and Japanese architecture. Put simply, the house embodies distinctive characteristics representative of the post-Prairie-School years that evoke interest from all quarters. The current owners maintain a guestbook that indicates hundreds from among the architectural profession have visited the house throughout the years and continue to seek it out. Studying the building evokes comments like, "pivotal" (Bruder), "highly-respected" (Longstreth), "one of the major landmarks in residential design of the period" (Metcalf), "his architectural masterpiece" (Gutheim), and "extraordinarily handsome" (Peter Blake).

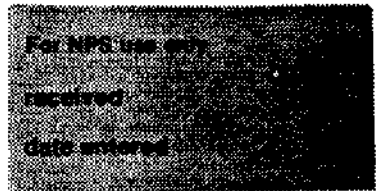
Schweikher's Roselle house is a much-loved work of art. The romance started with the architect, who today comments that he loved his own house best of all his Chicago work.⁵⁴ He reminisces about "the smell of redwood after a rain...the warmth of the wood...the comfort in the low eaves, the feeling that the house belonged to the person in the sense of scale relatedness."⁵⁵ And these feelings that a work of art elects are contagious. To quote Schweikher's biographer, Will Bruder, "The Schweikher house in Schaumburg is a timeless architectural statement of intense originality and poetic simplicity...the house is an almost spartan sculpture of brick and wood which raises the basics of building to high art."⁵⁶ David Van Zanten considers it "a great and successful work of architecture."⁵⁷ Paul Sprague notes that..."There is a sense of craft in the design of this house that raises it far above the ordinary and moves it into the realm of high art."⁵⁸

As others have loved it, so do its present residents. To quote Robert O. Atcher, a neighbor and former mayor of Schaumburg, "Dr Alexander Langsdorf and his wife, the artist Martyl, have guarded and preserved the home zealously and it has been scrupulously maintained."⁵⁹ This is important because a major element of the houses' significance is its excellent integrity. Bruder notes, "I feel that the existing condition of the Schweikher (Langsdorf) home and its surrounding landscaped grounds make it an unusually appealing gem." He is in a position to know. "In having traveled personally to the majority of all Schweikher's built work while researching the biography of Schweikher I am writing, I found that this home is one of a small handful that has been maintained and totally respected through its life."⁶⁰

The house is widely admired by members of the profession as a work of art by an important architect. It served as a learning laboratory where many of them trained. It has already yielded information on an important period of architecture, locally and nationally, and will undoubtedly yield more.

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In his synthesis of the Prairie School with the International Style, the vernacular and the Japanese, Schweikher, in his Roselle house, created a unique entity, but one that exists in a broader context that is just beginning to be explored by scholars. The post-Prairie spirit mixed with other influences can be found in the Thirties, Forties and Fifties work of other architects who practiced in Chicago and the midwest. Of particular interest is the work of Philip Will, (especially his own 1937 Evanston house) William Deknatel, Robert Bruce Tague and Henry Dubin.

Recently the Graham Foundation hosted the exhibition organized by the Art Institute of Chicago on the architecture of Schweikher and Deknatel and in 1985 awarded a grant to Bruder and Richard Emanuel for their book on Schweikher.

Paul Longstreth, from the Society of Architectural Historians, comments that

Paul Schweikher made an important contribution to American modernism during the mid-twentieth century. At that time, his work was well known and highly respected. In recent years, Schweikher and a number of his contemporaries have been forgotten in too many quarters. This situation is rapidly changing, however. Scholars are devoting ever more attention to the period and to those practitioners who contributed so much to its vitality, even though their work has yet to receive much recognition in survey texts. Exhibitions and catalogues have been prepared on the work of Gregory Ain, Harwell Hamilton Harris, George and Fred Keck, and Schweikher himself--among others. These studies represent what in all likelihood will become an extensive study and assessment of a major phase in American architectural history.⁶¹

The Paul Schweikher house in Schaumburg will provide an important link in this present and future assessment.

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⁹Richard Longstreth, Letter to Michael Devine, Illinois SHPO, September 23, 1986.

¹⁰Fredrick Gutheim, Letter to Michael Devine, Illinois SHPO, September 11, 1986.

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¹²Betty Blum. "A Regale of Tales," Inland Architect, November-December, 1984, p.38.

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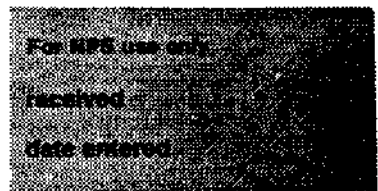
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²⁷Ralph Rapson, Letter to Michael Devine, SHPO, October 2, 1986.

²⁸William Metcalf, Letter to Michael Devine, SHPO, September 12, 1986.

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³²Built in USA, Foreword by Philip Goodwin, New York: Museum of Modern Art, 1944, p.16.

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³⁵Phone interview with Paul Schweikher by Susan Benjamin, October 10, 1986.

³⁶Peter Blake, Letters to Michael Devine, SHPO, September 12, 1986.

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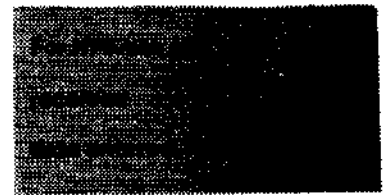
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57David T. Van Zanten, Letter to Michael Devine, SHPO, September 10, 1986.

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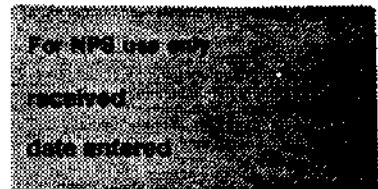
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3. House and studio for Paul Schweikher, Roselle, Illinois
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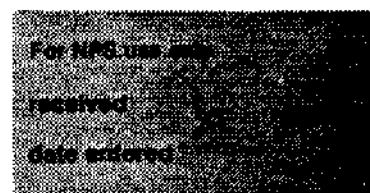
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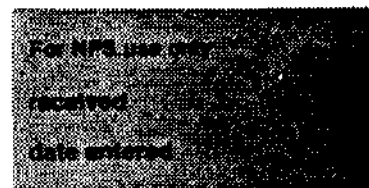
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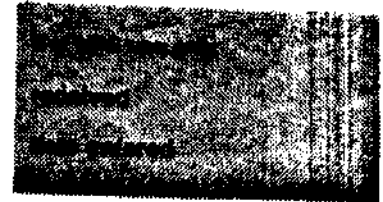


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- *Schweikher, Paul, Drawings in collection of Art Institute of Chicago. Studies for Roselle House made aboard S.S. Hoover on return trip from Japan, 1937, Summer; Schweikher House working drawings: elevations and plans. October 1938; House and Studio for Paul Schweikher, Roselle, Illinois. Working drawings dating from 1938-June 11, 1951. Drawings include two perspectives of interior, studio (1947) and bedroom addition (1946) tool shed (1951) and details.
- *"Schweikher y Elting, Arqs.: Casa de Paul Schwikher." Neustra Arquitectura (Buenas Aires) 4 (April, 1947) pp.120-127.
- Scully, Vincent J., Jr., "Archetype and Order in Recent American Architecture," Art in America, Vol. 41-42, (December, 1954).
- Shigemor, Kanti, The Japanese Courtyard Garden: Landscape for Small Spaces, NY:Weatherhill, 1981.
- *Spring, Paul, "At the Top of the Mountain," Fine Homebuilding, 16, (August/September, 1983).
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- Will, Philip, Jr., Letter to Betty Blum about Paul Schweikher, February 25, 1985.
- "Winning Designs in the Home Electric Competition," American Architecture, 146 (April, 1935) pp.33-48.
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United States Department of the Interior
National Park ServiceNational Register of Historic Places
Inventory—Nomination Form

Continuation sheet

Item number 10

Page 2

EAST 50 LINKS (33 FEET) FROM THE NORTH WEST CORNER OF THE EAST $\frac{1}{2}$ OF THE NORTH WEST $\frac{1}{4}$ OF SECTION 25 AFORESAID, RUNNING THENCE SOUTH $\frac{1}{2}$ DEGREE WEST AND PARALLEL TO THE WEST LINE OF SAID EAST $\frac{1}{2}$ A DISTANCE OF 1467.52 FEET TO THE POINT OF BEGINNING; THENCE SOUTH 88 DEGREES 29 MINUTES EAST ON A LINE WHICH FORMS A SOUTH EAST ANGLE OF 88 DEGREES AND 44 MINUTES WITH THE LINE IMMEDIATELY ABOVE DESCRIBED EXTENDED, A DISTANCE OF 248.79 FEET TO A POINT; WHENCE NORTH 32 DEGREES 01 MINUTES 40 SECONDS EAST 84.24 FEET; WHENCE SOUTH 89 DEGREES 11 MINUTES 20 SECONDS EAST 490.18 FEET; WHENCE SOUTH 2 DEGREES 12 MINUTES 10 SECONDS WEST 480.0 FEET; WHENCE NORTH 85 DEGREES 03 MINUTES 40 SECONDS WEST 769.47 FEET TO A POINT IN A LINE WHICH IS 33 FEET EAST OF THE WEST LINE OF THE EAST $\frac{1}{2}$ OF THE NORTH WEST $\frac{1}{4}$ OF SAID SECTION 25; WHENCE NORTH $\frac{1}{2}$ DEGREE EAST ALONG SAID LINE 355.50 FEET TO SAID POINT OF BEGINNING; SUBJECT TO THE RIGHTS OF THE PUBLIC TO THAT PART THEREOF DEDICATED FOR MEACHAM ROAD, ACCORDING TO PLAT RECORDED JUNE 14, 1933 IN BOOK 307, PAGES 45 TO 46 AS DOCUMENT NUMBER 11247326, IN COOK COUNTY, ILLINOIS EXCEPT THAT PART DESCRIBED AS FOLLOWS: COMMENCING AT THE AFORESAID POINT OF BEGINNING WHENCE CONTINUING SOUTH $\frac{1}{2}$ DEGREE WEST, BEING 33 FEET EAST OF THE SAID WEST LINE OF THE EAST $\frac{1}{2}$ OF THE NORTH WEST $\frac{1}{4}$ 355.50 FEET; WHENCE SOUTH 85 DEGREES 03 MINUTES 40 SECONDS EAST 769.47 FEET, WHENCE NORTH 2 DEGREES 12 MINUTES 10 SECONDS EAST 224.50 FEET; WHENCE DUE WEST 280.00 FEET TO A POINT OF TANGENCY WITH A CURVED LINE; WHENCE NORTHWESTERLY ON SAID CURVE, CONVEX TO THE SOUTH AND HAVING A RADIUS OF 100 FEET, AN ARC DISTANCE 121.08 FEET TO A POINT OF REVERSE CURVE; WHENCE NORTHWESTERLY ON A CURVED LINE, CONVEX TO THE NORTH, AND HAVING A RADIUS OF 100 FEET AN ARC DISTANCE OF 7.71 FEET; WHENCE DUE NORTH 188.91 FEET; WHENCE NORTH 89 DEGREES 11 MINUTES 20 SECONDS WEST, 103.74 FEET; WHENCE SOUTH 32 DEGREE 01 MINUTES 40 SECONDS WEST, 84.24 FEET; WHENCE NORTH 88 DEGREES 29 MINUTES WEST 248.79 FEET TO THE PLACE OF BEGINNING IN COOK COUNTY, ILLINOIS.

9. Major Bibliographical References

(*Indicates Paul Schweikher House, Roselle, specifically mentioned)

"Academic Architecture and the Work of Paul Schweikher: A Selected Bibliography," Vance Bibliography, P. O. Box 229, Monticello, IL.61856

10. Geographical Data

Acreege of nominated property 2.5

Quadrangle name Palatine, IL

Quadrangle scale 1:24000

UTM References

A

1	6	4	1	3	60	10	4	16	5	16	5	7
Zone	Easting		Northing									

B

Zone	Easting		Northing									

C

Zone	Easting		Northing									

D

Zone	Easting		Northing									

E

Zone	Easting		Northing									

F

Zone	Easting		Northing									

G

Zone	Easting		Northing									

H

Zone	Easting		Northing									

Verbal boundary description and justification THAT PART OF SECTION 25, TOWNSHIP 41 NORTH, RANGE 10 EAST OF THIRD PRINCIPAL MERIDIAN DESCRIBED AS FOLLOWS: COMMENCING AT A POINT IN THE NORTH LINE WHICH IS NORTH 88 1/4 DEGREES (see continuation for remainder)

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
state	code	county	code

11. Form Prepared By

name/title Susan S. Benjamin

organization _____

date October 10, 1986

street & number 711 Marion Avenue

telephone (312) 432-1822

city or town Highland Park

state IL 60035

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature _____

title Director

date 12-19-86

For NPS use only

I hereby certify that this property is included in the National Register

date _____

Keeper of the National Register

date _____

Attest:

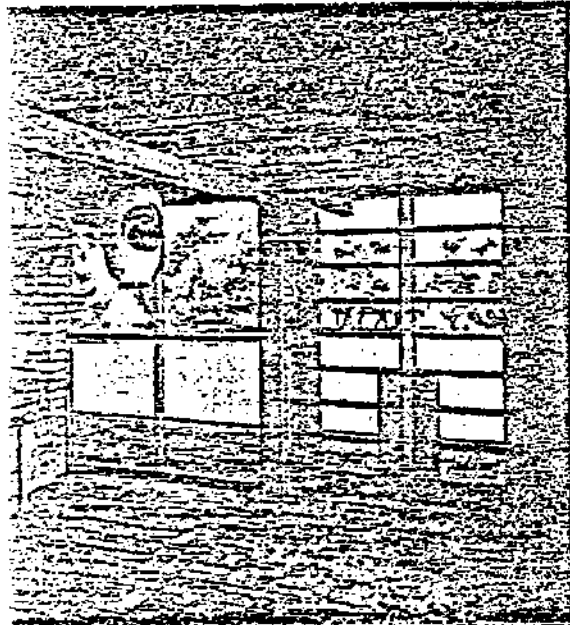
Clerk of Registration

PAUL SCHWEIKHER HOUSE AND STUDIO

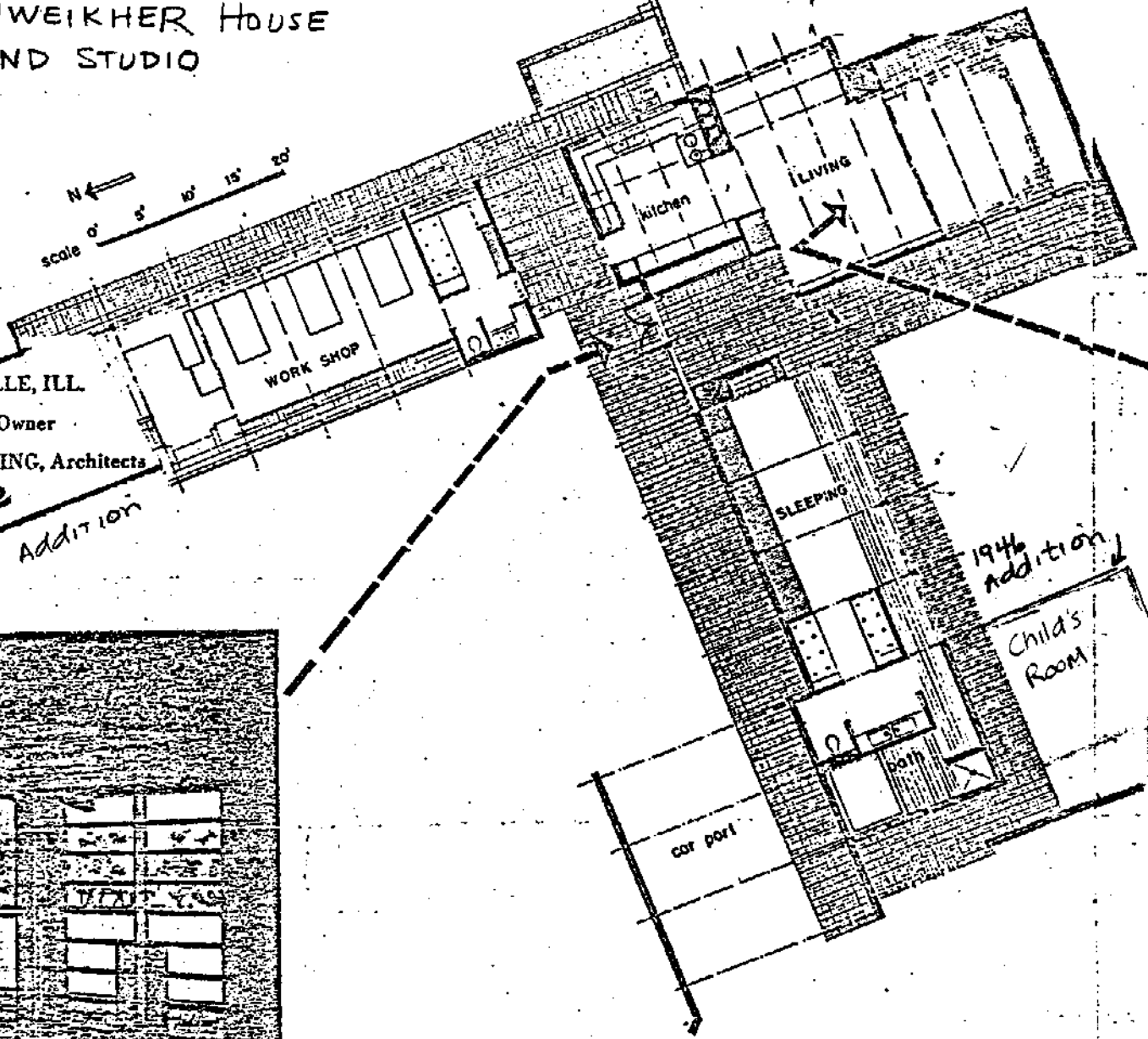
HOUSE NEAR ROSELLE, ILL.
 PAUL SCHWEIKHER, Owner
 SCHWEIKHER & ELTING, Architects

Office

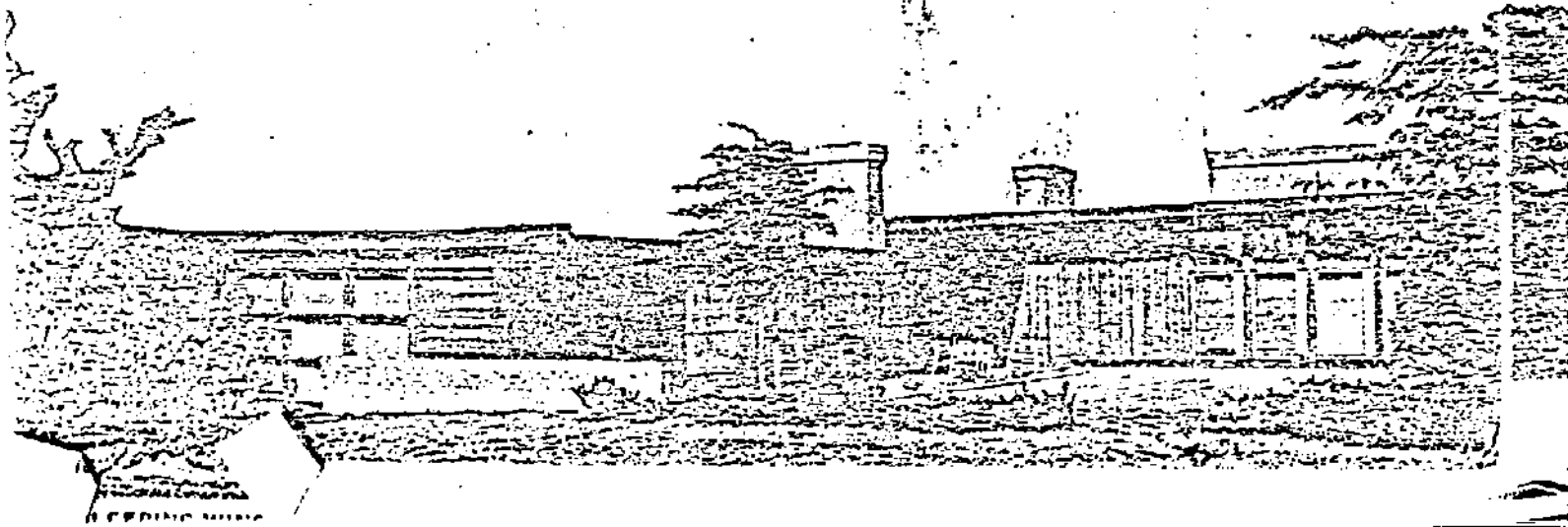
1947 Addition



BRICK AND WOOD HIGHLIGHT TREATMENT THROUGHOUT



House in rural Illinois features a plan



SEEKING HOME



United States Department of the Interior

NATIONAL PARK SERVICE

P.O. BOX 37127

WASHINGTON, D.C. 20013-7127

IN REPLY REFER TO:

FEB 27 1987

The Director of the National Park Service is pleased to inform you that the following properties have been entered in the National Register of Historic Places beginning February 15, 1987 and ending February 21, 1987. For further information call (202) 343-9552.

STATE, County, Vicinity, Property, Address, (Date Listed)

CONNECTICUT, Middlesex County, East Haddam, Warner House, 307 Town St. (02/19/87)

DELAWARE, Kent County, Wyoming, Wyoming Historic District, Roughly bounded by Front St., Rodney Ave., Southern Blvd., and Mechanic St. (02/18/87)

DELAWARE, New Castle County, Marshallton, Marshallton United Methodist Church, 1105 Stanton Rd. (02/18/87)

DELAWARE, Sussex County, Seaford, Building at 200—202A High Street (Seaford Commercial Buildings TR), 200 & 200A High St. (02/18/87)

DELAWARE, Sussex County, Seaford, Building at 218 High Street (Seaford Commercial Buildings TR), 218 High St. (02/18/87)

DELAWARE, Sussex County, Seaford, Building at High and Cannon Streets (Seaford Commercial Buildings TR), SE corner of High and Cannon Sts. (02/18/87)

DELAWARE, Sussex County, Seaford, Cox, J. W., Dry Goods Store (Seaford Commercial Buildings TR), 214 High St. (02/18/87)

DELAWARE, Sussex County, Seaford, First National Bank of Seaford (Seaford Commercial Buildings TR), 118 Pine St. (02/18/87)

DELAWARE, Sussex County, Seaford, Sussex National Bank of Seaford (Seaford Commercial Buildings TR), 130 High St. (02/18/87)

DISTRICT OF COLUMBIA, Washington, Masonic Temple, 801 Thirteenth St., NW (02/18/87)

* ILLINOIS, Cook County, Schaumburg, Schweikher, Paul, House and Studio, 645 S. Meacham Rd. (02/17/87)

KENTUCKY, Kenton County, Covington, Austinburg Historic District (Eastside MRA), Roughly bounded by Chesapeake & Ohio RR, Licking River floodwall, rear lot lines of N side of Wallace Ave., and Madison Ave. (02/18/87)

KENTUCKY, Kenton County, Covington, Emery—Price Historic District (Eastside MRA), Roughly bounded by Eighth, Greenup, and Eleventh Sts., and alley behind W side of Scott Blvd. (02/18/87)

KENTUCKY, Kenton County, Covington, Helentown Historic District (Eastside MRA), Roughly bounded by Eleventh and Wheeler Sts., Chesapeake & Ohio RR, and Madison Blvd. (02/18/87)

KENTUCKY, Kenton County, Covington, West Fifteenth Street Historic District (Eastside MRA), 1445—1451 and 1501—1513 Madison Ave., 1421—1423 Neave St., and 10—32 W. Fifteenth St. (02/18/87)

LOUISIANA, Caddo Parish, Shreveport, Fairfield Historic District, Fairfield Ave. and adjacent Sts. roughly bounded by Olive and Dalzell Sts., Line Ave. and Kings Hwy. (02/19/87)

LOUISIANA, Caddo Parish, Shreveport, Highland Historic District, Roughly bounded by Vine, Gilbert, and Topeka Sts., and Irving Pl. (02/19/87)

LOUISIANA, St. Landry Parish, Eunice, Liberty Theatre, 200 W. Park Ave. (02/19/87)