

ADVISORY COMMITTEE
FOR HILLARY RODHAM CLINTON
WOMEN'S PARK OF CHICAGO

(Confirmations as of 1-20-98)

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Women in Business Yellow Pages
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Chicago Office of Tourism
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400 East Randolph, suite 3910
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1727 South Indiana Avenue, #104
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708/442-9453

239 Scottswood Road
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Marcia Medema, Executive Director
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The International Women Associates, Inc. 312/263/1461 (fax)
230 North Michigan Avenue, Suite 2110
Chicago, IL 60601

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4
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333 S. Ashland
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1801 South Indiana
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Jennifer Vidis
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Chicago, IL. 60602

THE WHITE HOUSE

WASHINGTON

January 30, 1998

Ms. Lois Weisberg
Commissioner
Department of Cultural Affairs
Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602

Dear Lois:

The Chicago events were a highlight of my birthday festivities and no part of that celebration touched me more than the dedication of the Women's Park. I share the excitement that you and Sue and the advisory committee members enjoy as you begin this creative process. With your spirit and enthusiasm, you will shape a welcoming space where women of different backgrounds, interests, religions and cultures can come together on the common ground of shared interests. In this park, women will speak the same mother tongue -- the language of hope.

It is so fitting that this park which will honor women will be in Chicago, the city of my heart, and the city with a huge heart. Thank you for so generously sharing your time to make this project a reality. Please know that I will be with you in my thoughts and that I look forward to hearing about the progress that you are making.

Sincerely yours,


Hillary Rodham Clinton

THE WHITE HOUSE

WASHINGTON

January 30, 1998

Ms. Lois Weisberg
Commissioner
Department of Cultural Affairs
Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602

Dear Lois:

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Sincerely yours,


Hillary Rodham Clinton

January 17, 1998

MEMORANDUM TO THE FIRST LADY

FROM **Bobbie Greene**
RE **Update**

Before our scheduling meeting, I wanted to give you an update on some of the projects I'm juggling. There are a lot more that I'll tell you about as they evolve. I'll be in town all weekened and will have my beeper with me at all times, so feel free to call if you have any questions.

Hillary Rodham Clinton Park

I called Lois Weissberg (Commissioner of Parks and Recreation) for a status report on your park. On February 4th, she will convene the first meeting of the project's local advisory committee. It is comprised of approximately fifty women representing a wide spectrum of organizations, from the Colonial Dames to activist groups and includes business organizations and unions. Lois said every single person she invited accepted with genuine enthusiasm, a first in her experience. She is sending me a list of those who have signed on, but we can add people provided they have an affiliation with an organization. The only specific member of the committee Lois mentioned was Betsy Ebeling. This advisory group will consider all aspects of the site's development, including how to acknowledge its namesake. I asked specifically about the possibility of commissioning a sculpture and she said that would be one item on the agenda. In any case, Lois does not think your late April trip would be an appropriate time for the official opening of the park -- the weather is still too unreliable and very little, if anything, will be in bloom. She thinks sometime in June when the weather is at its best and the program is underway would be perfect. However, if you would like to meet with the advisory committee while you are in Chicago in April, Lois said she would organize a luncheon or meeting with the group.

Lois has asked the deputy commissioner, Joyce Bolinger, to direct the project on a full-time basis. She spoke highly of her as a creative, non-bureaucratic person, with the skills to shepard the project through to completion. From her description, the park ultimately will be a very substantial facility. Among other things, they are planning to purchase or lease with the option to buy, a beautiful coach house on the adjacent property, and they envision developing it into a museum for women in the arts, modeled after the one in Washington. I asked Lois to keep me informed of their progress and call on me as needed.

The two things I would suggest we do right now are:

- Consider who you might want to add to the planning group.
- Send a letter to Lois to be read at the February 4th planning committee meeting that simply expresses your enthusiasm for the project and your appreciation of their commitment to making it a reality.

Media and Publishing Project

As you know, Kaki will be here next week and I am trying to schedule meetings with all the relevant parties while ensuring that everybody is completing their assigned tasks. I think we should be able to accomplish most of what we outlined within the agreed-upon time frame. By the way, in my conversation with Bob Barnett, he said the only thing we need to move forward on McCall's is a starting date from you. Please let me know once you make that decision.

The Proposed Gilman Museum of Photography

I asked Bob Burkett earlier this week what we could do to advance the project, and he suggested you drop by the Gilman Company when you are in New York on January 27th. Their offices are in the Time-Life building, right across the street from NBC where you're doing the Today Show. You would meet with the two principle trustees who have control over the Gilman estate. They are the closest thing to family and heirs that Mr. Gilman had, and a condolence call would be highly appropriate and appreciated. Of course, you also would express your personal interest in and support for the proposed museum. You could explain that a national museum of photography bearing Mr. Gilman's name and housing his renowned photography collection would both honor his memory and become a significant part of our Millennium Celebration. I know that will be a busy day and you'll have a lot on your mind with the State of the Union that evening, but Bob told me again yesterday that he thinks that it would be very helpful to express your personal interest and commitment to this project and it might help ensure their financial commitment.

Team Harmony and AT&T

You asked me about the reference in the attached note mentioning support for the Washington-based Team Harmony event. Jon Jennings was copied on this letter and called Mr. Quenzel with the same question. Quenzel said he was so impressed by the Boston event that AT&T is committing \$300,000 to the Team Harmony program being developed in the Washington area. He also offered "a couple million dollars" to launch the program in ten other cities. According to Jon, who is working with Team Harmony on the expansion, Washington is already well underway, and New York and Chicago are in the nascent planning stage. Jon said they are very open to any suggestions we may have of a role for you.

Super Bowl Race Relations PSA

After considerable negotiations, the NFL agreed on Tuesday evening to air a 30-second PSA during the Super Bowl in support of the Race Initiative. See attached draft script.

Richard M. Daley, Mayor

City of Chicago

Chicago Office of Tourism



Dear Ms. Greene,

It was a pleasure meeting you last week. Thank you for taking time to meet with Betsy + I regarding the park. We are very excited to be working with you on this most important project. Please let us know if you have any new ideas. I look forward to meeting with you again. Best wishes,

Sue Fink



Hillary Rodham Clinton
Women's Park of Chicago

April 1998

Hillary Rodham Clinton

*The theme of basic dialogue today is:
Say Nothing and say Nothings very fast*

*But that's no theme for Hillary Rodham Clinton
She balances
good victuals and good seasonings
in right coordination
She
Is decently complex but is not obscure.*

She is Event.

Adroit and intricate Event, endure!

*---Poem by Gwendolyn Brooks
for Hillary Rodham Clinton's
birthday, October 26, 1996*

Vision for the Hillary Rodham Clinton Women's Park of Chicago

Let us create a new park in honor of Hillary Rodham Clinton for all the people of Chicago. The Women's Park, a four-acre green oasis, will be located in one of Chicago's most prominent historic communities – the Prairie Avenue District. The park will be designed to:

- honor the American woman who for centuries has nurtured the family, given endless hours to the community and served society tirelessly with creativity and joy
- celebrate women's sustained contributions to American life in a place where one may contemplate and observe the achievements of women past and present and imagine the aspirations of women in the future
- connect us with nature and instill a greater appreciation and understanding for our natural world
- involve Chicago's cultural community in presenting a diverse array of dynamic arts and humanities programs

Guiding Tenets

- Respect the timeframe and historic significance of the site as expressed in the Clarke House and Glessner House (1836 - 1860)
- Serve broadly:
 - the community
 - the adult learner
 - school children and their teachers
 - group visitors and tourists
- Integrate principles of universal design so the park will be accessible for all
- Utilize plants, both native and exotic, appropriate to time period; could include herbs, heirloom vegetables and fruits as well as plants from prairie and savanna, and the “new” American Garden
- Involve partners in the design-creation process
- Create visual and performing arts spaces in the park

The Visitor Experience

The unifying element of the park will be a path which represents a timeline of events in notable women's lives. The path will wind its way through gardens reflective of the changing character of the landscape from its native stands of oak and prairie to contemporary ornamental and contemplative gardens. Site amenities, including benches, water fountains, lighting and sculpture, will enhance the visitor's experience. Quotations or ideas relevant to the women being honored will appear in the walk and relate to the adjacent gardens.

The visitor experience might be organized into three discrete themes and start at the Clarke House, the oldest home in the City of Chicago.

"Cultivating Necessities"

"Alexandra often said that if her mother were cast upon a desert island, she would thank God for her deliverance, make a garden, and find something to preserve. Preserving was almost a mania with Mrs. Bergson. ... She made a yellow jam of the insipid ground-cherries that grew on the prairie, flavoring it with lemon peel, and she made a sticky dark conserve of garden tomatoes ... When there was nothing more to preserve, she began to pickle."

-- Willa Cather, *O Pioneers!*

A visitor leaving the Clarke House might encounter:

- an herb garden used for culinary and medicinal purposes
- a working vegetable garden or fruit orchard
- flower beds or cutting gardens used for home decoration
- a collection of plants brought by the Clarke family to Chicago from Utica, New York.

The key interpretative message in the area surrounding the Clarke House would be how women used plants to sustain everyday life.

“Exploring Nature”

“She had never known before how much the country meant to her. The chirping of the insects down in the long grass had been like the sweetest music. She had felt as if her heart were hiding down there, somewhere, with the quail and the plover and all the little wild things that crooned or buzzed in the sun. Under the long shaggy ridges, she felt the future stirring.”

-- Willa Cather, *O Pioneers!*

Moving away from the Clarke home, the next experience might be the “wilds” of our region. In 1836 the area surrounding the Clarke House included:

- the prairie punctuated with bold native flowers and majestic six foot grasses, a landscape frequented by butterflies and birds
- the savanna, a plant community dotted with stately black oaks and under-planted with native wildflowers.

The messages to be communicated during this segment of the experience might include:

- the grandeur of nature
- an awe and inspiration for its beauty
- the joy, solace and inspiration experienced when one is unified with nature
- how the landscape shapes our lives; how we shape the land for our needs

“Inventing Our Future”

“Even more important than the discovery of Columbus, which we are gathered together to celebrate, is the fact that the General Government has just discovered women . . . freedom and justice for all are infinitely more to be desired than pedestals for a few.”

--Bertha Honore Palmer

at the dedication of the Woman's Building of the
World's Columbian Exposition in Chicago in 1893

The third and final experience brings us into the 20th century – women as creators, producers, innovators, supporters and catalysts for change. Here one might:

- enter a contemplative garden which showcases a changing exhibit of sculpture by contemporary women artists
- listen to a concert, hear a poetry reading or become immersed in a theatrical production
- experience a temporary exhibit created by a local arts-based organization

Programs

For Our Children and Their Families

- school field trips
- day camp, after school and Saturday programs
- teacher workshops and institutes
- summer concerts presented by area youth groups

For the Adult Learner

- gardening courses and workshops
- day long conferences and symposia

For the Casual Visitor

- interpretative signage and exhibits
- quotes from famous Chicago women laced throughout the garden
- self-guided brochures
- festivals and celebrations
- concerts, theater, poetry, film
- changing sculpture exhibit

For Group Visitors and Tourists

- docent guided tours

Advisory Committee

Duffie A. Adelson, Executive Director
Merit Music Program

Nadine Arroyo
Mayor's Advisory Council on Latino
Affairs

Nofa Haleem Atawneh
Mayor's Advisory Council on Arab Affairs

Marcy Baim
Co-owner, Keith House

Tracy Baim
Publisher and Managing Editor
Lambda Publications, Inc.

Melissa Barbier
Chicago Women in Trades

Ida Bialik, President
Women in Business Yellow Pages

Janet Bloch, Co-Director
WomenMade Gallery

Sarah Bogan, Board of Directors
The National Society of Colonial Dames
of America in The State of Illinois

Joyce Bolinger, Deputy Commissioner
Department of Cultural Affairs
Clarke House Museum

Susan Burd Brogdon
Vice President, Programs
Chicago Botanic Garden

Barbara Whitney Carr
President and Chief Executive Officer
Chicago Botanic Garden

Nancy Chen, Director
Women's Bureau, U.S. Dept. of Labor

Ann Christophersen, Co-Owner
Women and Children First Bookstore

Betsy Ebeling
Chicago Office of Tourism
Department of Cultural Affairs

Judi Fishman
Vice President and Regional Director
Landmark America L.L.C.

Liz Goldsmith
Archaeological Research, Inc.

Christine Grumm, Executive Director
Chicago Foundation for Women

Mary Beth Herr
Architect

Sherri Hicks
Chicago Commission on Human
Relations

Joan Hill
Mayor's Advisory Council on African
Affairs

Jean Hunt
Womens History Project

Njoki Kamu
Northwestern University Womens Center
and Mayor's Advisory Council on African
Affairs

Hazel King
H. A. King and Associates

C.C. Krohne
Chicago Womens Labor History Project

Micki Leventhal, Program Director
Glessner House Museum

Cece Lobin, Director
Women's Council
Human Relations Commission

Rommy Lopat, Publisher and Editor
The Weedpatch Gazette

Barbara Lynne, Executive Director
Near South Planning Board

Donna Magnani, Executive Director
Glessner House Museum

Harriet Marty, Co-Director
Musicians Club of Women

Mimi McKay
McKay Landscape Architects

Marcia Medema, Executive Director
Midwest Womens Center

Nour Michael
Mayor's Advisory Council on Arab Affairs

Beate Minkovski, Co-Director
WomenMade Gallery

Cynthia Mitchell, President Emeritus
Friends of the Parks

Betsy Norton, President
The National Society of Colonial Dames
of America in The State of Illinois

Diana Palomar
Mayor's Advisory Council on Latino
Affairs

Sally L. Park, President
The International Women Associates, Inc.

Laura Raimondi
Architect

Anne Roosevelt, Director
Mayor's Office of Donor Relations

Walidah Sherman, Director
Women's Resource Center

Ellie Thompson, Co-Director
Musicians Club of Women

Manny Tuteur
Coalition for Labor Union Women

Sondra Varco, Executive Director
National Vietnam Veterans Art Museum

Jennifer Vidis, Director
Cook County Womens Commission

Lois Weisberg
Commissioner
Department of Cultural Affairs

Clarence Wood, Chairman
Chicago Commission on Human
Relations

Hillary Rodham Clinton Women's Park of Chicago
Proposed Program Functions and Design Elements
 May 7, 1998

The Hillary Rodham Clinton Women's Park of Chicago, a four-acre park in Chicago's historic Prairie Avenue District, will provide a place for both visitors to Chicago and Chicagoans to celebrate women's sustained contributions to American life. This Park, primarily passive in use, will provide a connection to nature and instill a greater appreciation and understanding of our natural world. The Chicago Botanic Garden will be a valued partner in the planning and implementation of the Park as well as ongoing educational programming.

Listed below are a few of the suggested uses envisioned by the Park Advisory Committee followed by design elements that seem complementary to these uses. These functions will be taken into account as the schematic designs for the Park develop. Obviously, more functions and desired programming will result as the planning process continues.

Park functions:

- . Public events such as outdoor concerts, films, and lectures hosted by community groups
- . Programs hosted by the Chicago Botanic Garden featuring gardening workshops, plant demonstrations, heirloom plant sales, docent guided tours, etc.
- . Provide a contemplative place for neighborhood residents and visitors
- . Host groups of schoolchildren for the purposes of learning about the historic nature of the Park and district as well as educational programming about the Park's natural setting

Design elements:

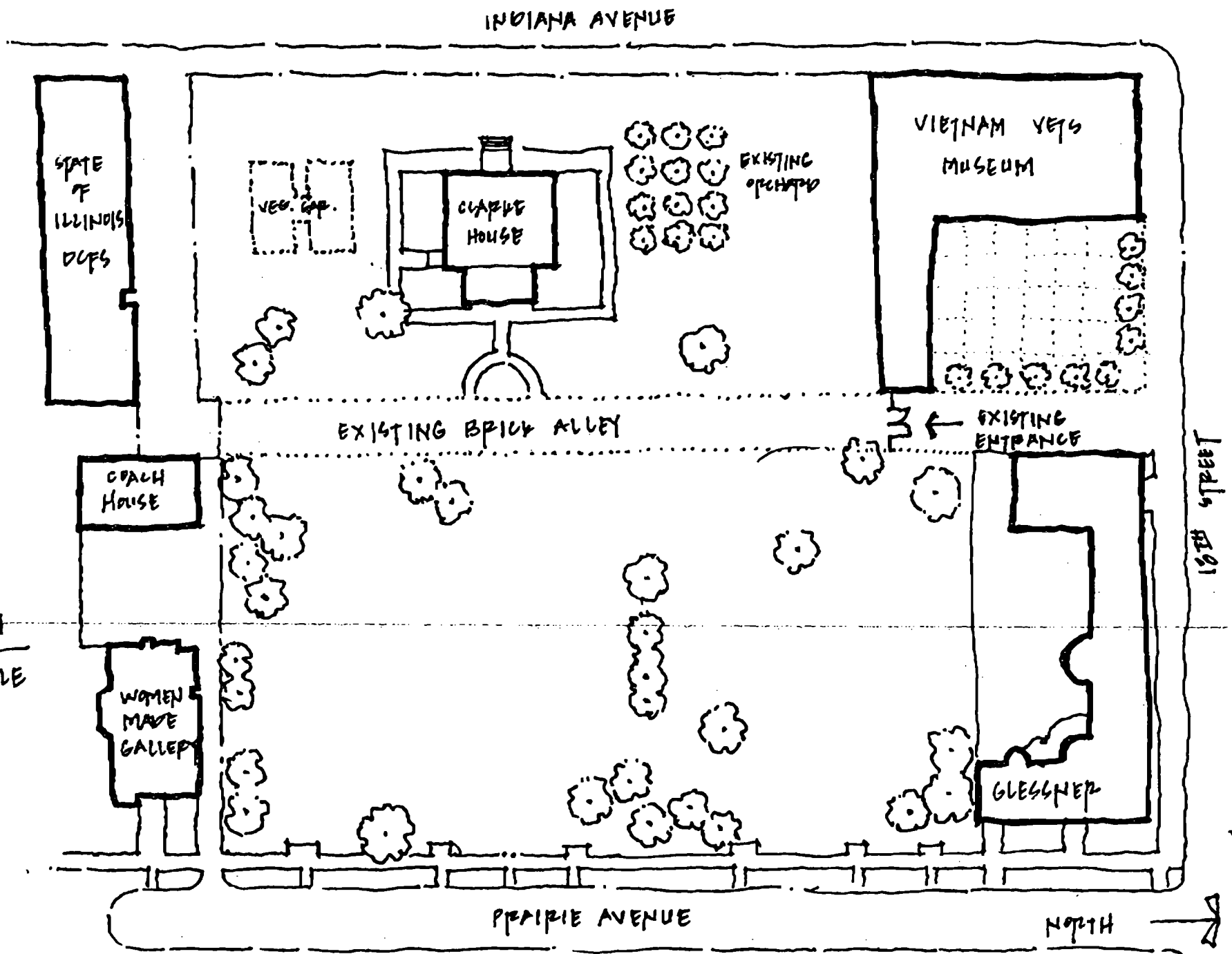
- . Performance shell for outdoor concerts and performances
- . Creation of a visual arts space to feature designated artwork either on permanent or revolving basis
- . Integrated water element to enhance the contemplative nature of the park
- . Incorporate the use of heirloom plants and herbs to promote the growing interest in the these types of plants
- . Maintain accessibility for all park users
- . Artist designed benches

Many design features may be "phased in" as budget and time constraints will reveal.

MAY 07 '98 14:17

EXISTING
SITE PLAN
TO SCALE

DATE 07



HILLARY RODHAM CLINTON WOMEN'S PARK OF CHICAGO

From the desk of



Lois Weisberg
Commissioner
Department of Cultural Affairs

February 19, 1998

Dear Bobbie:

The meeting was wonderful -- the report is attached. I will invite the people you faxed me about to the next meeting (corrections attached).

Let me know when you think there is a possibility of HRC being in Chicago. Call me if you want to talk further.

Most warmly,

Lois Weisberg

BOBBIE GREENE

2/27/98

Hillary -
Attached is
a report on the
first meeting of
the HRC Park
Advisory Committee.
It looks like
there's to
a good start,
but please let
me know if
you have questions
or would like
me to follow-up.

SUGGESTED ADDITIONS TO
THE HRC WOMEN'S PARK ADVISORY COMMITTEE:

Commissioner Clarence ~~Moore~~ Woods
Chicago Commission on Human Relations

Alderman Billy ~~Deasio~~ Ocasio
Human Relations Committee
Chicago City Council

~~Bobbie~~ Hartfield Ronne
Head of Education Division
Art Institute of Chicago

Anne Roosevelt
Office of Budget Management
City Hall

*

These are the
people Betsy Ebeling
suggested we add to
the advisory committee.

B.Y.

MINUTES

February 6, 1998

Members Present: Marcy Baim, Tracy Baim, Janet Bloch, Sarah E. Bogan, Nancy Chen, Ann Christophersen, Betsy Ebeling, Mary Beth Herr, Jean Hunt, CC Krohne, Micki Leventhal, Cece Lobin, Barbara Lynne, Nour Michael, Beate Minkovski, Cindy Mitchell, Betsy Norton, Diana Palomar, Sally L. Park, Laura Raimondi, Walidah Sherman, Virginia Stewart, Manny Tuteur, Sondra Varco, Jennifer Vidis, Lois Weisberg

Staff: Joyce Bolinger

Guests: Cali Berghold, Ned Broderick, Joseph Fornelli, Jerry Kykisz, Sarina Renaldi, Kimo Williams—National Vietnam Veterans Art Museum

Susan Dann—National Soccer Federation

The meeting was called to order by Commissioner Lois Weisberg who identified two goals for plans for the park – the first is to serve the needs of the neighborhood, but, the second is to look beyond geographical borders and to claim a space to honor women.

She talked about Alderman Mary Ann Smith's dream of having a women's museum in Chicago and encouraged the group to think in ambitious, visionary terms. Each member of the committee was asked to think of ways to make the park used by the group that members represents.

Commissioner Weisberg then read a letter to the group from Hillary Rodham Clinton (see enclosed).

A drawing of the park made ten years ago by architect Michelle McKay under the auspices of the Chicago Architecture Foundation was distributed to illustrate boundaries and park landmarks.

CURRENT USES OF THE PARK

The first question posed to the group by Commissioner Weisberg was "how is the park currently used?"

Some of the responses were as follows:

Soccer games, strolling, dogwalking, picnics, day care for Printers' Row Book Fair, enjoyment of the garden/ orchard.

The group then turned to a discussion of the overall goals of the park and what specific ideas should be incorporated into the planning.

FUTURE

The major work of this committee is to advise the City of Chicago about general goals and specific landscape design and programs that should be incorporated into planning for the park. In the discussion facilitated by Commissioner Weisberg, the following general goals were discussed:

General Goals

Bridge between new residents and long term residents

Sharing cultural traditions

Highlight women in Chicago

Make women the center of all programming, though not necessarily exclusively for women

Spotlight achievements of women

Women should be context for performances, artworks, mural, services

Speak to women and girls in need

Give girls a chance to be integral in planning

Use women to provide art, design, services

Park furniture (e.g., benches) could be named for womens organizations

Make park physically a womens space

Tie landscaping into history of Clarke House (for example, identify plants and give historical context)

Familiarize broad audiences with the accomplishments of women

Serve people of all ages—children, garden, track, older people

Critical mission of this park should be to pay tribute to women

Honoring women on on-going basis

Provide venue for womens activities
 Educational programs
 Assure range of ethnicity, race, sexual orientation
 Citywide audience
 Show girls all possibilities

Turning to specific program ideas, a variety of suggestions were made:

Specific Programs

Outdoor movies
 Concerts
 Sculpture
 Barbecue
 Herbs for Sale/ Herb Garden
 Recreational programming for children
 Womens Walk Honoring Women in History
 Kite flying contest
 Theatrical, poetry performances
 Ice rink
 Summer series of new music by women composers

WHAT WOULD DRAW YOU TO THE PARK?

Next, Commissioner Weisberg asked people to identify attractions that would motivate them to visit the park.

Some responses:

Walk honoring women (especially with handouts, plaques)
 Unique programs celebrating women
 Unique place – Center of the history of where Chicago started
 Parking
 Daycare for boys and girls
 Nature – encourage girls to be interested in science
 Summer camps for girls
 Summer camps for women!
 Benches by women artists

Several sub-committees were formed to refine ideas in the most important categories and to report back to the next general session.

SUB-COMMITTEES

It was decided to re-convene the entire group in about six weeks after sub-committees meet to discuss categories. Volunteers for committees were as follows:

Programming *

Laura Raimondi, Jennifer Vidis, Nancy Chen, CCKrohne, Jean Hunt, Cali Bergold, Sondra Varco, Manny Tuteur, Walidah Sherman, Ann Christophersen, Cece Lobin, Diana Palomar, Nour Sweiss Michael

Public Art

Janet Bloch, Beate Minkovski, Joseph Fornelli, Tracy Baim, Marcy Baim, Ann Christophersen, Cece Lobin

Dedication

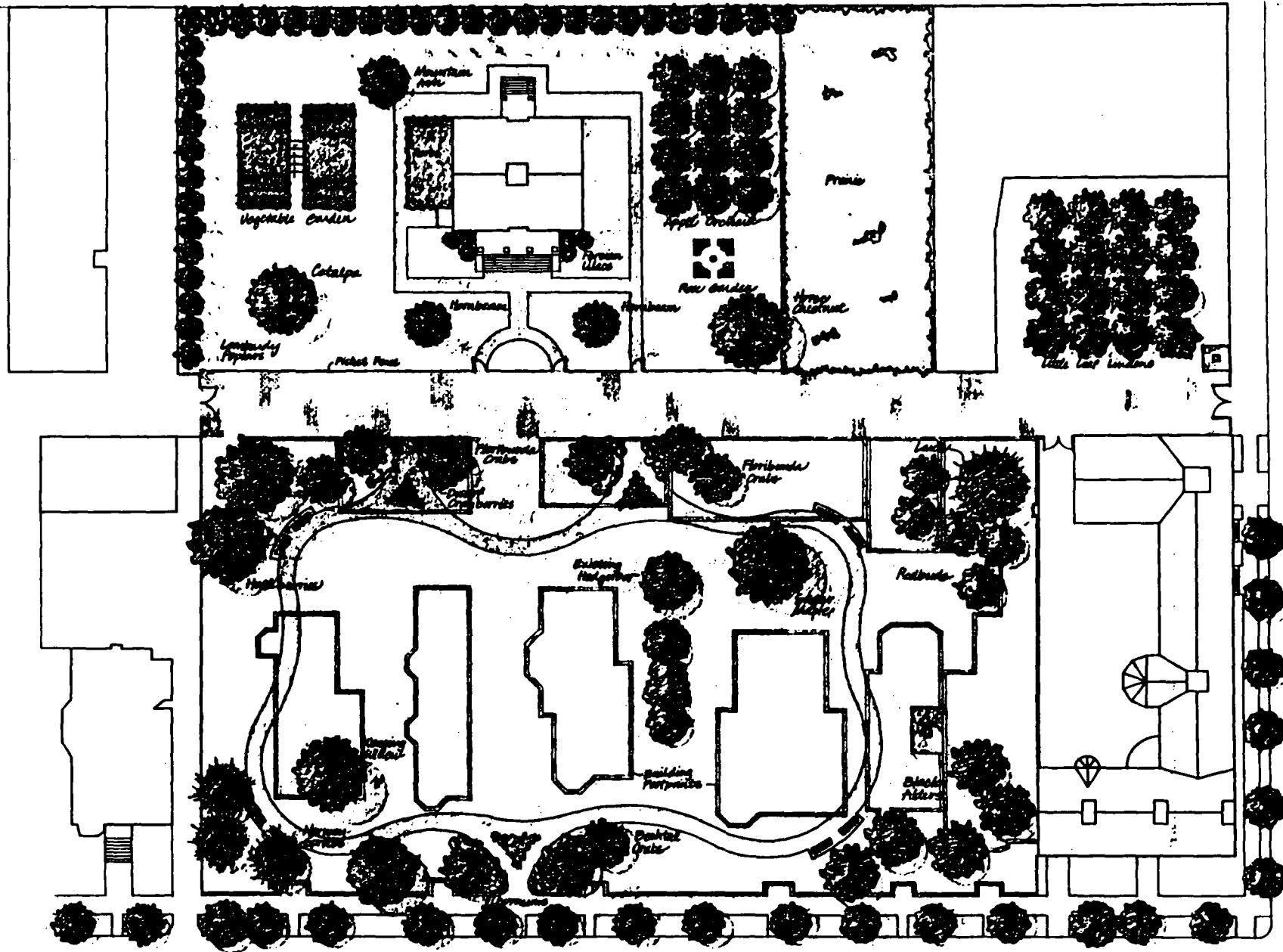
Jennifer Vidis, Nancy Chen, Calid Bergold, Walidah Sherman, Cece Lobin, Diana Palomar, Betsy Ebeling

Landscape Design

Laura Raimondi, Micki Leventhal, Barbara Lynne, Cali Bergold, Sondra Varco, Sarah E. Bogan, Betsy Norton, Mary Beth Herr

- It was recommended that the programming sub-committee might decide to break into smaller groups to focus on topics such as educational programs or programs for girls

Individuals not listed who wish to volunteer for sub-committees should call Joyce Bolinger at 312/745-0040 at the Department of Cultural Affairs at the Clarke House Museum.



Chicago
Architecture
Foundation

PRAIRIE AVENUE
MUSEUM GARDENS

Michele McBride
Landscape Architects
with Caryn Summer

THE WHITE HOUSE
WASHINGTON

January 29, 1998

MEMORANDUM TO THE FIRST LADY

FROM: BOBBIE GREENE

This is the list of advisory committee members for the HRC Park in Chicago. Is there anyone you would like to add, they simply need to represent an organization. I also am drafting a short note to Lois Weissberg to thank her and the committee for assuming responsibility for the project. It will be read aloud at their first convening on February 4.



City of Chicago
Richard M. Daley, Mayor

Department of Cultural Affairs

Lois Weisberg
Commissioner

Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602
(312) 744-6630 (Voice)
(312) 744-2089 (FAX)
(312) 744-2947 (TTY)

Denise
King

Department of Cultural Affairs

fax

To:

~~Bobbie Greene~~
Bonnie Green

From:

Joyce Bolinger

Re:

Hillary Rodham Clinton Womens Park
of Chicago

Date:

January 20, 1998

Commissioner Lois Weisberg has asked that I fax you a
copy of the letter of invitation to the Advisory Committee
and a list of the current membership.

As you know, the Advisory Committee will meet Febuary
4 to begin its work on setting policies and directions for
the Hillary Rodham Clinton Womens Park of Chicago.

Please call me at 312/744-6165 for any additional
information.



January 8, 1998

FIELD(1)

FIELD(2)

Dear **FIELD(3)**:

As we enter a new year, we are privileged to confront a unique challenge and opportunity. As members of the Advisory Committee for the Hillary Rodham Clinton Women's Park, we will have the chance to incorporate our ideas into the newest park in Chicago — one that will honor women.

This broad mandate charges us to be visionaries, dreamers and historians. It is a chance to paint with broad strokes on a canvas that will inspire a sense of community and social activism. The park will be a place where people can gather to discuss issues and to design solutions to problems as well as a space to celebrate art and nature — for no park dedicated to women could settle for mere sculptures of generals on horses or goals that do not reflect the important concerns of women today.

As Bertha Honore Palmer observed, "Freedom and justice for all are infinitely more important than pedestals for a few." The committee which she chaired resulted in the Woman's Building of the World's Columbian Exposition over a hundred years ago. The work of our committee follows in that legacy.

I would like to invite you to the first meeting of the committee on Wednesday, February 4, from 3 p.m. to 5 p.m. at the National Vietnam Veterans Art Museum located at 1801 South Indiana Avenue.

I have enclosed a tentative agenda as a starting point for our discussion. If you wish to recommend additional items, please let me know. Also, please call my secretary, Sue Vopicka, at (312) 744-0481 to let her know if you will be able to attend the meeting.

I look forward to seeing you on February 4 and to working with you on this exciting task.

Sincerely,

Lois Weisberg
Commissioner

LW:slv
Enclosure

ADVISORY COMMITTEE
FOR HILLARY RODHAM CLINTON
WOMEN'S PARK OF CHICAGO

(Confirmations as of 1-20-98)

Nadine Arroyo
5626 S. Green
Chicago, IL 60621

Nofa Haleem Atawneh
9033 S. Parkside
Oaklawn, IL 60453

Marcy Baim
1900 S. Prairie Ave.
Chicago, Illinois 60616

312/326-2923

Tracy Baim
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Lambda Publications, inc.
1115 West Belmont, Suite 2-D
Chicago, IL 60657

773/871-7810
773/871-7609 (fax)

Melissa Barber
Chicago Women in Trades
220 S. Ashland #101
Chicago, IL 60607

Ida Bialik
Women in Business Yellow Pages
819 S. Wabash #606
Chicago, IL 60605

Janet Bloch
Co-Director
WomenMade Gallery
1900 South Prairie Ave.
Chicago, IL 60616

312/328-0038
312/328-1108 (fax)

Sarah Bogan
President
The National Society of Colonial Dames of America in The State of Illinois
2500 North Lakeview #3103
Chicago, Illinois 60614

773/327-0684
773/327-0723 (fax)

Nancy Chen
USDOR Women's Bureau
230 S. Dearborn, #1022
Chicago, IL. 60604

Ann Christophersen, Co -owner
Women and Children First Bookstore
5233 N. Clark
Chicago, Il 60640
773/769-9299

Betsy Ebeling
Chicago Office of Tourism
Department of Cultural Affairs
78 East Washington
Chicago, Illinois 60602
312/744-9350

Joan Hill
1081 W. 108th St.
Chicago, Il 60643
(African Council)

Jean Hunt
Womens History Project
400 East Randolph, suite 3910
Chicago, Il 60601
312/938-0990

Njoki Kamu
2142 Maple
Evanston, Il. 60201
(African Council)

CC Krohne
Chicago Womens Labor History Project
310 S. Beau Drive #7
Des Plaines, Il 60016
847/952-0950

Micki Leventhal
Program Director
Prairie House Museums
1800 South Prairie Avenue
Chicago, Illinois 60616
312/326-1480
312/326-1397 (fax)

Cece Lobin, Director
Women's Council
Human Relations Commission
City of Chicago
510 N. Peshtigo Court
Chicago, Il. 60611
312/744-4113

Barbara Lynne, Executive Director
Near South Planning Board
1727 South Indiana Avenue, #104
Chicago, Illinois 60616

Harriet Marty co-director
Musicians Club of Women
708/442-9453

239 Scottswood Road
Riverside, Illinois 60546

Marcia Medema, Executive Director
Midwest Womens Center 312/922-8530
202 S. State, Suite 900
Chicago, IL 60605

Nour Michael
3940 W. 82nd Place
Chicago, IL 60652

Beate Minkovski
Co-Director
WomenMade Gallery
1900 South Prairie Ave.
Chicago, IL 60616

Cynthia Mitchell 312/944-4331
121 West Delaware Place
Chicago, Illinois 60610 (?)

Mary Morten
Advisory Council on Gay & Lesbian Issues
510 N. Peshtigo Court, 6A
Chicago, IL 60611

Sally L. Park, President 312/263-1421
The International Women Associates, Inc. 312/263/1461 (fax)
230 North Michigan Avenue, Suite 2110
Chicago, IL 60601

Diana Palomar
2241 W. Irving Park
Chicago, IL 60618

Laura Raimondi, Architect
53 W. Jackson
Chicago, IL.

Hedy Ratner
Co-Director
Women's Business Development Center
8 S. Michigan
Suite 400
Chicago, IL 60603

Walidah Sherman
Women's Resource Center
401 E. 32nd #814
Chicago, IL 60616

Ellie Thompson 312/951-5190
co-director

Musicians Club of Women
1440 N. State Parkway, #14C
Chicago, Illinois 60610

Manny Tuteur
UNITE
333 S. Ashland
Chicago, IL 60607

Sondra Varco
Executive Director
National Vietnam Veterans Art Museum
1801 South Indiana
Chicago, Illinois 60616

312/326-0270
312/326-9767 (fax)

Jennifer Vidis
Cook County Womens Commission
69 W. Washington, #2900
Chicago, IL 60602

Hillary Rodham Clinton
Women's Park and Gardens
of Chicago
Preliminary Design

City of Chicago
Richard M. Daley, Mayor
Chicago Department of Cultural Affairs
Lois Weisberg, Commissioner

**Presentation
On The Plan For**

**The Hillary Rodham Clinton
Womens' Park and Gardens
of Chicago**

July 24, 1998

Presented on behalf of:

**City of Chicago
Mayor Richard M. Daley**

**Chicago Department of Cultural Affairs
Lois Weisberg, Commissioner**

by:

**Voda "Betsy" Ebeling, Project Coordinator, City of Chicago, Office of Tourism
Mary Beth Herr, Design Consultant, City of Chicago, Department of Cultural Affairs
Drew Becher, Assistant to the Mayor, City of Chicago, Office of the Mayor
Matt Nielson, Deputy Commissioner, City of Chicago, Department of Cultural Affairs**

Hillary Rodham Clinton Women's Park and Gardens of Chicago

General Theme/Vision

A unique park to commemorate the achievements of women, reflect, and enjoy:

- Gardens - e.g., heirloom, herb, flower, urban, shade, container, dye
- Women's History - commemorated through public lectures, programs, sculptures and markers
- Rest and Relaxation - urban haven for colorful blooming setting in historic area

Entrances

- Flowering vine covered iron pergola structures incorporating park name
- Entrances at Prairie Avenue, 18th Street, Indiana Avenue and south boundary
- Entrances for Greenhouse building and at 18th Street will be ADA accessible

Demonstration Gardens

- Use for educational purposes in partnership with the Chicago Botanic Gardens
- Themed plots such as heirloom vegetable garden, scented garden, heirloom herb garden, prairie garden, dye garden, rose garden with sculptural centerpiece, etc.
- Volunteers will be organized for planting, maintenance, workshops, etc.
- Excellent learning opportunity for school groups through use of plant identification signs throughout

Fountain and Sculpture Walk

- Opportunity to make strong axis from Clarke House to Prairie Avenue through the use of tree-lined walk incorporating areas for display of sculpture, as well as seating
- Active water feature with possible sculptural centerpiece of "mother and child" theme (Gary Price in Utah has been suggested as a potential sculptor)
- Scale of sculpture will dictate size of fountain base design and location in relationship to Clarke House
- The asymmetrical walkways leading to fountain are intended to give "breathing room" in front of the Clarke House for sculpture walk as well as unify the park design from its current "dividing line" (i.e., brick alley)

Women's Memorial Path

- Create through the use of unique materials an artistic representation of a woman's journey through life; curvilinear path strays from conventional path; in and out of traditional boundaries over a lifetime
- Incorporate names of the women to be included in the Chicago Women's Encyclopedia, approximately 400 names

Greenhouse Education Center

- The center will provide an orientation area for the Park, as well as an education center in connection with the programs of the Chicago Botanic Gardens. Also, ADA accessible restrooms and small catering kitchen will be located in this building
- Dedicated area for year-round conservatory, with workshops, small information center and retail outlet for plants, harvested seeds, books, historic information, etc.
- The center is to be constructed of glass, iron, with a stone base - complementary to the entrance pergolas and in keeping with the historic character of the Prairie Avenue District

Open Lawn Area and Summer House

- Open lawn seating for concerts and public programs
- Airy gazebo structure relating to other architectural elements in the park
- Possibly install lawn chairs for flexible seating
- For events, lawn area could accommodate tents, stages, etc. for revenue generation

Storytelling Garden

- Dedicated area consisting of low rocks for storytelling purposes to schoolchildren
- Alternate location for sculpture centerpiece with "mother and child" theme

Lighting, Sound, Seating, Street Furniture, Signage, Fencing

- Select appropriate lighting per city's Master Lighting Plan, preferably low ornamental lighting along paths to be both aesthetically pleasing and provide for sense of security within the park during nighttime hours
- Incorporate a sound system into the park for background and event purposes, possibly playing opera music in the garden areas
- Benches and trash containers in keeping with existing city programming
- Incorporate park name into ornamental trellis structures at entrances
- Create signage program labeling all plants, trees and other necessary signs to complement historic character of area and with City's cultural signage plan
- Any new fencing will be in keeping with that of the wrought iron fencing already surrounding the Park along Prairie and Indiana Avenues

Accessibility

- All entrances, paths and facilities to be ADA compliant, where possible. The design of some of the historic landmark structures, i.e., Clarke House and Prairie Avenue Street Fence/Wall, may restrict accessibility. We will work with the Mayor's Office of Persons with Disabilities to exceed requirements as much as possible
- An enabling garden which is both ADA accessible and child-friendly

Management/Maintenance

- Programming for the Park to be a joint venture between the City of Chicago - Department of Cultural Affairs (current manager) and the Chicago Botanic Garden
- Maintenance to remain under the jurisdiction of the City of Chicago - Department of General Services, in coordination with the Department of Cultural Affairs

Financing

- The financing for this project for the infrastructure and greenhouse improvements will be funded by the City of Chicago, in coordination with that for the gardens by Chicago Botanic Gardens
- We have received interest in contributions thus far from the Chicago Federation of Labor, as well as informational interest from other civic/community organizations

Cost

- See attached preliminary cost estimate breakdown on Page 5

Schedule

- See attached tentative project implementation schedule on Page 5

Current/Future Uses

- The Park is proposed as one of the sites considered for the Millennium Flower Festival in 2001. This event is a joint venture between the City of Chicago and the Chicago Botanic Gardens
- Some of the events/organizations which utilize the Park currently are:
 - Open Hand Chicago Annual Croquet Tournament
 - Chicagoland Bicycle Federation for a Rest Area/Water Stop, also serves as rest area for "Boulevard Lakefront Tour"
 - HSI Productions, Inc. for television commercial casting
 - Detour 2 Discovery Day School for children's picnic
 - Woman Made Galleries annual picnic
 - Poetry in the Park program as part of "Downtown Thursday Night" promotion
 - Coalition for Labor Union Women for annual picnic
 - Glessner House Docent annual picnic

Preliminary Cost Estimates

Design (underway)

Greenhouse, Park Features, Gardens for
Preliminary Park Design For "Bid Set "Plans = \$200,000

Greenhouse Education Center

Dimensions: 25' x 92' = 2300 s.f. @ \$200/s.f. = \$460,000

Fountain

Assuming a 10' to 20' diameter pool,
including utilities, stonework, installation = \$350,000

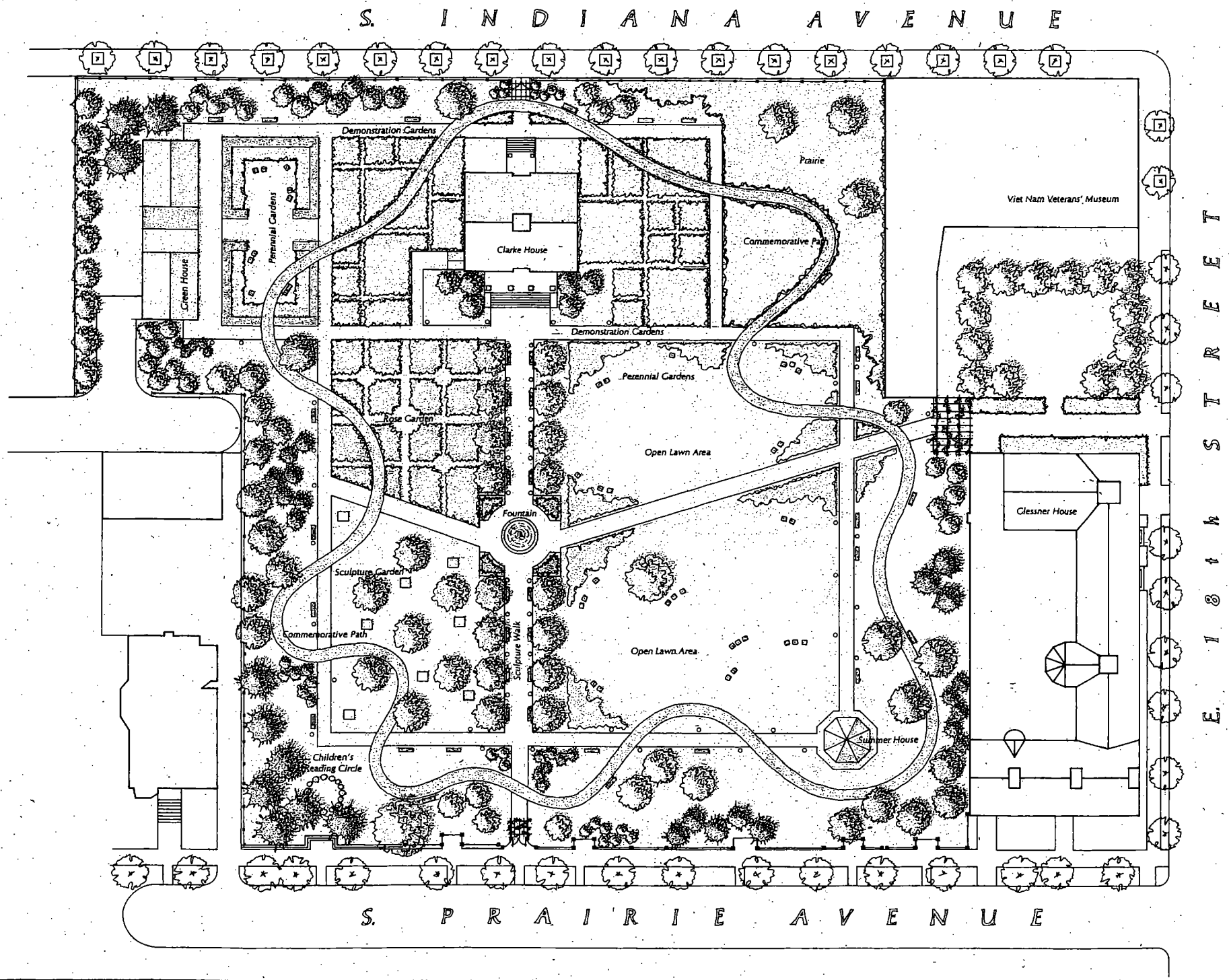
Site Improvements/Construction

Utilities, site prep, landscaping, fencing, lighting, sound
system, walkways, entrances, features, etc. for Park = \$1,000,000
=====

Total Estimated Cost **\$2,010,000**

Tentative Project Implementation Timeline

Preliminary Site Design Review	July 1 - 31 1998
Site Design	August 1 - November 1, 1998
Construction Bidding	September 1 - November 1, 1998
Preliminary Site Preparation and Landscaping	November 1 - December 1, 1998
Site Preparation, Utility Relocation	December 1, 1998 - March 1, 1999
Greenhouse Construction	March 1 - June 30, 1999
Final Site Preparation, Planting, Site Construction	March 1 - June 30, 1999
Opening and Dedication (tentative target date)	June 30, 1999

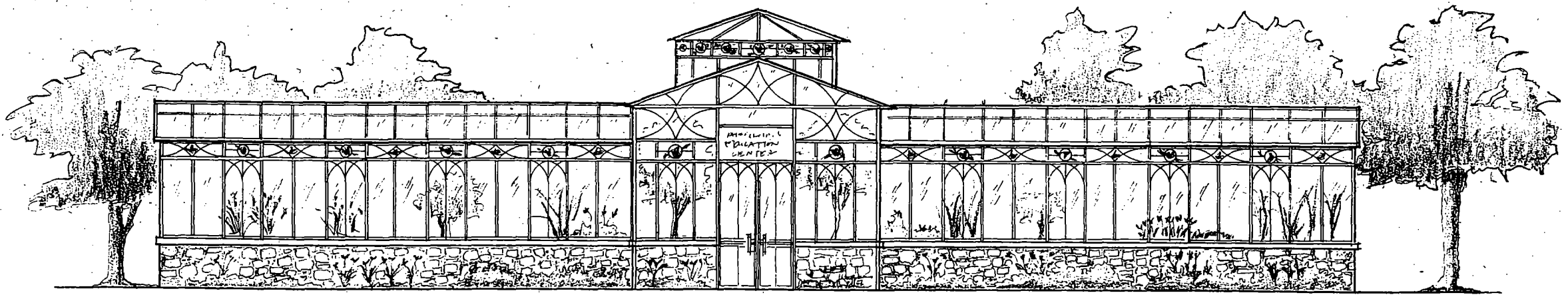


**Hillary Rodham Clinton
Women's Park and Gardens
of Chicago**
Preliminary Design

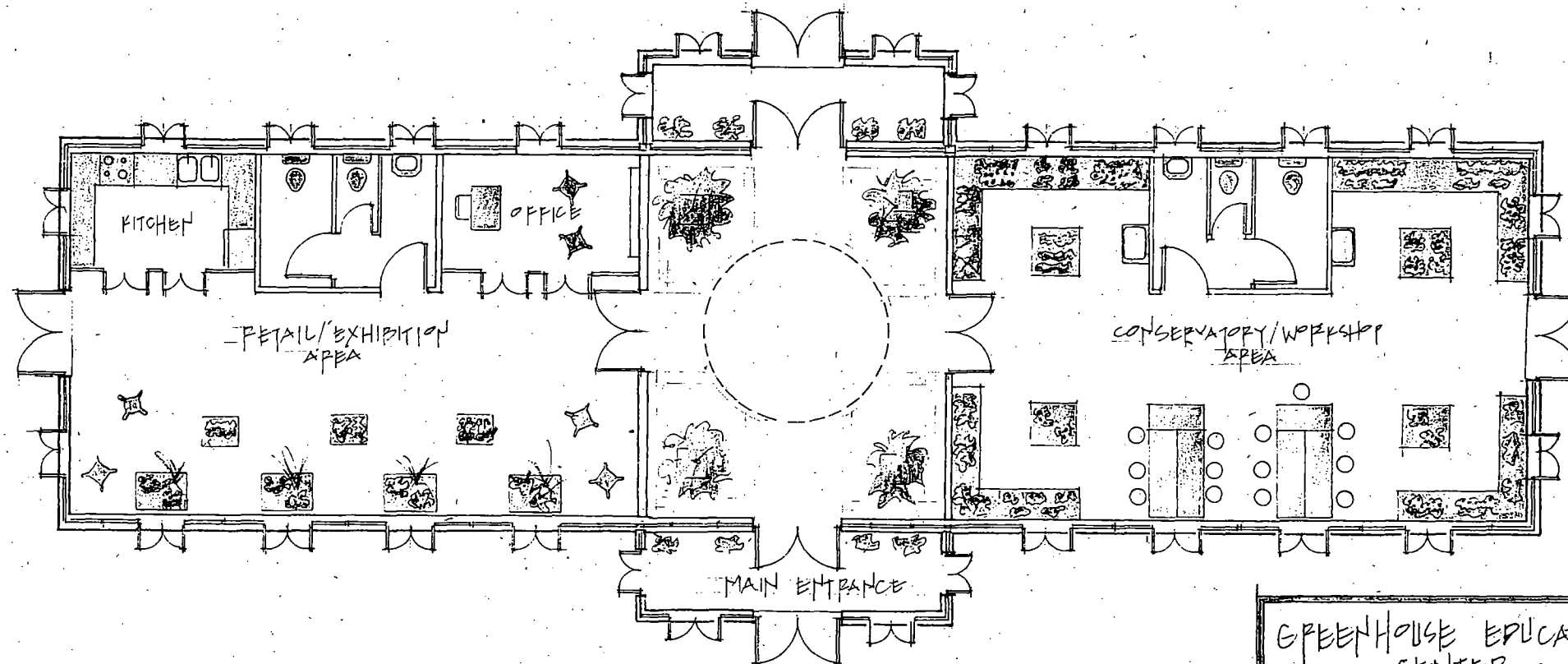
City of Chicago
Richard M. Daley, Mayor
Chicago Department of Cultural Affairs
Lois Weisberg, Commissioner

McKay Landscape Architects
1417 North Dayton Street
Chicago, Illinois 60622

Scale: 1" = 20' 0"

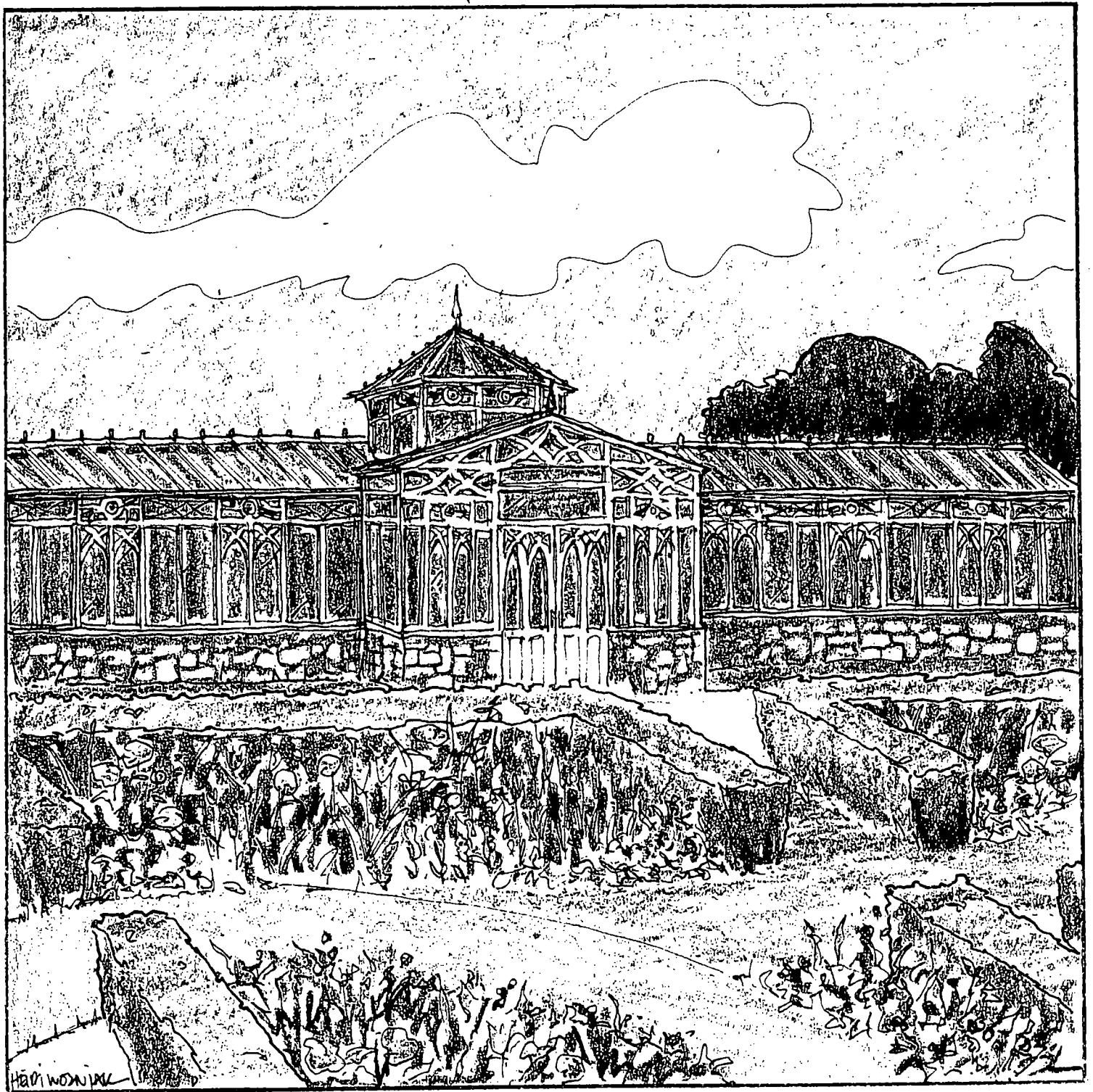


NORTH ELEVATION
1/8" = 1'-0"

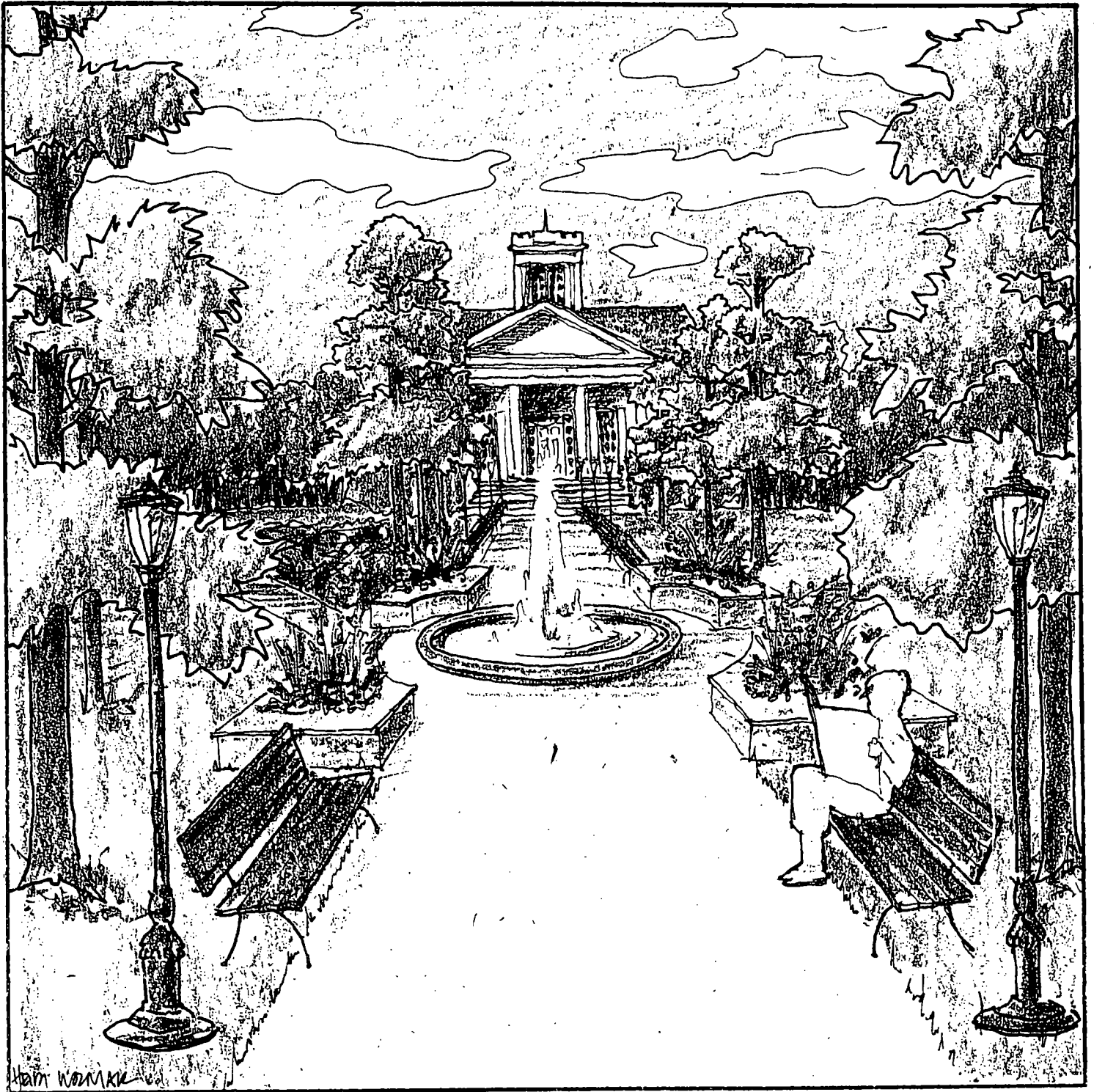


PLAN
1/8" = 1'-0"

GREENHOUSE EDUCATION
CENTER



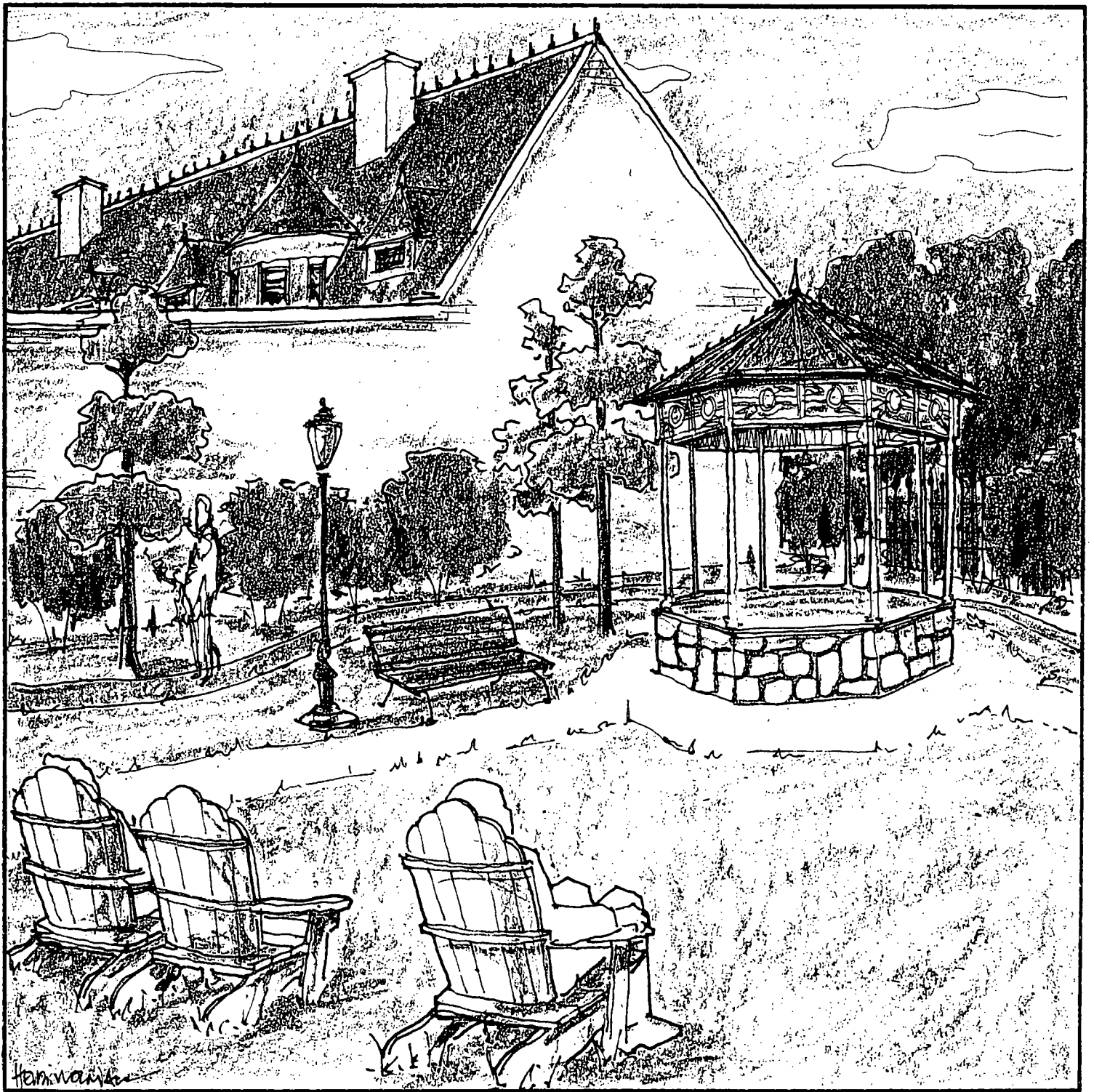
Greenhouse Education Center - looking southwest



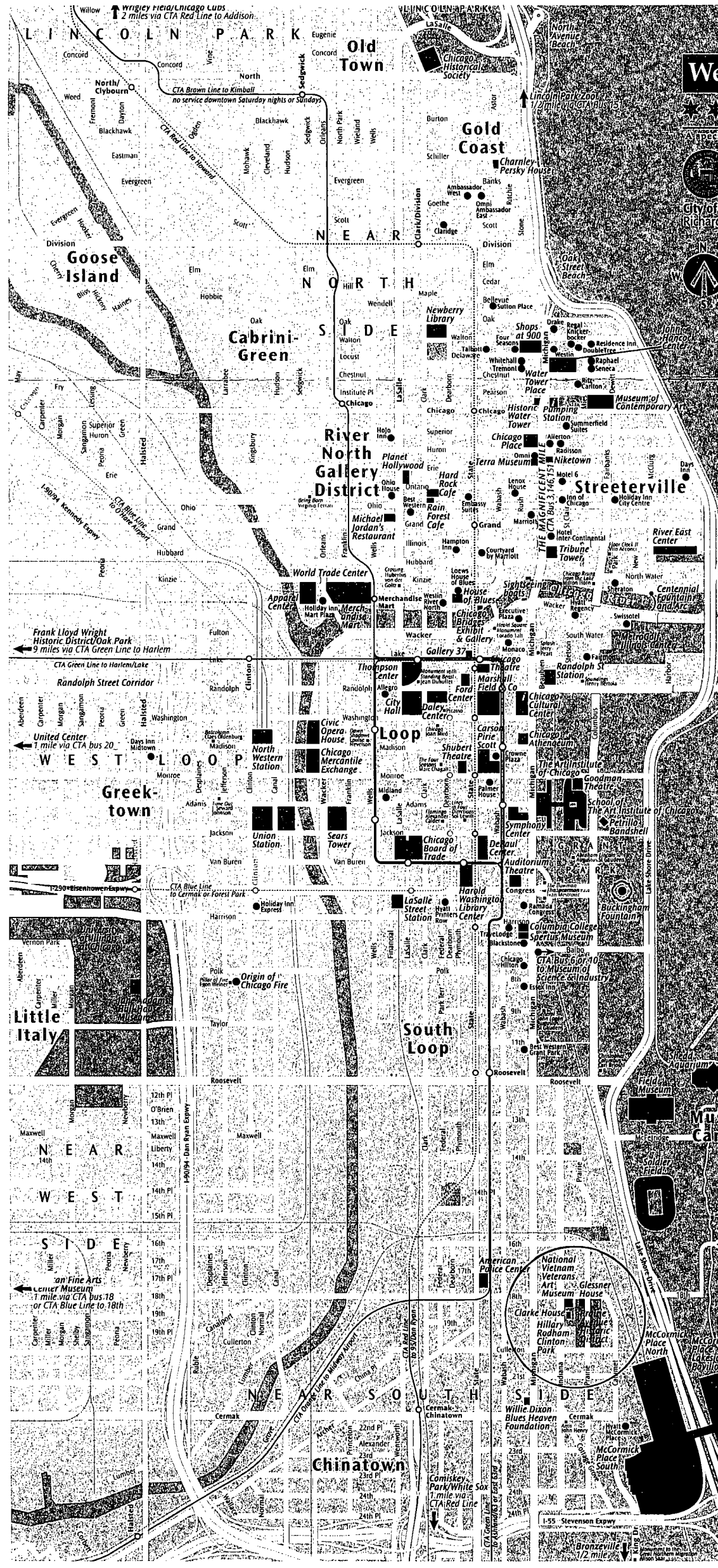
Fountain & Clarke House - looking west



Children's Reading Circle & Sculpture Garden - looking northwest



Summer House - looking northeast



Welcome to Chicago

★★ VIP Chicago ★★
Special service of the Chicago Office of Tourism



City of Chicago
Richard M. Daley, Mayor



1000 FEET
300 METERS

CTA Trains and Buses

Cost: \$2.50 (cash)
Transfer: \$0.50 (extra)
Isodart: \$0.50 (extra)
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Selected Bus Routes



The National Vietnam Veterans Art Museum

The National Vietnam Veterans Art Museum is dedicated to collecting, cataloging, preserving, and displaying works of art created by Americans who served in the armed forces in the Vietnam War. Located in Chicago, Illinois this national center also has a primary role in public education and research on the war.

The Museum

The art collection received a permanent home in November 1995 and semifinal funding to begin renovations on the building through the generous support and commitment of Mayor Daley, the City of Chicago, and the McCormick Foundation. Located at 1801 South Indiana Avenue, the Museum is adjacent to the famous Glessner House located in the Historic Prairie Avenue District. The facility includes three floors of exhibit space, an administrative area, a library, classrooms, a multimedia theater, a helicopter gallery, museum store, cafe and a beautiful courtyard.

The Collection

The art collection is the only one of its kind in the nation. Over 500 pieces of art represent nearly every medium from painting, sculpture, and photography to poetry, letters, and diaries. Works of more than 95 artists from around the world, all of whom served in Vietnam, will be on display when the Museum opens its doors in August, 1996. A fine arts book on the collection will be published by Abrams Publishing, New York. A web page is also being created for the Museum. In addition to the collection of artworks, the Museum will also feature interactive dioramas with its impressive collection of artifacts which include uniforms, medals, weaponry, and a Huey helicopter.



Karl Michel - *Loomings*



John Plunkett - *Enemies Meeting in the Rain*



Cleveland Wright - *We Regret to Inform You*

The National Vietnam Veterans Art Museum

opened its doors on August 25, 1996 in a spirit of healing, compassion, understanding and national pride. Private sector support is urgently needed to complete renovations on the building, curate the art collection and complete educational materials. This is an important opportunity to help preserve and understand the images and emotions of a vital time in American history.

Your support is very much appreciated and will be acknowledged in many important ways, from being listed as a founding member of the Museum on the donor wall to a variety of media and publications. Special naming opportunities have been established for those who wish to make a leadership commitment to the Museum.

Naming Opportunities

Museum	\$5,000,000.00
Main Lobby	1,000,000.00
Courtyard	75,000.00
Helicopter Gallery	500,000.00
Library	500,000.00
Theater	350,000.00
Art Galleries	250,000.00
Classrooms	100,000.00
Cafe and Gift Shop	50,000.00
Exhibits	25,000.00
Individual Art Sponsors	10,000.00
Donor Wall	1,000.00

Other Items Needed

Computer Systems • Office Equipment • Art Conservation • Crates for Traveling Exhibit • Office/Classroom Furniture • Courtyard Furniture • Printed Materials • etc.

For further information, contact:

SONDRA VARCO
National Vietnam Veterans Art Museum
1801 S. Indiana
Chicago, IL 60616
(312) 326-0270

I would like to contribute
to the Vietnam Veterans Art Museum.

Enclosed please find my donation.

I understand this is a tax-exempt
organization and my contribution
is tax deductible as allowed
under the law.

NAME

ADDRESS

CITY

STATE

ZIP CODE

TELEPHONE

NATIONAL
VIETNAM
VETERANS
MUSEUM

National Vietnam Veterans Art Museum

The NVVAM is located at 1801 S. Indiana, and 18th Street, one block east of Michigan Avenue, in the heart of the Prairie Avenue Historic District. It is easily accessible by public transportation and close to I-55 and I-90.

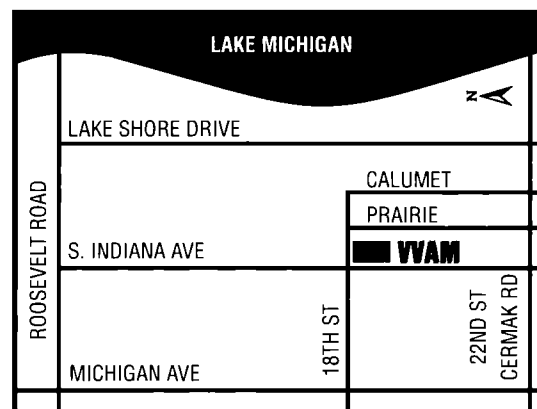
The NVVAM is a non-profit, tax-exempt organization. The exhibits programming and operations are member supported and privately funded through contributions from individuals, corporations, and foundations. Additional funding has been provided through various city, state and federal grants.

The National Vietnam Veterans Art Museum

1801 S. Indiana Avenue
Chicago, Illinois 60616
Phone: 312-326-0270
Fax: 312-326-9769

Hours:

Tuesday, Thursday, Friday, Saturday, Sunday:
11:00 a.m. - 6:00 p.m.
Wednesday:
11:00 a.m. - 9:00 p.m.
Closed Major Holidays.



Public Transportation:

From **Michigan Avenue**, take a **#3 Bus**, or a **#4 Bus - South**, to **18th Street**. Proceed one (1) block *East* to Museum.



This collection is an account of a critically important and still misunderstood period in our history, a period that had an undeniable effect on all of us. Obviously, no group feels this effect more keenly than the men who went, who served, and who returned.

This collection embodies the work of some 90 of these unique men, and represents the spirit and perspective of so many more. Through their art we are treated to a rare and powerful account of that historic period. It is, perhaps, the most accurate account of all.

Now that the national consciousness is focusing greater attention on the people and events that Vietnam affected, the importance of this collection is all too apparent.

In time...

old Prairie Avenue will

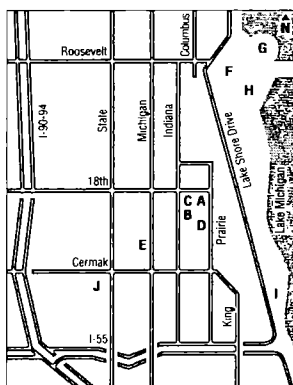
come into its own again...

Addie H. Gregory, c.1930

Glessner House National Historic Landmark stands at 18th Street and Prairie Avenue in the heart of the Prairie Avenue Historic District—just two miles south of Chicago's Loop. The district today is experiencing a boom, with a new generation of residents infusing the Near South Side with new vitality. The neighborhood that at the end of the nineteenth century was called "the sunny street of the sifted few" is once again home to up-and-coming young urban families.

The Tours

- Public guided tours of Glessner House Museum Wednesday - Sunday at 1, 2, and 3 p.m.
- Guided walking tours of the Prairie Avenue Historic District are offered Saturdays, May - September.
- Custom tours for groups of twenty or more are available by advanced reservation.
- Glessner House Museum welcomes inquiries regarding rentals for corporate and private functions.



- A. Glessner House Museum
- B. Clarke House
- C. National Vietnam Veterans Art Museum & Café V
- D. Woman Made Gallery
- E. Second Presbyterian Church
- F. Field Museum
- G. Shedd Aquarium
- H. Soldier Field
- I. McCormick Place
- J. Chinatown



GLESSNER HOUSE MUSEUM
1800 SOUTH PRAIRIE AVENUE
CHICAGO, ILLINOIS 60616
312-326-1480 ■ FAX 312-326-1397

Glessner House Museum, a not-for-profit organization, welcomes contributions, which are tax deductible as permitted by IRS regulations.

GLESSNER HOUSE MUSEUM
1800 SOUTH PRAIRIE AVENUE
CHICAGO, ILLINOIS 60616



Glessner
House
Museum

*A National
Historic Landmark*

tours





When first built,
the house was subject of much
remark by passers-by...

John Jacob Glessner
The Story of a House. 1923

In 1885, John and Frances
Glessner hired Boston
architect Henry Hobson
Richardson. Over the next
year, he adapted the couple's
specifications for gracious
living into the stately home
that helped redefine American
domestic architecture. A
radical departure from tradi-
tional residential design,
Glessner House created a

furor among the denizens of
its exclusive Prairie Avenue
neighborhood, causing
George Pullman to proclaim,
"I do not know what I have
ever done to have that thing
staring me in the face every
time I go out of my door."

Nestled inside the fortress-
like, rusticated granite exterior
is an oak-paneled English Arts
and Crafts interior and a
charming central courtyard.
Visitors are embraced by the
home's warmth and enchant-
ed by the eminently livable
spaces it offers.

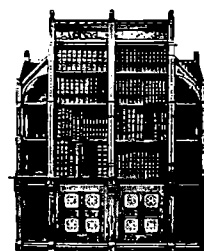


Throughout their years togeth-
er, John and Frances Glessner
studied the principles of the
Aesthetic and English Arts
and Crafts movements and
put these principles into
practice when making their
decorating choices. The result
of their dedication is an out-
standing level of sophistica-
tion in the collections.

There are collections of Gallé and
Venetian and other rare glass, of
porcelains and pottery and bronzes,
of De Morgan and Minton
and other rare tiles...



Glessner House Museum
boasts a veritable garden of
earthly delights for the appre-
ciation and study of decorative
arts. From the Isaac Scott
cabinetry and the Morris &
Co. textiles, to the eclectic
array of ceramics, the muse-
um offers visitors a singular
experience in which nearly
all of the furnishings and
appointments are original to
the family. Visitors to this
historic home thrill at the hun-
dreds of glorious art objects
that grace the period rooms.



John Jacob Glessner
The Story of a House. 1923

Your forbears...have made their altar
around the family hearthstone,
and have tried to keep to its legends
when compelled to leave it...

John Jacob Glessner
The Story of a House. 1923



The stories that live within
the walls of Glessner House
tell the tale of Chicago in an
era that, more than any other,
shaped urban America—the
family life and fashion trends,
masters and servants, high
culture and crass con-
sumerism, intellectual
achievements and industrial
brawn. The spirit of the Gilded
Age lives in Glessner House
and visitors not only learn its
cultural history, they experi-
ence the ambiance of this
bygone world.

John, a captain of industry,
returned each evening to a
domestic retreat made gra-
cious through the efforts of
his wife and the staff of eight
servants she took great pains
to manage. John and Frances,
whose enduring love match
spanned more than fifty years,
also shared a consuming
interest in the life of the mind,
supporting numerous cultural
institutions and helping to
found the Chicago Symphony
Orchestra.



.....INTIMATE CUSTOM TOURS

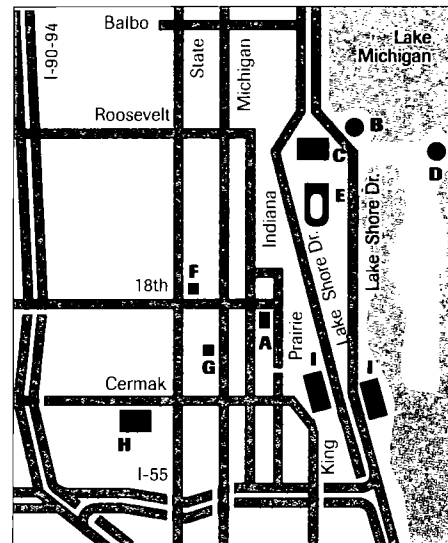
Whether you want to tour the Glessner House and Clarke House museums, walk the Prairie Avenue Historic District, or rent space for a special function, the **Prairie Avenue House Museums** will work with you to meet your needs.



**Prairie Avenue
House Museums**

.....5 MINUTES FROM DOWNTOWN CHICAGO

1800 S. Prairie Ave., Chicago, IL 60616-1333
Two blocks east of Michigan Ave. on 18th St.
CTA buses 1,3, & 4 on Michigan to 18th St.



- A. **Prairie Avenue House Museums**
- B. Shedd Aquarium
- C. Field Museum
- D. Adler Planetarium
- E. Soldier Field
- F. American Police Center & Museum
- G. 2nd Presbyterian Church
- H. Chinatown
- I. McCormick Place

HOURS

Docent-guided tours Wednesday - Sunday

Tours of Clarke House at noon, 1, and 2 pm

Tours of Glessner House at 1, 2, and 3 pm

Admission : \$8 for both houses (\$6 Students/Seniors)

\$5 for one house (\$4 Students/Seniors)

Custom/group tours and rates by reservation

Tour Center: 312-326-1480

fax: 312-326-1397

ILLINOIS
1.800.2CONNECT

**where
chicago
begins...**



...again

**Prairie
Avenue**



To arrange for custom tours,
call the Tour Center.

tel: 312-326-1480

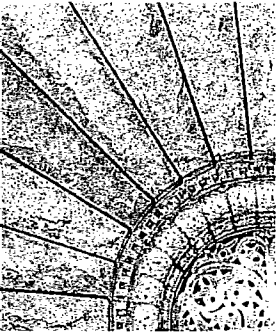
fax: 312-326-1397

photograph courtesy of John Altman

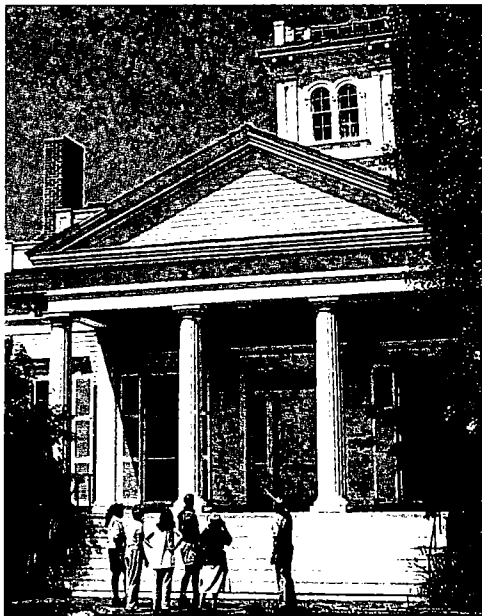
photograph courtesy of Herrick Bessing

.....THE URBAN FRONTIER.....

When Caroline and Henry Clarke moved to the brash frontier town of Chicago in 1835, what is now the Prairie Avenue Historic District was still a lonely strip of sandy prairie bordering Lake Michigan. Today, the Clarkes' restored Greek Revival home tells a compelling tale of family life on the urban frontier. As the city's oldest surviving building, the Clarke House is where Chicago begins.



The Prairie Avenue Historic District preserves a rich variety of nineteenth century residential architecture in an ever-changing urban neighborhood.



.....A LIVING NEIGHBORHOOD

In a single generation, Prairie Avenue was transformed into the neighborhood that Chicago's most prosperous entrepreneurs called home. The Pullmans, Armours, Fields, and Kimballs all lived on Prairie Avenue. The Prairie Avenue Historic District now preserves their legacy in this diverse urban neighborhood.

Real people lived and worked on Prairie Avenue – high society and working class – men, women, and children – people who shaped Chicago and America.

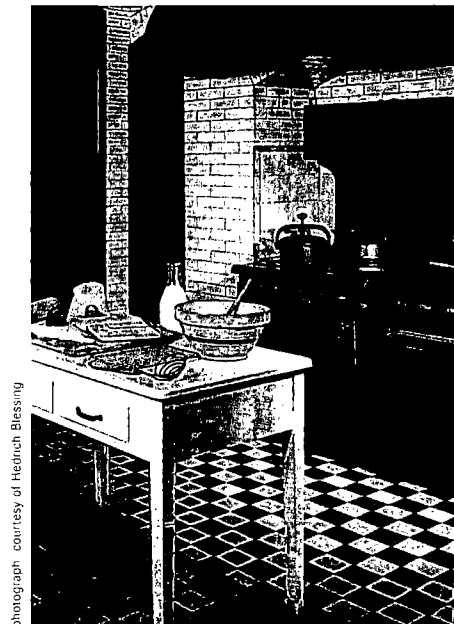


photograph courtesy of Judith Bromley

.....REDEFINING THE URBAN HOME

The 1887 home of John J. and Frances M. Glessner provides a rare opportunity to explore the interior of a residence designed by Henry Hobson Richardson, whose work revolutionized American architecture. Through the decorative furnishings and open floor plan, the architect and client together redefined Victorian living. Modern American residential architecture begins with Glessner House.

Chicago's unique contributions to American architecture and design have been part of our daily lives for over 100 years.



photograph courtesy of Hedrich Blessing

CHICAGO BEYOND THE LOOP



A sweeping greensward, just completed, now connects the city's three lakeside museums.

BY BRENDA FOWLER 11

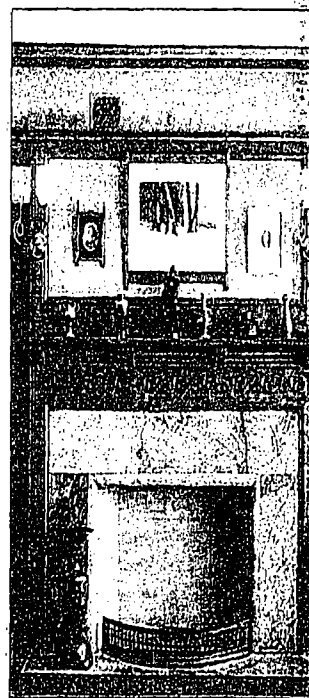
TOP Walkways wind through the 57-acre Museum Campus where Lake Shore Drive once was.
INSET At Field Museum's Butterfly Garden.

Four estates within an easy drive of downtown, with extensive gardens, offer a peaceful respite.

BY SUSAN CRAWFORD 10

Two historic houses on Prairie Avenue, once the most fashionable address in town.

BY AVIS BERMAN 11



Photographs by Paul L. Merideth for The New York Times

LEFT The prairie at Fernwood, a botanical garden and nature preserve less than two hours from Chicago. RIGHT Fireplace in the Music Room at the Gleason House, designed by Henry Hobson Richardson in 1886.

THE GREEN BETWEEN

Chicago has rerouted a highway and linked three museums with user-friendly parkland

By BRENDA FOWLER

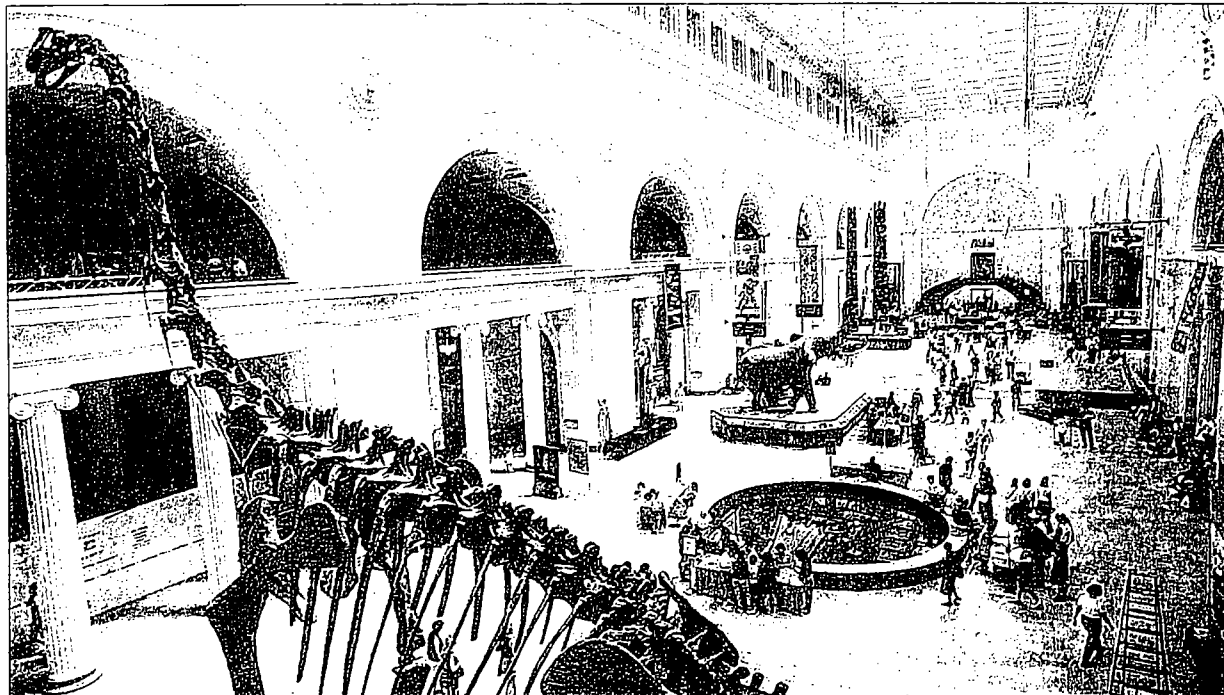


I HAVE always been a little in awe of the approach to the Field Museum in Chicago. Heading south on Lake Shore Drive, which winds between the park-lined shores of Lake Michigan and the towering edge of the city, the motorist is lured straight on toward the broad steps and classical columns of the Beaux-Arts museum. At the last moment, the busy road is forced to bend to this monumental temple of knowledge, and until recently, the solution was symmetry. The southbound lanes passed to the west, and the northbound to the east, cutting a close arc past the area's other two lakefront museums, the John G. Shedd Aquarium and the Max Adler Planetarium and Astronomy Museum.

For many a commuter, the daily brush past these great museums was a reminder not to neglect the city's cultural attractions. But for museum visitors, the traffic on Lake Shore Drive was noisy, unsightly and even a little dangerous. The Field was stranded on an island, linked to the Shedd by a grimy pedestrian tunnel under Lake Shore Drive.

The city decided it didn't have to be that way. In a move that took 11 years and \$110 million, the northbound lanes of the drive were rerouted to run alongside the southbound ones on the west side of the Field Museum and Soldier Field, the stadium just to the south, where the Chicago Bears football team plays. With the completion of that project in 1996, and another year and a half of construction and landscaping, the pleasant result is the Museum Campus, a new 57-acre extension of the lakefront Burnham Park, which encompasses the city's trio of natural history museums.

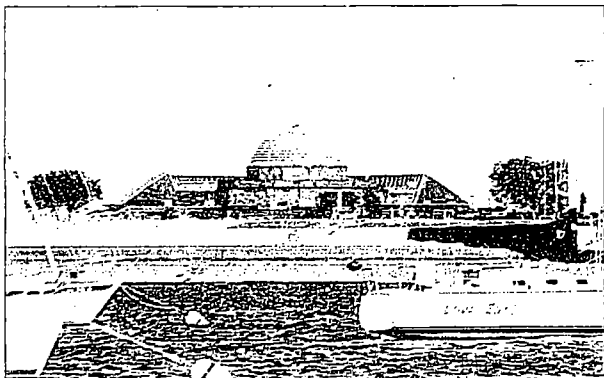
Last month, when the new campus officially opened, I visited it and the museums several times. One weekday, just as the museums were opening, I arrived by car down Lake Shore Drive, followed signs to the Museum Campus, and parked easily in



Photographs by Paul L. Merideth for The New York Times

ABOVE The skeleton of a brachiosaurus in the Field Museum. BELOW The Adler Planetarium and Astronomy Museum and its new promenade along Lake Michigan. TOP The Shedd Aquarium.

BRENDA FOWLER contributes to The New York Times from Chicago.



the lot to the east of the Field Museum.

While there is still some planning to do, especially around the Adler Planetarium, the improvements are visible everywhere. Bike and pedestrian paths along the lake have multiplied, and the land reclaimed from the road between the Shedd and the Field museums has been planted in grass and young saplings. Lots of people I saw were heading into one of the museums, but others were just exploring the new park. Rollerblading on the smooth new pavement, or having a picnic while watching the small planes land and take off at Meigs Field, the tiny airport that juts into the lake just to the south of the museum area.

Every weekend through Labor Day, the city's park district and the museums are sponsoring free outdoor activities, like storytelling and making sundials, under tents erected on the grounds. The Chicago Architecture Foundation is offering free walking tours this month that focus on the architecture and the landscaping of the campus. And on the northeastern corner

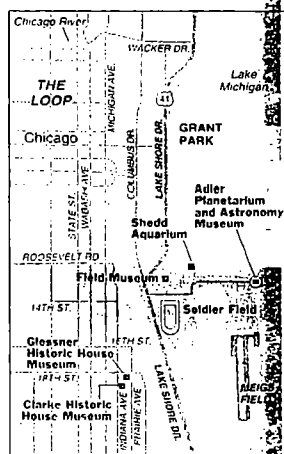
outside the Field Museum, visitors can check their rollerblades at a free valet area or lock their bikes at adjacent racks.

In front of the Field Museum, where eight lanes of Lake Shore Drive once converged, there is now an enormous three-tiered lawn, covered in thick grass so inviting that every child I saw there one warm evening had to try rolling down it from one level to the other. This grassy rise makes the motorists' approach from Lake Shore Drive even grander. And pedestrians now arrive via a monumental gateway that passes under the drive from Grant Park.

The minds behind the Museum Campus seem intent on making the museums places people can easily drop into for a brief visit.

On the south side of the Field is a new living butterfly garden, which opened in May, that shows these creatures in every stage of development. Inside the coconlike tent are nearly three dozen varieties of butterflies and moths, which flap freely

Continued on Page 22



The New York Times

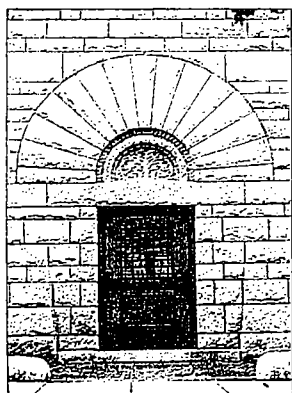
BLUEPRINTS FROM POINTS EAST

On Chicago's first Gold Coast, a clapboard manor and a granite fortress with tales to tell

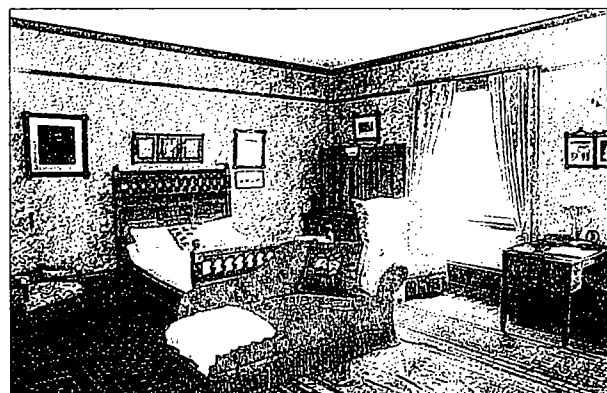
By AVIS BERMAN

SAY "architecture" and "Chicago" in the same sentence, and most people's thoughts jump to Louis Sullivan and Frank Lloyd Wright, to the Prairie School and the birth of the tall building. These aspects of Chicago's cultural environment are undeniable, but the city has such a superabun-

AVIS BERMAN is working on a book about James McNeill Whistler and the literary world, to be published by Clarkson Potter.



Glessner House: Henry Hobson Richardson's Romanesque front and the master bedroom.



Glessner House: Henry Hobson Richardson's Romanesque front and the master bedroom.

dance of building styles that even architects and architectural fashions that are not identified with the Midwest flourished there. In fact, anyone who wants to sample fully the architectural banquet that is Chicago should consider touring the Prairie Avenue Historic District, the city's first Gold Coast.

After decades of decay, Prairie Avenue, now a semi-industrial neighborhood struggling toward renewal, is trying to market itself as a lofts-and-latte, up-and-coming art district. There, on the South Side, visitors will find, within a block of each other, the Clarke and Glessner Houses, two examples of high East Coast style successfully transplanted to the Middle West. Both are now

museums open to the public.

Transplanted is the operative word for the Henry B. Clarke House, which was moved in 1872 from its original site on South Michigan Avenue, then carted back in 1977 to its present location at 1855 South Indiana Avenue, about two blocks away from where it stood in the first place.

The Clarke House, which went up in 1836, is thought to be the oldest building in Chicago. Stylistically an anomaly, it is a clapboard structure in that masonry city, but its strangeness does not end there. With its stately white colonnades, Greek Revival pediment and cupola, the house (probably the work of a Chicago carpenter) seems

more likely to be found in a New England seacoast town than in what was farm country in the middle of a flat plain. (The Clarkes' contemporaries apparently thought so, too; in the 1830's, a favorite Sunday excursion for central city dwellers was a carriage ride out to see the house.)

Henry and Caroline Palmer Clarke were just as foreign to Chicago as their house. They were both from Utica, N.Y., where Greek Revival houses dotted the landscape. In 1835 they migrated to the frontier settlement at the foot of Lake Michigan, where Henry Clarke became a partner in a wholesale hardware firm that sold farming and trapping implements. The couple bought 20 acres of grassland bordered by the lake on the east, what is now State Street on the west, 16th Street on the north and 17th Street on the south. The Clarkes started out in a log cabin, but they were so homesick that they built their gracious two-story, six-bedroom manor to remind them of the East Coast society they had left behind. Their miniature, for all its classical grandeur, could only be reached by an old Indian path (today's Michigan Avenue) that ran by their front door.

The Panic of 1837 ruined Clarke's business, and he and Caroline didn't have the money to decorate their new house. Clarke began supporting his wife and six children as a farmer and trapper, and their unfurnished parlors were hung with deer, snipe, plover, quail and duck. By the mid-1840's Clarke was on his way to earning more money, but in 1849 he died in a cholera epidemic that wiped out 3 percent of the city's population.

Chicago soon spread south toward Clarke's once-remote property. Michigan Avenue became a proper thoroughfare, and in the 1850's Caroline Clarke recouped the family's lost fortune by subdividing her acreage and selling off lots. She finished and furnished the house as she liked.

ABOVE The Henry B. Clarke House dates back to 1836.

BELOW The tea parlor.



Photographs by Paul L. Merideth for The New York Times

The elegant impression begins with the entryway: the front door is tall, and its transom and sidelights are divided by delicate mullions. The wide central hall is covered in pale gray wallpaper printed to resemble cut stone, and it leads to a spacious parlor and dining room characterized by elaborate finishes and ornamentation. The mantelpieces in each room are painted in

Continued on Following Page

Chicago Houses

Continued From Preceding Page

faux-marbre patterns, and the ceiling medallion in the parlor is blue, green, pink, gray and brown, highlighted with touches of gold and encircled with gold leaves.

All the paint, wallpaper, carpets and floors are faithfully restored or recreated versions of what Caroline Clarke chose, but her furnishings have long since disappeared from the house. To create typical upper-middle-class interiors of the time, museum curators substituted American Empire and Victorian furniture dating from 1836 to 1860. The docents supply provocative details about what life would have been like for a family who had known both comfort and near poverty.

Debra Frels, who was my guide, concentrated on manners and customs. The opaque glass windows in the north parlor, which was used as a sickroom, were installed, she said, because it was thought that too much light was bad for the digestion. A pier table in the south parlor was fitted with a mirror below its base "so ladies could check to see that their hems were in place, and that no part of their petticoat or foot showed." Upstairs, where the Clarke daughters once slept, she pointed to the bed that sits on a network of ropes, which the girls had to tighten each night.

Caroline Clarke died in 1860. Her children lived in the house until 1872, when they sold it. Its southern location protected it from the Great Fire of 1871 — but the new owners, wanting a more rural location, moved the house 28 blocks south and one block west, to South Wabash Avenue. This family lived in the house until 1941, when a church bought it. After numerous pleas from the congregation, the city acquired the house in 1977 and purchased the plot of land for it near the original Clarke property.

Just as the Clarke children were preparing to leave the neighborhood, it was becoming the most fashionable place to live in town. Wealthy Chicagoans, seeing that the north and west sides of the city were sepa-

rated from the central business core by the Chicago River, started gravitating toward the South Side for quicker accessibility to the Loop. On Prairie Avenue, around the corner from the Clarke House, a house reportedly costing \$100,000 was built in 1869, and two years later Marshall Field moved into a mansion designed by the New Yorker Richard Morris Hunt, the future architect of The Breakers, Biltmore House and other Vanderbilt manors. Field was followed by the meatpacker P. D. Armour and George M. Pullman of the luxury railroad cars. They built enormous houses (both since demolished), and Prairie Avenue between 16th and 22d Streets soon boasted some of the city's grandest mansions. In the words of Mary Alice Molloy, an architectural historian, it became "the most expensive street in America west of Fifth Avenue."

THE most distinctive house on the street, at 1800 Prairie Avenue, was commissioned by John J. and Frances Macbeth Glessner in 1885. Like Field, John Glessner, vice president of a manufacturing firm that became part of International Harvester, looked outside Chicago for an architect. After interviewing several other candidates, including Stanford White, the Glessners chose the influential, Boston-based Henry Hobson Richardson. He was at the pinnacle of his career, and his reinterpretations of Romanesque architecture (which came to be known as "Richardsonian Romanesque") were imitated by dozens of other late-19th-century architects. Spin-offs of his stone behemoths can still be seen in downtowns from Connecticut to Kansas.

Richardson was already in Chicago planning one of his finest buildings — a wholesale store for Marshall Field whose impact was so powerful in the downtown commercial area that it caused Louis Sullivan to redesign the exterior of his 1889 Auditorium Building at South Michigan Avenue and Congress Street. Richardson met the Glessners in May 1885. (Appointments with Richardson were not easily arranged events; the architect weighed 345 pounds and had two hernias, each heavily trussed, and had to be carried everywhere.)

As Richardson looked over the lot, at a smoky corner not far from the railroad tracks, he asked Glessner, "Have you the courage to build the house without windows on the front street?" Glessner said yes, and the next evening Richardson presented the couple with a sketch of a house with an L-shaped first floor in which most of the principal rooms faced south toward a quiet, sunny interior courtyard. From the street, the house presented an unconventional, fortress-like exterior, enhanced by the fact that Richardson pushed the solid, unadorned walls up to the lot lines rather than setting



Photographs by Paul L. Merideth for The New York Times

The Glessner library, with a large oak table modeled after an even bigger one owned by the architect.

them back and edging them with a grassy lawn.

Pullman was so angered by Richardson's design that he persuaded W. W. Kimball, a piano manufacturer about to put up the next mansion near him, to hire his architect, Solon S. Beman, who had moved from New York to Chicago after the fire of 1871. Beman delivered a noncontroversial limestone chateau at 1801 Prairie Avenue. (The Kimball house is now owned by the United States Soccer Federation.)

The Glessner House is sheathed in rough-cut pink and gray granite and topped by a red-tiled roof. Both the 18th Street and Prairie Avenue sides have dramatically arched entryways that exemplify Richardson's use of the Romanesque. Details are subordinate to overall monumental forms to create, as he said, "a bold, rich, living architecture."

The inside of the house is paneled in quarter-sawn oak, and the predominant colors are gold, green, wine and terra-cotta red. The reception hall radiates informality, from its beamed ceilings and fireplace tucked invitingly into a corner to its vividly patterned William Morris carpet. Both Richardson and the Glessners admired the English Arts and Crafts movement, and they ordered furniture, wallpaper, curtains,

rugs and decorative objects from Morris's firm; especially outstanding is their collection of ceramics and tiles by the potter William De Morgan. About 80 percent of the Glessners' original furnishings have remained in the house, making it a showcase for Morris's work.

The library is a homage to Richardson himself. The Glessners didn't move into their house until December 1887, well after Richardson's death in April 1886. But their relationship with him was affectionate, and the library contains several photographs of the architect. The gargantuan oak table carved with acanthus leaves was modeled after an even bigger one in Richardson's own library in Brookline, Mass., that the Glessners had remarked upon during their visits.

The couple supported the Chicago Symphony, and on several occasions the entire orchestra performed in the parlor and adjoining music room at the house. So did visiting artists like Paderewski and Caruso. To support an establishment like this, the family kept at least six servants, who were confined to the west wing of the house, consisting of the kitchen, butler's pantry, servants' dining room, cold room and unheated upstairs bedrooms.

By World War I, Prairie Avenue was in decline, but the Glessners stayed there until John Glessner's death in 1936. By then, the three other Richardson buildings in Chicago had been torn down, and Glessner wanted to preserve the lone structure left in the city. He willed the house to the Chicago chapter of the American Institute of Architects, but they were unable to maintain it. The Glessner heirs then gave it to the Illinois Institute of Technology. Mies van der Rohe, who was on the faculty, taught in the house before he designed the campus for the school in 1940's and 50's. After the school moved away, the Chicago Architecture Foundation was established in 1966 expressly to save the Glessner House. Thanks to its efforts, the Glessner House is the only example of Richardson's residential work that is preserved with extensive original furnishings and open to the public.

As Louis Sullivan wrote about Richardson in Chicago, "Buildings such as this, and there are not many of them, stand as landmarks, as promontories, to the navigator. They show when and where architecture has taken on its outburst of form as a grand passion — amid a host of stage-struck-wobbling mockeries."

If you go

Guided tours for the Clarke and Glessner Houses begin at the Tour Center (the Glessners' former stables) on the 18th Street side of 1800 South Prairie Avenue. They are open Wednesday through Sunday. Tours of Clarke House, 1855 South Indiana Avenue, begin at noon, 1, and 2 P.M.; tours of Glessner House at 1, 2 and 3 P.M. Admission is \$8 for both houses and \$5 for one house; students and seniors pay \$6 or \$4; (312) 326-1480.

***Hillary Rodham Clinton
Women's Park and Gardens
of Chicago***

Preliminary Design

City of Chicago

Richard M. Daley, Mayor

Chicago Department of Cultural Affairs

Lois Weisberg, Commissioner

**Presentation
On The Plan For**

**The Hillary Rodham Clinton
Womens' Park and Gardens
of Chicago**

July 24, 1998

Presented on behalf of:

**City of Chicago
Mayor Richard M. Daley**

**Chicago Department of Cultural Affairs
Lois Weisberg, Commissioner**

by:

**Voda "Betsy" Ebeling, Project Coordinator, City of Chicago, Office of Tourism
Mary Beth Herr, Design Consultant, City of Chicago, Department of Cultural Affairs
Drew Becher, Assistant to the Mayor, City of Chicago, Office of the Mayor
Matt Nielson, Deputy Commissioner, City of Chicago, Department of Cultural Affairs**

Hillary Rodham Clinton Women's Park and Gardens of Chicago

General Theme/Vision

A unique park to commemorate the achievements of women, reflect, and enjoy:

- Gardens - e.g., heirloom, herb, flower, urban, shade, container, dye
- Women's History - commemorated through public lectures, programs, sculptures and markers
- Rest and Relaxation - urban haven for colorful blooming setting in historic area

Entrances

- Flowering vine covered iron pergola structures incorporating park name
- Entrances at Prairie Avenue, 18th Street, Indiana Avenue and south boundary
- Entrances for Greenhouse building and at 18th Street will be ADA accessible

Demonstration Gardens

- Use for educational purposes in partnership with the Chicago Botanic Gardens
- Themed plots such as heirloom vegetable garden, scented garden, heirloom herb garden, prairie garden, dye garden, rose garden with sculptural centerpiece, etc.
- Volunteers will be organized for planting, maintenance, workshops, etc.
- Excellent learning opportunity for school groups through use of plant identification signs throughout

Fountain and Sculpture Walk

- Opportunity to make strong axis from Clarke House to Prairie Avenue through the use of tree-lined walk incorporating areas for display of sculpture, as well as seating
- Active water feature with possible sculptural centerpiece of "mother and child" theme (Gary Price in Utah has been suggested as a potential sculptor)
- Scale of sculpture will dictate size of fountain base design and location in relationship to Clarke House
- The asymmetrical walkways leading to fountain are intended to give "breathing room" in front of the Clarke House for sculpture walk as well as unify the park design from its current "dividing line" (i.e., brick alley)

Women's Memorial Path

- Create through the use of unique materials an artistic representation of a woman's journey through life; curvilinear path strays from conventional path; in and out of traditional boundaries over a lifetime
- Incorporate names of the women to be included in the Chicago Women's Encyclopedia, approximately 400 names

Greenhouse Education Center

- The center will provide an orientation area for the Park, as well as an education center in connection with the programs of the Chicago Botanic Gardens. Also, ADA accessible restrooms and small catering kitchen will be located in this building
- Dedicated area for year-round conservatory, with workshops, small information center and retail outlet for plants, harvested seeds, books, historic information, etc.
- The center is to be constructed of glass, iron, with a stone base - complementary to the entrance pergolas and in keeping with the historic character of the Prairie Avenue District

Open Lawn Area and Summer House

- Open lawn seating for concerts and public programs
- Airy gazebo structure relating to other architectural elements in the park
- Possibly install lawn chairs for flexible seating
- For events, lawn area could accommodate tents, stages, etc. for revenue generation

Storytelling Garden

- Dedicated area consisting of low rocks for storytelling purposes to schoolchildren
- Alternate location for sculpture centerpiece with "mother and child" theme

Lighting, Sound, Seating, Street Furniture, Signage, Fencing

- Select appropriate lighting per city's Master Lighting Plan, preferably low ornamental lighting along paths to be both aesthetically pleasing and provide for sense of security within the park during nighttime hours
- Incorporate a sound system into the park for background and event purposes, possibly playing opera music in the garden areas
- Benches and trash containers in keeping with existing city programming
- Incorporate park name into ornamental trellis structures at entrances
- Create signage program labeling all plants, trees and other necessary signs to complement historic character of area and with City's cultural signage plan
- Any new fencing will be in keeping with that of the wrought iron fencing already surrounding the Park along Prairie and Indiana Avenues

Accessibility

- All entrances, paths and facilities to be ADA compliant, where possible. The design of some of the historic landmark structures, i.e., Clarke House and Prairie Avenue Street Fence/Wall, may restrict accessibility. We will work with the Mayor's Office of Persons with Disabilities to exceed requirements as much as possible
- An enabling garden which is both ADA accessible and child-friendly

Management/Maintenance

- Programming for the Park to be a joint venture between the City of Chicago - Department of Cultural Affairs (current manager) and the Chicago Botanic Garden
- Maintenance to remain under the jurisdiction of the City of Chicago - Department of General Services, in coordination with the Department of Cultural Affairs

Financing

- The financing for this project for the infrastructure and greenhouse improvements will be funded by the City of Chicago, in coordination with that for the gardens by Chicago Botanic Gardens
- We have received interest in contributions thus far from the Chicago Federation of Labor, as well as informational interest from other civic/community organizations

Cost

- See attached preliminary cost estimate breakdown on Page 5

Schedule

- See attached tentative project implementation schedule on Page 5

Current/Future Uses

- The Park is proposed as one of the sites considered for the Millennium Flower Festival in 2001. This event is a joint venture between the City of Chicago and the Chicago Botanic Gardens
- Some of the events/organizations which utilize the Park currently are:
 - Open Hand Chicago Annual Croquet Tournament
 - Chicagoland Bicycle Federation for a Rest Area/Water Stop, also serves as rest area for "Boulevard Lakefront Tour"
 - HSI Productions, Inc. for television commercial casting
 - Detour 2 Discovery Day School for children's picnic
 - Woman Made Galleries annual picnic
 - Poetry in the Park program as part of "Downtown Thursday Night" promotion
 - Coalition for Labor Union Women for annual picnic
 - Glessner House Docent annual picnic

Preliminary Cost Estimates

Design (underway)

Greenhouse, Park Features, Gardens for
Preliminary Park Design For "Bid Set "Plans" = \$200,000

Greenhouse Education Center

Dimensions: 25' x 92' = 2300 s.f. @ \$200/s.f. = \$460,000

Fountain

Assuming a 10' to 20' diameter pool,
including utilities, stonework, installation = \$350,000

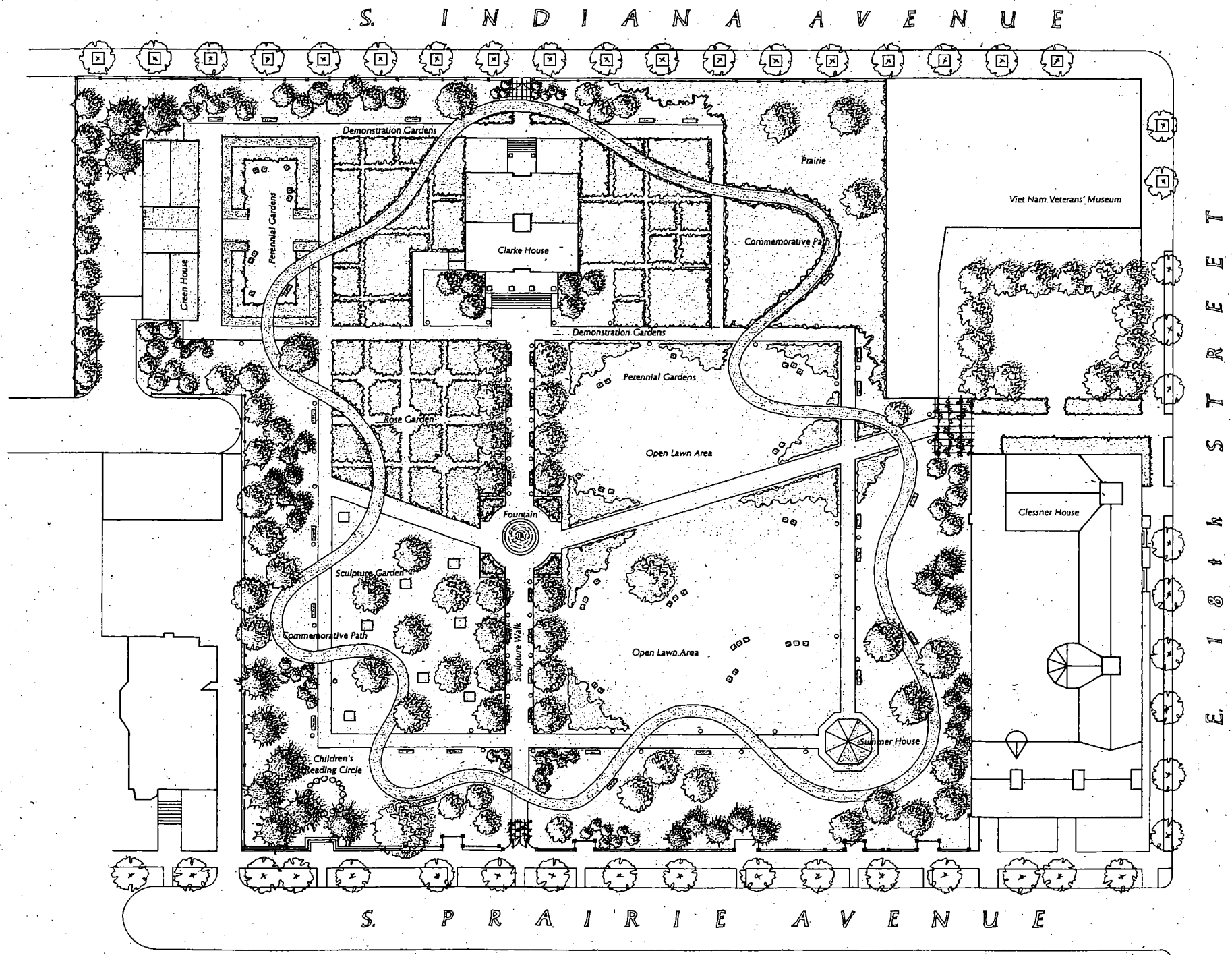
Site Improvements/Construction

Utilities, site prep, landscaping, fencing, lighting, sound
system, walkways, entrances, features, etc. for Park = \$1,000,000
=====

Total Estimated Cost **\$2,010,000**

Tentative Project Implementation Timeline

Preliminary Site Design Review	July 1 - 31 1998
Site Design	August 1 - November 1, 1998
Construction Bidding	September 1 - November 1, 1998
Preliminary Site Preparation and Landscaping	November 1 - December 1, 1998
Site Preparation, Utility Relocation	December 1, 1998 - March 1, 1999
Greenhouse Construction	March 1 - June 30, 1999
Final Site Preparation, Planting, Site Construction	March 1 - June 30, 1999
Opening and Dedication (tentative target date)	June 30, 1999

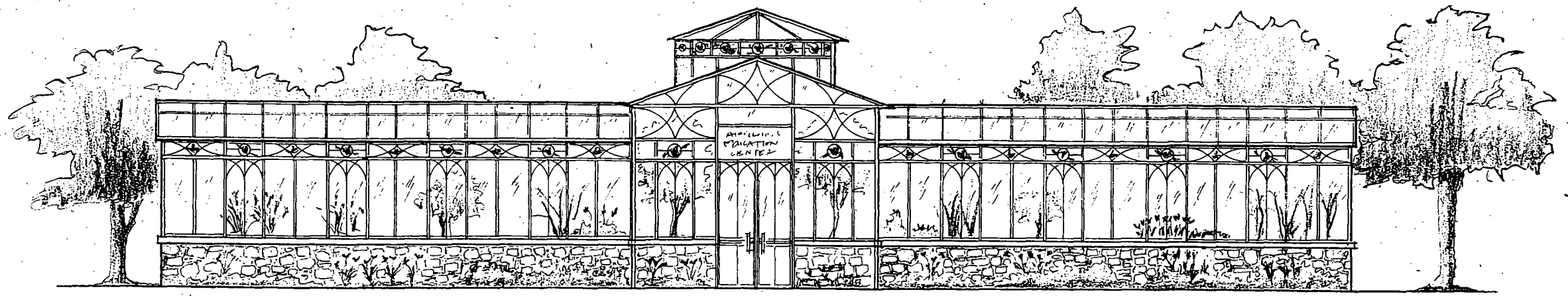


**Hillary Rodham Clinton
Women's Park and Gardens
of Chicago**
Preliminary Design

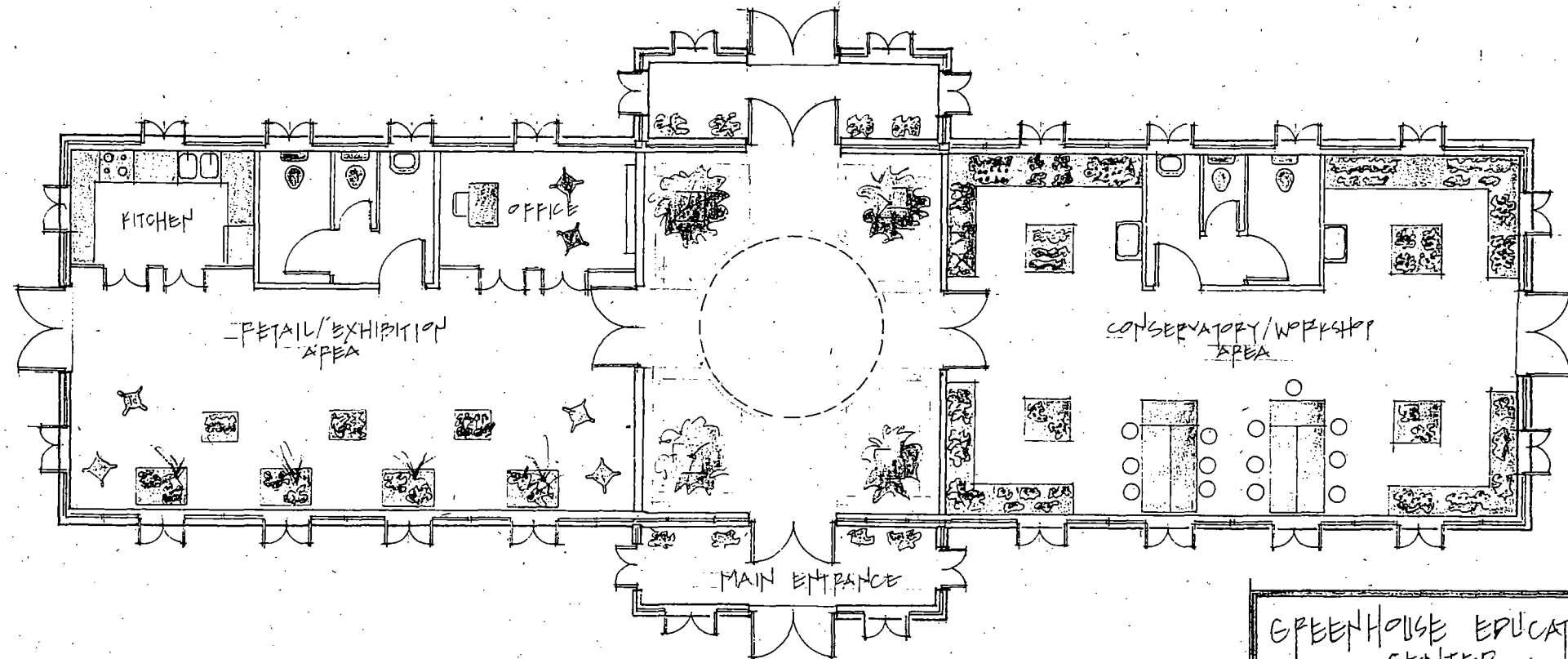
City of Chicago
Richard M. Daley, Mayor
Chicago Department of Cultural Affairs
Lois Weisberg, Commissioner

McKay Landscape Architects
1417 North Dayton Street
Chicago, Illinois 60622

Scale: 1" = 20' 0"

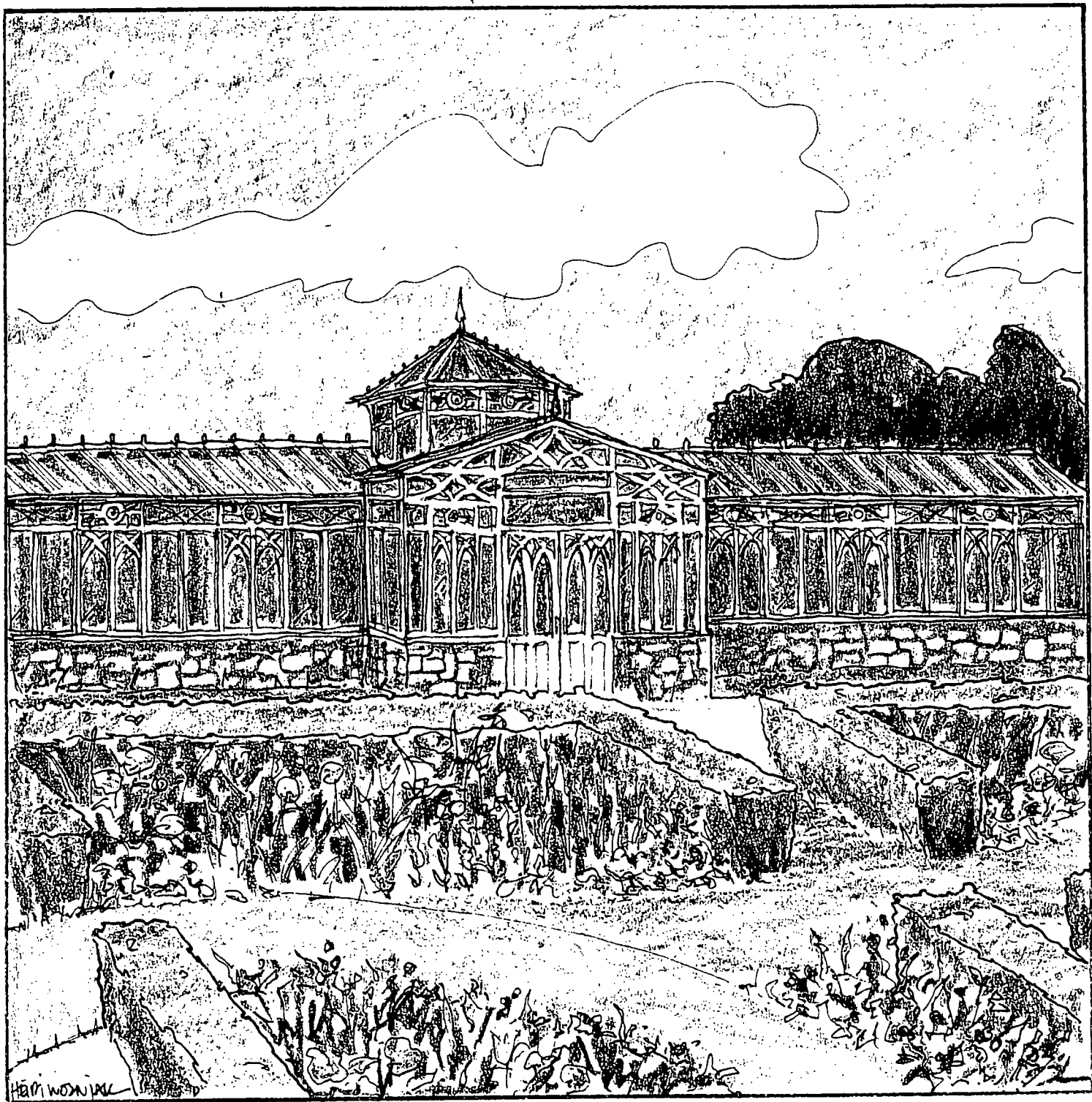


NORTH ELEVATION
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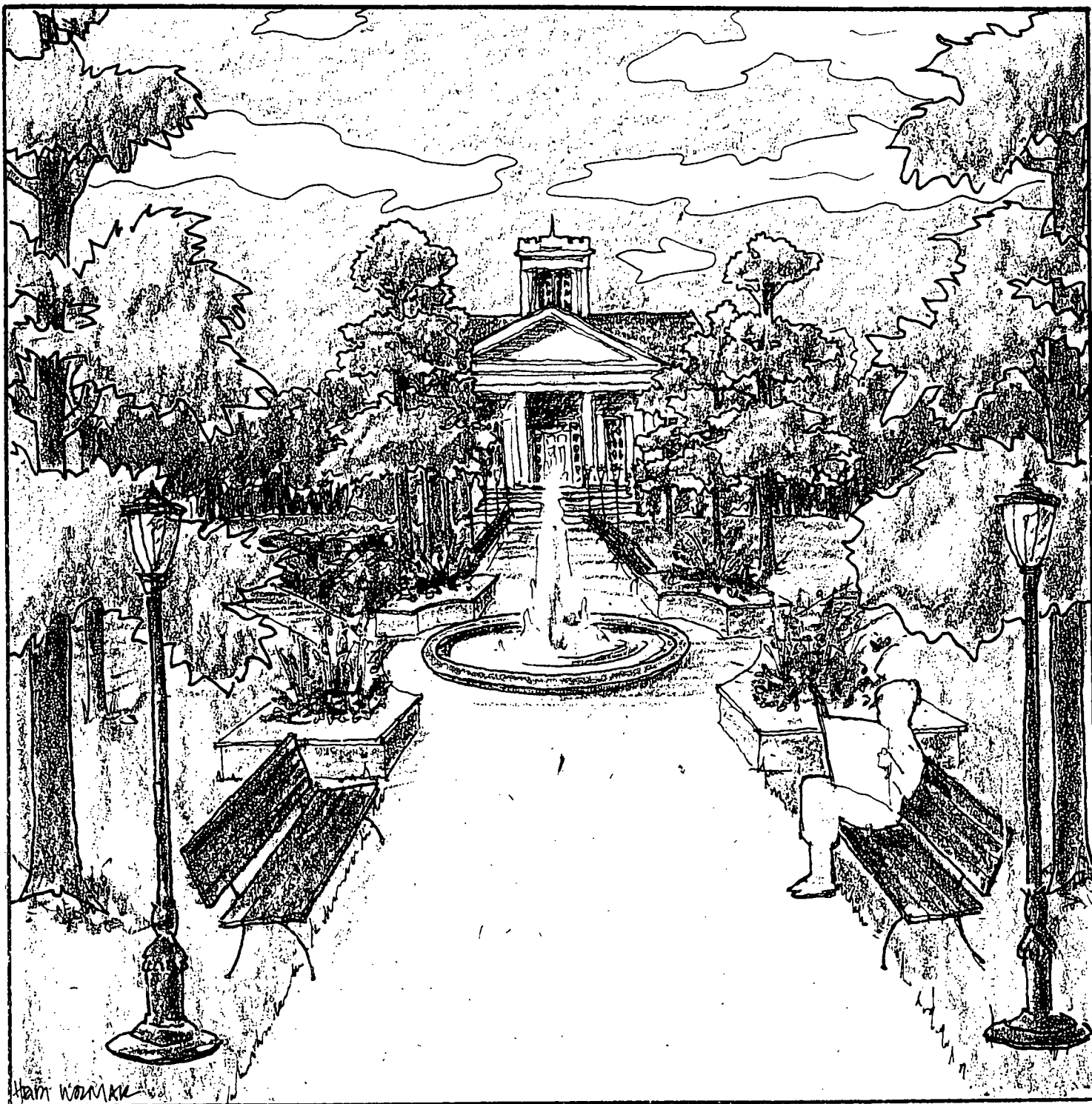


PLAN
 $\frac{1}{8}'' = 1'-0''$

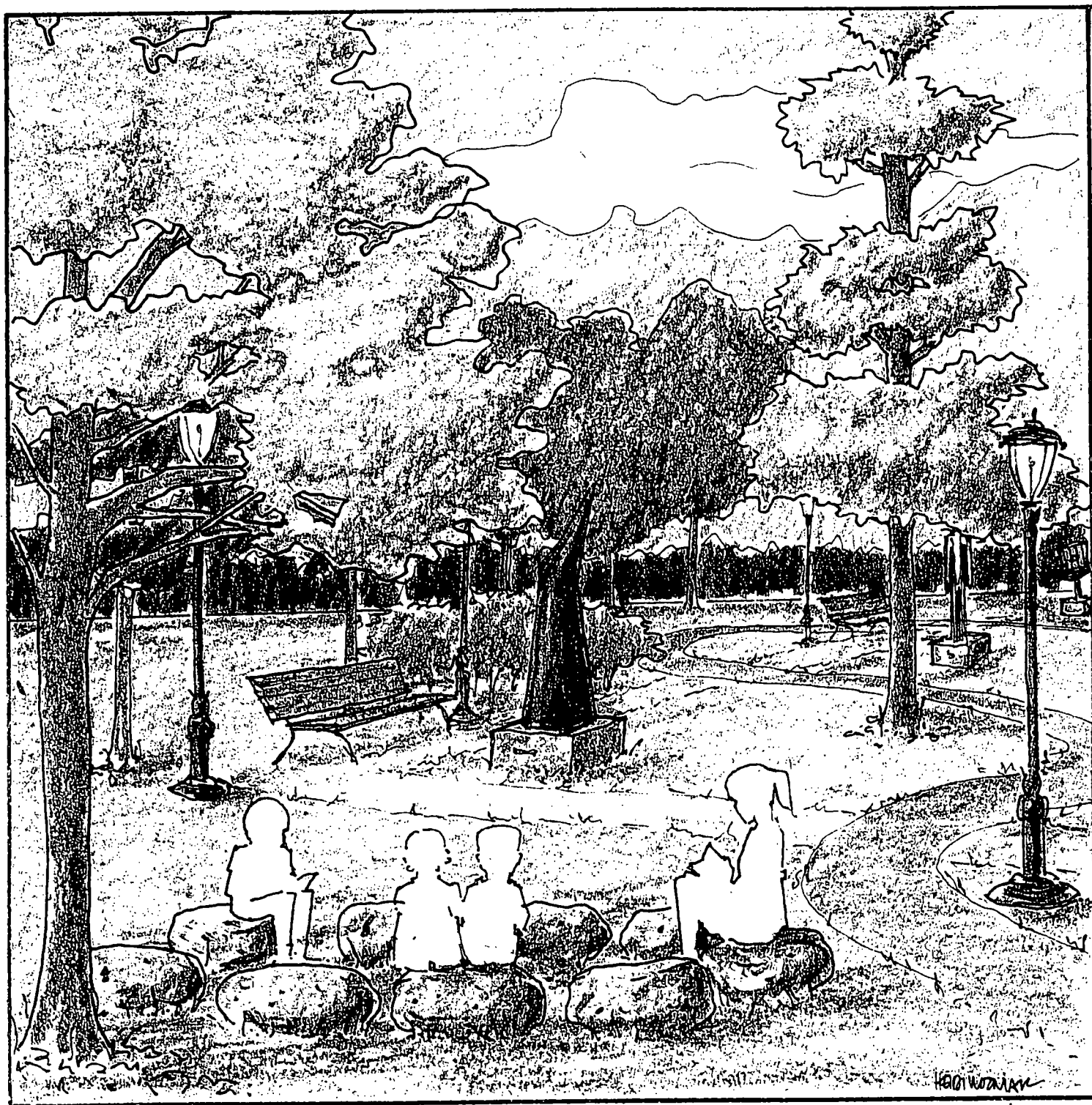
GREENHOUSE EDUCATION
 CENTER



Greenhouse Education Center - looking southwest



Fountain & Clarke House - looking west



Children's Reading Circle & Sculpture Garden - looking northwest

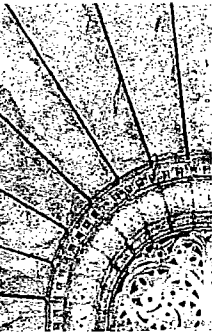


Children's Reading Circle & Sculpture Garden - looking northwest

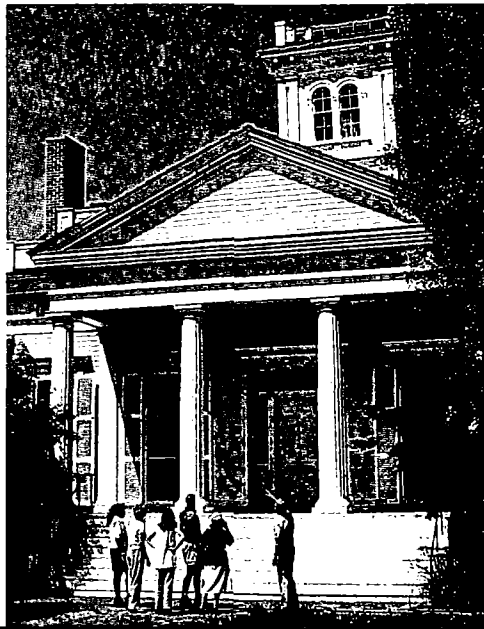
.....THE URBAN FRONTIER.....

When Caroline and Henry Clarke moved to the brash frontier town of Chicago in 1835, what is now the Prairie Avenue Historic District was still a lonely strip of sandy prairie bordering Lake Michigan.

Today, the Clarkes' restored Greek Revival home tells a compelling tale of family life on the urban frontier. As the city's oldest surviving building, the Clarke House is where Chicago begins.



The Prairie Avenue Historic District preserves a rich variety of nineteenth century residential architecture in an ever-changing urban neighborhood.



.....A LIVING NEIGHBORHOOD

In a single generation, Prairie Avenue was transformed into the neighborhood that Chicago's most prosperous entrepreneurs called home. The Pullmans, Armours, Fields, and Kimballs all lived on Prairie Avenue. The Prairie Avenue Historic District now preserves their legacy in this diverse urban neighborhood.

Real people lived and worked on Prairie Avenue – high society and working class – men, women, and children – people who shaped Chicago and America.

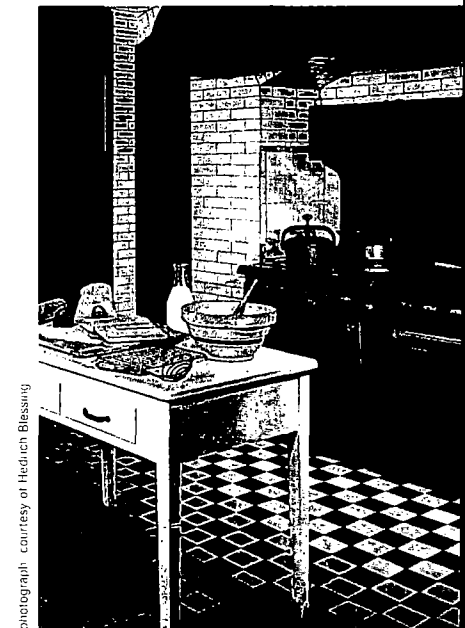


photograph courtesy of Judith Bromley

.....REDEFINING THE URBAN HOME

The 1887 home of John J. and Frances M. Glessner provides a rare opportunity to explore the interior of a residence designed by Henry Hobson Richardson, whose work revolutionized American architecture. Through the decorative furnishings and open floor plan, the architect and client together redefined Victorian living. Modern American residential architecture begins with Glessner House.

Chicago's unique contributions to American architecture and design have been part of our daily lives for over 100 years.



photograph courtesy of Hedrich Blessing

.....INTIMATE CUSTOM TOURS

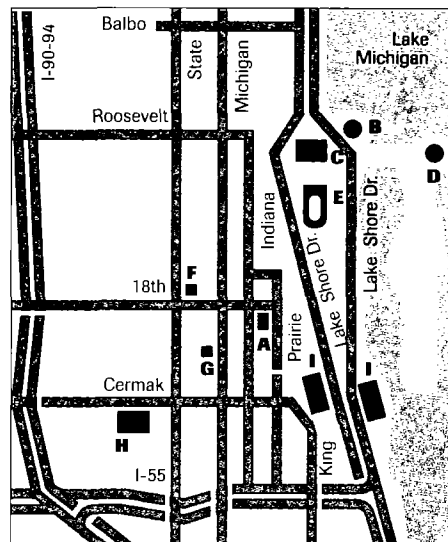
Whether you want to tour the Glessner House and Clarke House museums, walk the Prairie Avenue Historic District, or rent space for a special function, the **Prairie Avenue House Museums** will work with you to meet your needs.



**Prairie Avenue
House Museums**

.....5 MINUTES FROM DOWNTOWN CHICAGO

1800 S. Prairie Ave., Chicago, IL 60616-1333
Two blocks east of Michigan Ave. on 18th St.
CTA buses 1, 3, & 4 on Michigan to 18th St.



- A. **Prairie Avenue House Museums**
- B. Shedd Aquarium
- C. Field Museum
- D. Adler Planetarium
- E. Soldier Field
- F. American Police Center & Museum
- G. 2nd Presbyterian Church
- H. Chinatown
- I. McCormick Place

HOURS.....

Docent-guided tours Wednesday - Sunday
Tours of Clarke House at noon, 1, and 2 pm
Tours of Glessner House at 1, 2, and 3 pm
Admission : \$8 for both houses (\$6 Students/Seniors)
\$5 for one house (\$4 Students/Seniors)
Custom/group tours and rates by reservation

Tour Center: 312-326-1480

fax: 312-326-1397

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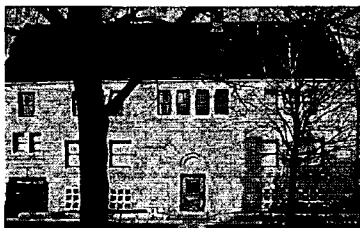
To arrange for custom tours,
call the Tour Center.

tel: 312-326-1480
fax: 312-326-1397

...again

**Prairie
Avenue**

photograph courtesy of Hedrich Bessing



**When first built,
the house was subject of much
remark by passers-by...**

John Jacob Glessner
The Story of a House. 1923

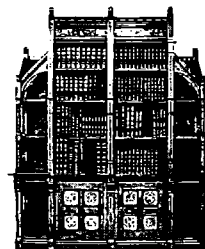
In 1885, John and Frances Glessner hired Boston architect Henry Hobson Richardson. Over the next year, he adapted the couple's specifications for gracious living into the stately home that helped redefine American domestic architecture. A radical departure from traditional residential design, Glessner House created a

furor among the denizens of its exclusive Prairie Avenue neighborhood, causing George Pullman to proclaim, "I do not know what I have ever done to have that thing staring me in the face every time I go out of my door."

Nestled inside the fortress-like, rusticated granite exterior is an oak-paneled English Arts and Crafts interior and a charming central courtyard. Visitors are embraced by the home's warmth and enchanted by the eminently livable spaces it offers.

Throughout their years together, John and Frances Glessner studied the principles of the Aesthetic and English Arts and Crafts movements and put these principles into practice when making their decorating choices. The result of their dedication is an outstanding level of sophistication in the collections.

Glessner House Museum boasts a veritable garden of earthly delights for the appreciation and study of decorative arts. From the Isaac Scott cabinetry and the Morris & Co. textiles, to the eclectic array of ceramics, the museum offers visitors a singular experience in which nearly all of the furnishings and appointments are original to the family. Visitors to this historic home thrill at the hundreds of glorious art objects that grace the period rooms.



There are collections of Gallé and Venetian and other rare glass, of porcelains and pottery and bronzes, of De Morgan and Minton and other rare tiles...

John Jacob Glessner
The Story of a House. 1923



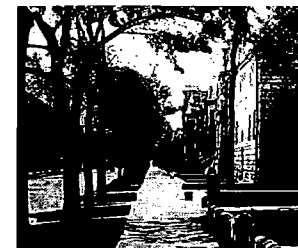
**Your forbears...have made their altar
around the family hearthstone,
and have tried to keep to its legends
when compelled to leave it...**

John Jacob Glessner
The Story of a House. 1923



The stories that live within the walls of Glessner House tell the tale of Chicago in an era that, more than any other, shaped urban America—the family life and fashion trends, masters and servants, high culture and crass consumerism, intellectual achievements and industrial brawn. The spirit of the Gilded Age lives in Glessner House and visitors not only learn its cultural history, they experience the ambiance of this bygone world.

John, a captain of industry, returned each evening to a domestic retreat made gracious through the efforts of his wife and the staff of eight servants she took great pains to manage. John and Frances, whose enduring love match spanned more than fifty years, also shared a consuming interest in the life of the mind, supporting numerous cultural institutions and helping to found the Chicago Symphony Orchestra.



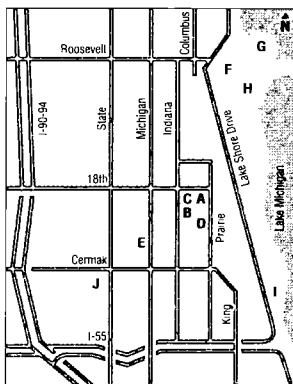
In time...
old Prairie Avenue will
come into its own again...

Addie H. Gregory, c 1930

Glessner House National Historic Landmark stands at 18th Street and Prairie Avenue in the heart of the Prairie Avenue Historic District—just two miles south of Chicago's Loop. The district today is experiencing a boom, with a new generation of residents infusing the Near South Side with new vitality. The neighborhood that at the end of the nineteenth century was called "the sunny street of the sifted few" is once again home to up-and-coming young urban families.

The Tours

- Public guided tours of Glessner House Museum Wednesday - Sunday at 1, 2, and 3 p.m.
- Guided walking tours of the Prairie Avenue Historic District are offered Saturdays, May-September.
- Custom tours for groups of twenty or more are available by advanced reservation.
- Glessner House Museum welcomes inquiries regarding rentals for corporate and private functions.



- A. Glessner House Museum
- B. Clarke House
- C. National Vietnam Veterans Art Museum & Café V
- D. Woman Made Gallery
- E. Second Presbyterian Church
- F. Field Museum
- G. Shedd Aquarium
- H. Soldier Field
- I. McCormick Place
- J. Chinatown



GLESSNER HOUSE MUSEUM
1800 SOUTH PRAIRIE AVENUE
CHICAGO, ILLINOIS 60616
312-326-1480 ■ FAX 312-326-1397

Glessner House Museum, a not-for-profit organization, welcomes contributions, which are tax deductible as permitted by IRS regulations.

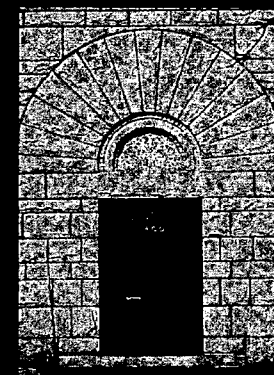
GLESSNER HOUSE MUSEUM
1800 SOUTH PRAIRIE AVENUE
CHICAGO, ILLINOIS 60616



Glessner
House
Museum

*A National
Historic Landmark*

tours



The National Vietnam Veterans Art Museum

The National Vietnam Veterans Art Museum is dedicated to collecting, cataloging, preserving, and displaying works of art created by Americans who served in the armed forces in the Vietnam War. Located in Chicago, Illinois this national center also has a primary role in public education and research on the war.

The Museum

The art collection received a permanent home in November 1995 and semifinal funding to begin renovations on the building through the generous support and commitment of Mayor Daley, the City of Chicago, and the McCormick Foundation. Located at 1801 South Indiana Avenue, the Museum is adjacent to the famous Glessner House located in the Historic Prairie Avenue District. The facility includes three floors of exhibit space, an administrative area, a library, classrooms, a multimedia theater, a helicopter gallery, museum store, cafe and a beautiful courtyard.

The Collection

The art collection is the only one of its kind in the nation. Over 500 pieces of art represent nearly every medium from painting, sculpture, and photography to poetry, letters, and diaries. Works of more than 95 artists from around the world, all of whom served in Vietnam, will be on display when the Museum opens its doors in August, 1996. A fine arts book on the collection will be published by Abrams Publishing, New York. A web page is also being created for the Museum. In addition to the collection of artworks, the Museum will also feature interactive dioramas with its impressive collection of artifacts which include uniforms, medals, weaponry, and a Huey helicopter.



Karl Michel - *Loomings*



John Plunkett - *Enemies Meeting in the Rain*



Cleveland Wright - *We Regret to Inform You*

The National Vietnam Veterans Art Museum

opened its doors on August 25, 1996 in a spirit of healing, compassion, understanding and national pride. Private sector support is urgently needed to complete renovations on the building, curate the art collection and complete educational materials. This is an important opportunity to help preserve and understand the images and emotions of a vital time in American history.

Your support is very much appreciated and will be acknowledged in many important ways, from being listed as a founding member of the Museum on the donor wall to a variety of media and publications. Special naming opportunities have been established for those who wish to make a leadership commitment to the Museum.

Naming Opportunities

Museum	\$5,000,000.00
Main Lobby	1,000,000.00
Courtyard	75,000.00
Helicopter Gallery	500,000.00
Library	500,000.00
Theater	350,000.00
Art Galleries	250,000.00
Classrooms	100,000.00
Cafe and Gift Shop	50,000.00
Exhibits	25,000.00
Individual Art Sponsors	10,000.00
Donor Wall	1,000.00

Other Items Needed

Computer Systems • Office Equipment • Art Conservation • Crates for Traveling Exhibit • Office/Classroom Furniture • Courtyard Furniture • Printed Materials • etc.

For further information, contact:

SONDRA VARCO
National Vietnam Veterans Art Museum
1801 S. Indiana
Chicago, IL 60616
(312) 326-0270

I would like to contribute
to the Vietnam Veterans Art Museum.
Enclosed please find my donation.
I understand this is a tax-exempt
organization and my contribution
is tax deductible as allowed
under the law.

NAME

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NATIONAL
VIETNAM
VETERANS

National Vietnam Veterans Art Museum

The NVVAM is located at 1801 S. Indiana, and 18th Street, one block east of Michigan Avenue, in the heart of the Prairie Avenue Historic District. It is easily accessible by public transportation and close to I-55 and I-90.

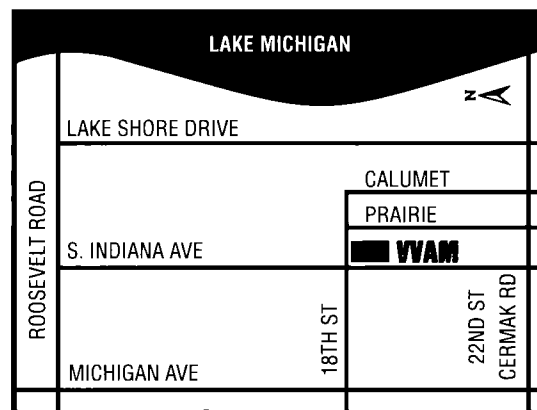
The NVVAM is a non-profit, tax-exempt organization. The exhibits programming and operations are member supported and privately funded through contributions from individuals, corporations, and foundations. Additional funding has been provided through various city, state and federal grants.

The National Vietnam Veterans Art Museum

1801 S. Indiana Avenue
Chicago, Illinois 60616
Phone: 312-326-0270
Fax: 312-326-9769

Hours:

Tuesday, Thursday, Friday, Saturday, Sunday:
11:00 a.m. - 6:00 p.m.
Wednesday:
11:00 a.m. - 9:00 p.m.
Closed Major Holidays.



Public Transportation:

From **Michigan Avenue**, take a **#3 Bus**, or a **#4 Bus - South**, to **18th Street**. Proceed one (1) block *East* to Museum.



This collection is an account of a critically important and still misunderstood period in our history, a period that had an undeniable effect on all of us. Obviously, no group feels this effect more keenly than the men who went, who served, and who returned.

This collection embodies the work of some 90 of these unique men, and represents the spirit and perspective of so many more. Through their art we are treated to a rare and powerful account of that historic period. It is, perhaps, the most accurate account of all.

Now that the national consciousness is focusing greater attention on the people and events that Vietnam affected, the importance of this collection is all too apparent.

CHICAGO BEYOND THE LOOP



A sweeping greensward, just completed, now connects the city's three lakeside museums.

BY BRENDA FOWLER 11



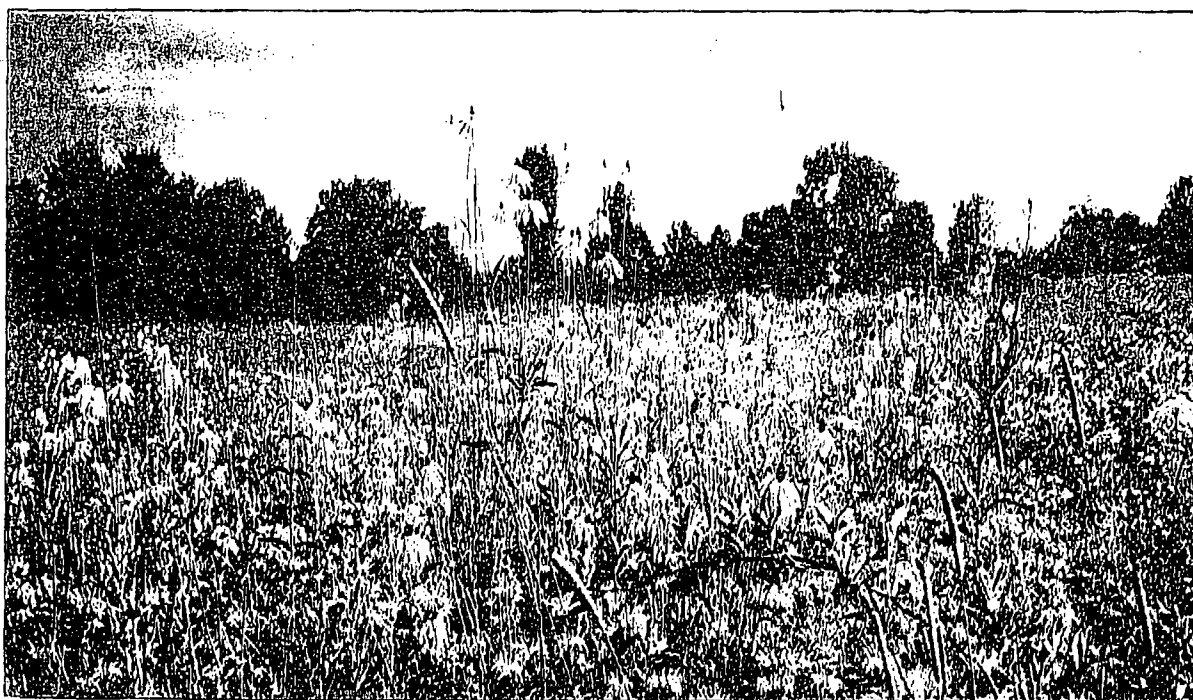
TOP Walkways wind through the 57-acre Museum Campus where Lake Shore Drive once was.
INSET At Field Museum's Butterfly Garden.

Four estates within an easy drive of downtown, with extensive gardens, offer a peaceful respite.

BY SUSAN CRAWFORD 10

Two historic houses on Prairie Avenue, once the most fashionable address in town.

BY AVIS BERMAN 11



Photographs by Paul L. Merideth for The New York Times

LEFT The prairie at Fernwood, a botanical garden and nature preserve less than two hours from Chicago. RIGHT Fireplace in the Music Room at the Gleason House, designed by Henry Hobson Richardson in 1886.

THE GREEN BETWEEN

Chicago has rerouted a highway and linked three museums with user-friendly parkland

By BRENDA FOWLER

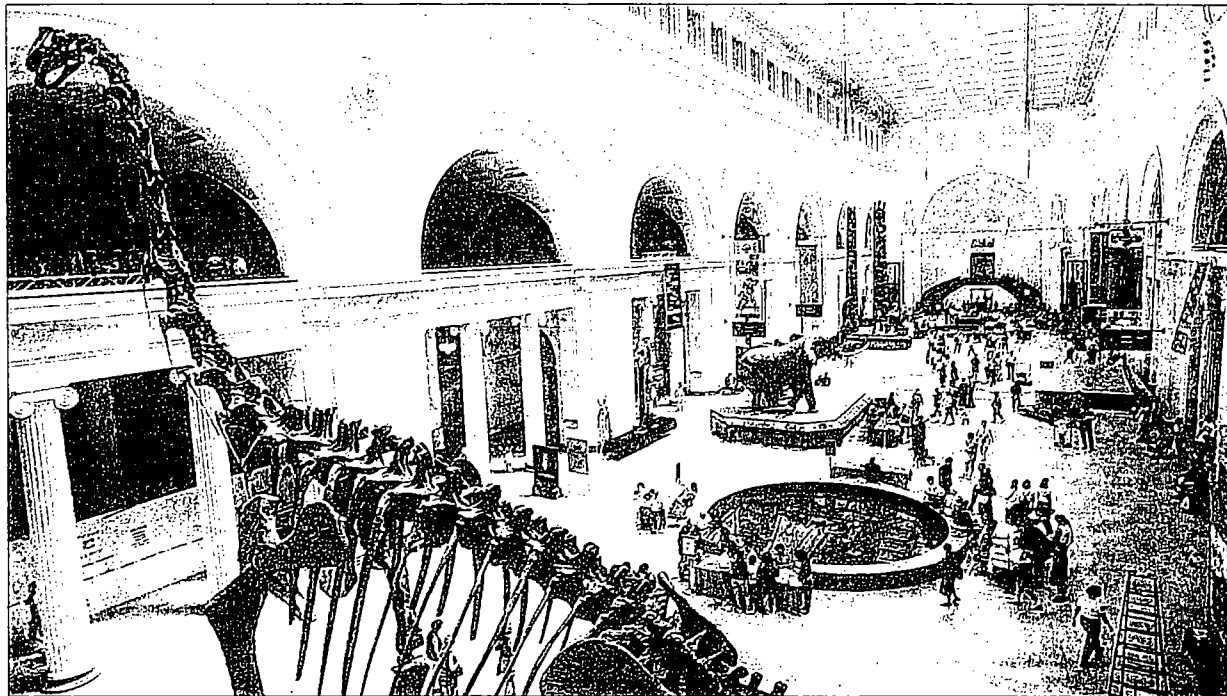
I HAVE always been a little in awe of the approach to the Field Museum in Chicago. Heading south on Lake Shore Drive, which unwinds between the park-lined shores of Lake Michigan and the towering edge of the city, the motorist is lured straight on toward the broad steps and classical columns of the Beaux-Arts museum. At the last moment, the busy road is forced to bend to this monumental temple of knowledge, and until recently, the solution was symmetry. The southbound lanes passed to the west, and the northbound to the east, cutting a close arc past the area's other two lakefront museums, the John G. Shedd Aquarium and the Max Adler Planetarium and Astronomy Museum.

For many a commuter, the daily brush past these great museums was a reminder not to neglect the city's cultural attractions. But for museum visitors, the traffic on Lake Shore Drive was noisy, unsightly and even a little dangerous. The Field was stranded on an island, linked to the Shedd by a grimy pedestrian tunnel under Lake Shore Drive.

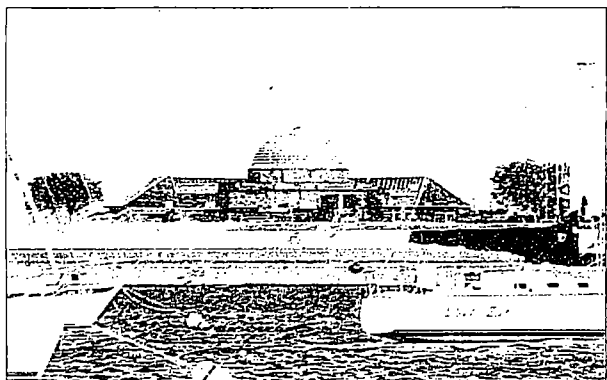
The city decided it didn't have to be that way. In a move that took 11 years and \$110 million, the northbound lanes of the drive were rerouted to run alongside the southbound ones on the west side of the Field Museum and Soldier Field, the stadium just to the south, where the Chicago Bears football team plays. With the completion of that project in 1996, and another year and a half of construction and landscaping, the pleasant result is the Museum Campus, a new 57-acre extension of the lakefront Burnham Park, which encompasses the city's trio of natural history museums.

Last month, when the new campus officially opened, I visited it and the museums several times. One weekday, just as the museums were opening, I arrived by car down Lake Shore Drive, followed signs to the Museum Campus, and parked easily in

BRENDA FOWLER contributes to The New York Times from Chicago.



ABOVE The skeleton of a brachiosaurus in the Field Museum. BELOW The Adler Planetarium and Astronomy Museum and its new promenade along Lake Michigan. TOP The Shedd Aquarium.



the lot to the east of the Field Museum.

While there is still some planting to do, especially around the Adler Planetarium, the improvements are visible everywhere. Bike and pedestrian paths along the lake have multiplied, and the land reclaimed from the road between the Shedd and the Field museums has been planted in grass and young saplings. Lots of people I saw were heading into one of the museums, but others were just exploring the new park. Rollerblading on the smooth new pavement, or having a picnic while watching the small planes land and take off at Meigs Field, the tiny airport that sits into the lake just to the south of the museum area.

Every weekend through Labor Day, the city's park district and the museums are sponsoring free outdoor activities, like storytelling and making sundials, under tents erected on the grounds. The Chicago Architecture Foundation is offering free walking tours this month that focus on the architecture and the landscaping of the campus. And on the northeastern corner

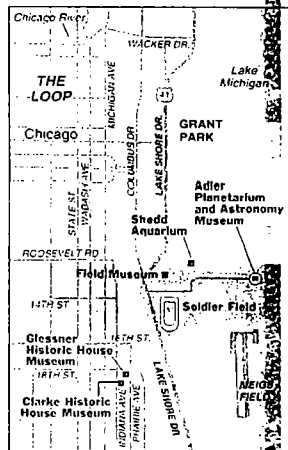
outside the Field Museum, visitors can check their Rollerblades at a free valet area or lock their bikes at adjacent racks.

In front of the Field Museum, where eight lanes of Lake Shore Drive once converged, there is now an enormous three-tiered lawn, covered in thick grass so inviting that every child I saw there one warm evening had to try rolling down it from one level to the other. This grassy rise makes the motorists' approach from Lake Shore Drive even grander. And pedestrians now arrive via a monumental gateway that passes under the drive from Grant Park.

The minds behind the Museum Campus seem intent on making the museums places people can easily drop into for a brief visit.

On the south side of the Field is a new living butterfly garden, which opened in May, that shows these creatures in every stage of development. Inside the cocoonlike tent are nearly three dozen varieties of butterflies and moths, which flap freely

Continued on Page 22



BLUEPRINTS FROM POINTS EAST

On Chicago's first Gold Coast, a clapboard manor and a granite fortress with tales to tell

By AVIS BERMAN

SAY "architecture" and "Chicago" in the same sentence, and most people's thoughts jump to Louis Sullivan and Frank Lloyd Wright, to the Prairie School and the birth of the tall building. These aspects of Chicago's cultural environment are undeniable, but the city has such a superabun-

AVIS BERMAN is working on a book about James McNeill Whistler and the literary world, to be published by Clarkson Potter.

dance of building styles that even architects and architectural fashions that are not identified with the Midwest flourished there. In fact, anyone who wants to sample fully the architectural banquet that is Chicago should consider touring the Prairie Avenue Historic District, the city's first Gold Coast.

After decades of decay, Prairie Avenue, now a semi-industrial neighborhood struggling toward renewal, is trying to market itself as a lofts-and-latte, up-and-coming art district. There, on the South Side, visitors will find, within a block of each other, the Clarke and Glessner Houses, two examples of high East Coast style successfully transplanted to the Middle West. Both are now

museums open to the public.

Transplanted is the operative word for the Henry B. Clarke House, which was moved in 1872 from its original site on South Michigan Avenue, then carted back in 1977 to its present location at 1855 South Indiana Avenue, about two blocks away from where it stood in the first place.

The Clarke House, which went up in 1836, is thought to be the oldest building in Chicago. Stylistically an anomaly, it is a clapboard structure in that masonry city, but its strangeness does not end there. With its stately white colonnades, Greek Revival pediment and cupola, the house (probably the work of a Chicago carpenter) seems

more likely to be found in a New England seacoast town than in what was farm country in the middle of a flat plain. (The Clarkes' contemporaries apparently thought so, too; in the 1850's, a favorite Sunday excursion for central city dwellers was a carriage ride out to see the house.)

Henry and Caroline Palmer Clarke were just as foreign to Chicago as their house. They were both from Unica, N.Y., where Greek Revival houses dotted the landscape. In 1835 they migrated to the frontier settlement at the foot of Lake Michigan, where Henry Clarke became a partner in a wholesale hardware firm that sold farming and trapping implements. The couple bought 20 acres of grassland bordered by the lake on the east, what is now State Street on the west, 16th Street on the north and 17th Street on the south. The Clarkes started out in a log cabin, but they were so homesick that they built their gracious two-story, six-bedroom manor to remind them of the East Coast society they had left behind. Their minuscule, for all its classical grandeur, could only be reached by an old Indian path (today's Michigan Avenue) that ran by their front door.

The Panic of 1837 ruined Clarke's business, and he and Caroline didn't have the money to decorate their new house. Clarke began supporting his wife and six children as a farmer and trapper, and their unfurnished parlors were hung with deer, snipe, plover, quail and duck. By the mid-1840's Clarke was on his way to earning more money, but in 1849 he died in a cholera epidemic that wiped out 3 percent of the city's population.

Chicago soon spread south toward Clarke's once-remote property. Michigan Avenue became a proper thoroughfare, and in the 1850's Caroline Clarke recouped the family's lost fortune by subdividing her acreage and selling off lots. She finished and furnished the house as she liked.

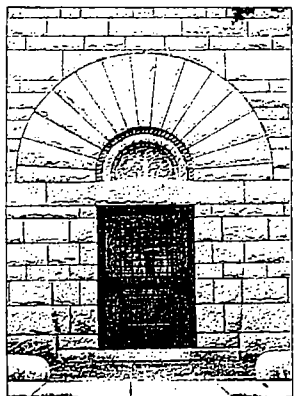
ABOVE The Henry B. Clarke House dates back to 1836.

BELOW The tea parlor.

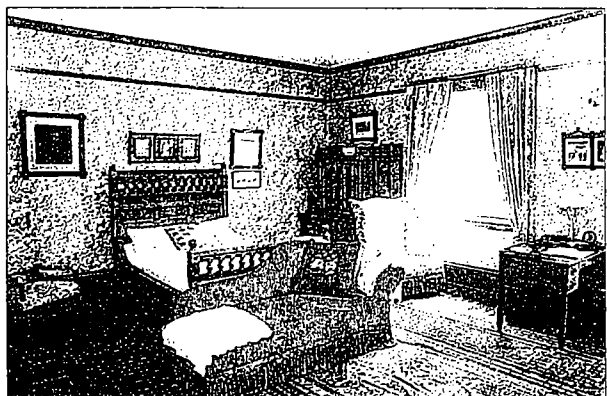


The elegant impression begins with the entryway: the front door is tall, and its transom and sidelights are divided by delicate mullions. The wide central hall is covered in pale gray wallpaper printed to resemble cut stone, and it leads to a spacious parlor and dining room characterized by elaborate finishes and ornamentation. The mantelpieces in each room are painted in

Continued on Following Page



Glessner House: Henry Hobson Richardson's Romanesque front and the master bedroom.



Chicago Houses

Continued From Preceding Page

faux-marbre patterns, and the ceiling medallion in the parlor is blue, green, pink, gray and brown, highlighted with touches of gold and encircled with gold leaves.

All the paint, wallpaper, carpets and floors are faithfully restored or recreated versions of what Caroline Clarke chose, but her furnishings have long since disappeared from the house. To create typical upper-middle-class interiors of the time, museum curators substituted American Empire and Victorian furniture dating from 1836 to 1860. The docents supply provocative details about what life would have been like for a family who had known both comfort and near poverty.

Debra Freis, who was my guide, concentrated on manners and customs. The opaque glass windows in the north parlor, which was used as a sickroom, were installed, she said, because it was thought that too much light was bad for the digestion. A pier table in the south parlor was fitted with a mirror below its base "so ladies could check to see that their hems were in place, and that no part of their petticoat or foot showed." Upstairs, where the Clarke daughters once slept, she pointed to the bed that sits on a network of ropes, which the girls had to tighten each night.

Caroline Clarke died in 1860. Her children lived in the house until 1872, when they sold it. Its southern location protected it from the Great Fire of 1871 — but the new owners, wanting a more rural location, moved the house 28 blocks south and one block west, to South Wabash Avenue. This family lived in the house until 1941, when a church bought it. After numerous pleas from the congregation, the city acquired the house in 1977 and purchased the plot of land for it near the original Clarke property.

Just as the Clarke children were preparing to leave the neighborhood, it was becoming the most fashionable place to live in town. Wealthy Chicagoans, seeing that the north and west sides of the city were sepa-

rated from the central business core by the Chicago River, started gravitating toward the South Side for quicker accessibility to the Loop. On Prairie Avenue, around the corner from the Clarke House, a house reportedly costing \$100,000 was built in 1869, and two years later Marshall Field moved into a mansion designed by the New Yorker Richard Morris Hunt, the future architect of The Breakers, Biltmore House and other Vanderbilt manors. Field was followed by the meatpacker P. D. Armour and George M. Pullman of the luxury railroad cars. They built enormous houses (both since demolished), and Prairie Avenue between 16th and 22d Streets soon boasted some of the city's grandest mansions. In the words of Mary Alice Molloy, an architectural historian, it became "the most expensive street in America west of Fifth Avenue."

THE most distinctive house on the street, at 1800 Prairie Avenue, was commissioned by John J. and Frances Macbeth Glessner in 1885. Like Field, John Glessner, vice president of a manufacturing firm that became part of International Harvester, looked outside Chicago for an architect. After interviewing several other candidates, including Stanford White, the Glessners chose the influential, Boston-based Henry Hobson Richardson. He was at the pinnacle of his career, and his reinterpretations of Romanesque architecture (which came to be known as "Richardsonian Romanesque") were imitated by dozens of other late-19th-century architects. Spin-offs of his stone behemoths can still be seen in downtowns from Connecticut to Kansas.

Richardson was already in Chicago planning one of his finest buildings — a wholesale store for Marshall Field whose impact was so powerful in the downtown commercial area that it caused Louis Sullivan to redesign the exterior of his 1889 Auditorium Building at South Michigan Avenue and Congress Street. Richardson met the Glessners in May 1885. (Appointments with Richardson were not easily arranged events; the architect weighed 345 pounds and had two hernias, each heavily trussed, and had to be carried everywhere.)

As Richardson looked over the lot, at a smoky corner not far from the railroad tracks, he asked Glessner, "Have you the courage to build the house without windows on the front street?" Glessner said yes, and the next evening Richardson presented the couple with a sketch of a house with an L-shaped first floor in which most of the principal rooms faced south toward a quiet, sunny interior courtyard. From the street, the house presented an unconventional, fortress-like exterior, enhanced by the fact that Richardson pushed the solid, unadorned walls up to the lot lines rather than setting



Photographs by Paul L. Merideth for The New York Times

The Glessner library, with a large oak table modeled after an even bigger one owned by the architect.

them back and edging them with a grassy lawn.

Pullman was so angered by Richardson's design that he persuaded W. W. Kimball, a piano manufacturer about to put up the next mansion near him, to hire his architect, Solon S. Beman, who had moved from New York to Chicago after the fire of 1871. Beman delivered a noncontroversial limestone chateau at 1801 Prairie Avenue. (The Kimball house is now owned by the United States Soccer Federation.)

The Glessner House is sheathed in rough-cut pink and gray granite and topped by a red-tiled roof. Both the 18th Street and Prairie Avenue sides have dramatically arched entryways that exemplify Richardson's use of the Romanesque. Details are subordinate to overall monumental forms to create, as he said, "a bold, rich, living architecture."

The inside of the house is paneled in quarter-sawn oak, and the predominant colors are gold, green, wine and terra-cotta red. The reception hall radiates informality, from its beamed ceilings and fireplace tucked invitingly into a corner to its vividly patterned William Morris carpet. Both Richardson and the Glessners admired the English Arts and Crafts movement, and they ordered furniture, wallpaper, curtains,

rugs and decorative objects from Morris's firm; especially outstanding is their collection of ceramics and tiles by the potter William De Morgan. About 80 percent of the Glessners' original furnishings have remained in the house, making it a showcase for Morris's work.

The library is a homage to Richardson himself. The Glessners didn't move into their house until December 1887, well after Richardson's death in April 1886. But their relationship with him was affectionate, and the library contains several photographs of the architect. The gargantuan oak table carved with acanthus leaves was modeled after an even bigger one in Richardson's own library in Brookline, Mass., that the Glessners had remarked upon during their visits.

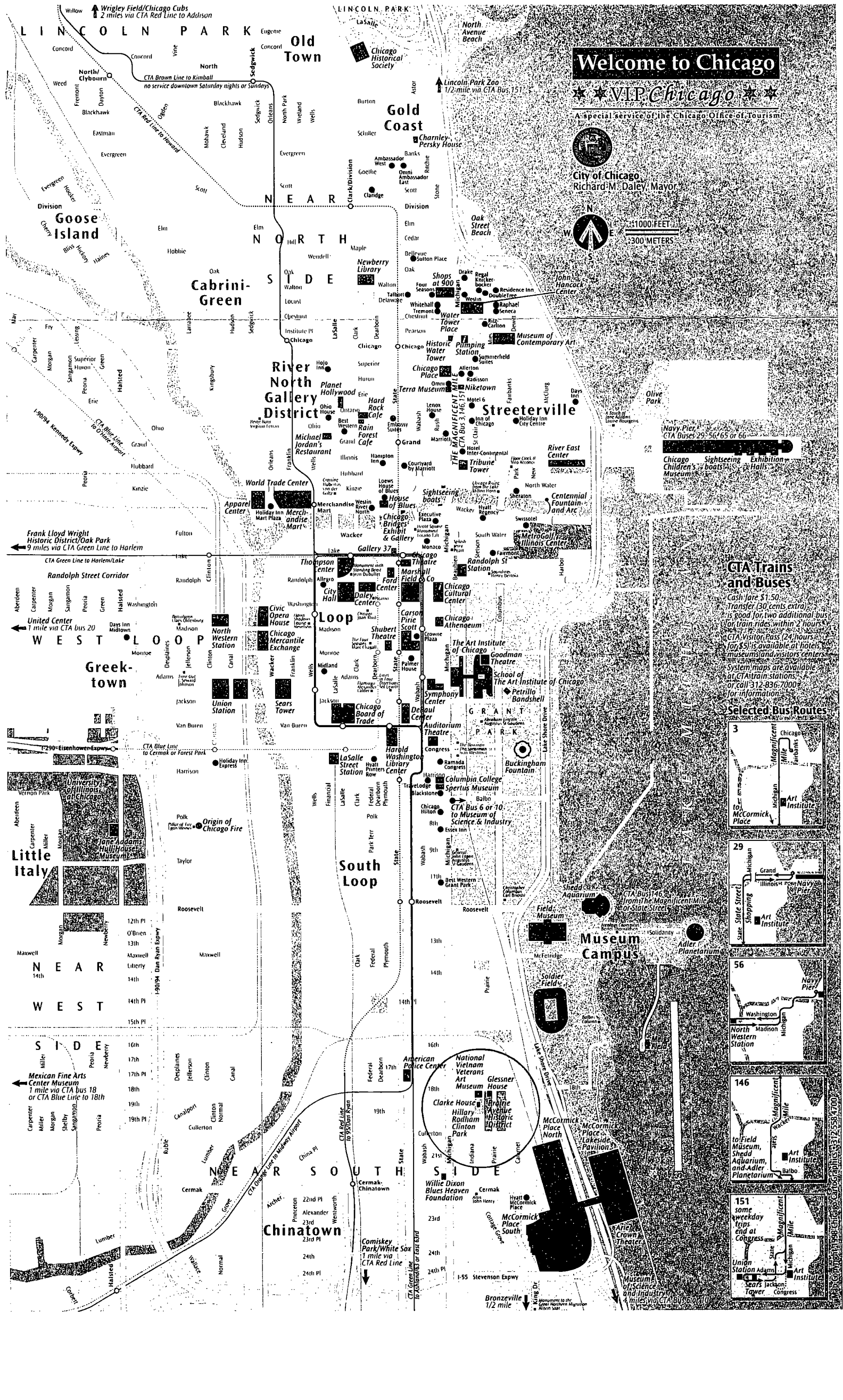
The couple supported the Chicago Symphony, and on several occasions the entire orchestra performed in the parlor and adjoining music room at the house. So did visiting artists like Paderewski and Caruso. To support an establishment like this, the family kept at least six servants, who were confined to the west wing of the house, consisting of the kitchen, butler's pantry, servants' dining room, cold room and unheated upstairs bedrooms.

By World War I, Prairie Avenue was in decline, but the Glessners stayed there until John Glessner's death in 1936. By then, the three other Richardson buildings in Chicago had been torn down, and Glessner wanted to preserve the lone structure left in the city. He willed the house to the Chicago chapter of the American Institute of Architects, but they were unable to maintain it. The Glessner heirs then gave it to the Illinois Institute of Technology. Mies van der Rohe, who was on the faculty, taught in the house before he designed the campus for the school in 1940's and 50's. After the school moved away, the Chicago Architecture Foundation was established in 1966 expressly to save the Glessner House. Thanks to its efforts, the Glessner House is the only example of Richardson's residential work that is preserved with extensive original furnishings and open to the public.

As Louis Sullivan wrote about Richardson in Chicago, "Buildings such as this, and there are not many of them, stand as landmarks, as promontories, to the navigator. They show when and where architecture has taken on its outburst of form as a grand passion — amid a host of stage-struck-wobbling mockeries." □

If you go

Guided tours for the Clarke and Glessner Houses begin at the Tour Center (the Glessners' former stables) on the 18th Street side of 1800 South Prairie Avenue. They are open Wednesday through Sunday. Tours of Clarke House, 1855 South Indiana Avenue, begin at noon, 1, and 2 P.M.; tours of Glessner House at 1, 2 and 3 P.M. Admission is \$8 for both houses and \$5 for one house; students and seniors pay \$6 or \$4; (312) 326-1480.



Welcome to Chicago

★ ★ VIP Chicago ★ ★

A special service of the Chicago Office of Tourism



City of Chicago
Richard M. Daley, Mayor



1000 FEET
300 METERS

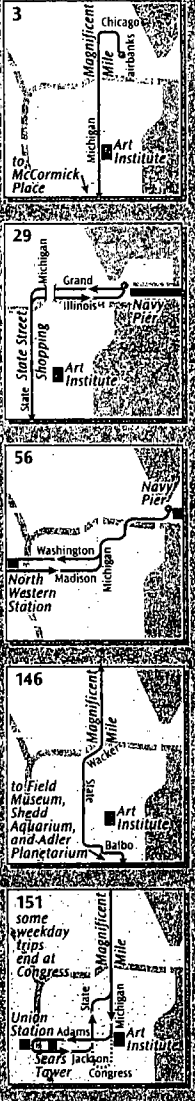
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facsimile
TRANSMITTAL

To: Bobbie Greene
Fax: 202-456-6244
Pages: 1, including this cover sheet.
Date: March 4, 1998

Dear Bobbie,

I am at long last sending you notes, etc. regarding the HRC Park, Chicago. I am on the Dedication Committee as well as the steering committee. Both committees, as well as the landscaping and programming committees, are in the process of meeting throughout the next couple weeks.

We are also proceeding with plans to rehab the coach house as a meeting place.

Call me with any questions, etc.

Betsy Ebeling

312-744-9350

From the desk of...

Betsy Ebeling
Chicago Office of Tourism
78 E. Washington
Chicago, 60602



City of Chicago
Richard M. Daley, Mayor

Department of Cultural Affairs

Lois Weisberg
Commissioner

Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602
(312) 744-6630 (Voice)
(312) 744-2089 (FAX)
(312) 744-2947 (TTY)

TO: Hillary Rodham Clinton Women's Park
Of Chicago Advisory Committee

FROM: Lois Weisberg DATE: Feb. 11, 1998

RE: Meetings

I am enclosing minutes of our first meeting on February 4. I know that we all want to thank the National Vietnam Veterans Art Museum for their hospitality and Café V and Cali Berghold for the wonderful refreshments.

Our first meeting was both productive and inspiring, and, while we have much work ahead of us, we share enthusiasm and energy for the creation of the plans and designs for this unique park.

During the next several weeks, the sub-committees will meet and the entire committee will re-convene on March 24 to review their recommendations and to determine the next steps.

Please mark your calendars for the next meeting

3 p.m., Tuesday, March 24
at the Chicago Cultural Center
78 East Washington Street
4th floor conference room

I look forward to working with you.



MINUTES

February 6, 1998

Members Present: Marcy Baim, Tracy Baim, Janet Bloch, Sarah F. Bogan, Nancy Chen, Ann Christophersen, Betsy Ebeling, Mary Beth Herr, Jean Hunt, CC Krohne, Micki Leventhal, Cece Lobin, Barbara Lynne, Nour Michael, Beate Minkovski, Cindy Mitchell, Betsy Norton, Diana Palomar, Sally L. Park, Laura Raimondi, Walidah Sherman, Virginia Stewart, Manny Tuteur, Sondra Varco, Jennifer Vidis, Lois Weisberg

Staff: Joyce Bolinger

Guests: Cali Berghold, Ned Broderick, Joseph Fornelli, Jerry Kykisz, Sarina Renaldi, Kimo Williams—National Vietnam Veterans Art Museum

Susan Dann - National Soccer Federation

The meeting was called to order by Commissioner Lois Weisberg who identified two goals for plans for the park the first is to serve the needs of the neighborhood, but, the second is to look beyond geographical borders and to claim a space to honor women.

She talked about Alderman Mary Ann Smith's dream of having a women's museum in Chicago and encouraged the group to think in ambitious, visionary terms. Each member of the committee was asked to think of ways to make the park used by the group that members represents.

Commissioner Weisberg then read a letter to the group from Hillary Rodham Clinton (see enclosed).

A drawing of the park made ten years ago by architect Michelle McKay under the auspices of the Chicago Architecture Foundation was distributed to illustrate boundaries and park landmarks.

CURRENT USES OF THE PARK

The first question posed to the group by Commissioner Weisberg was "how is the park currently used?"

Some of the responses were as follows:

Soccer games, strolling, dogwalking, picnics, day care for Printers' Row Book Fair, enjoyment of the garden/ orchard.

The group then turned to a discussion of the overall goals of the park and what specific ideas should be incorporated into the planning.

FUTURE

The major work of this committee is to advise the City of Chicago about general goals and specific landscape design and programs that should be incorporated into planning for the park. In the discussion facilitated by Commissioner Weisberg, the following general goals were discussed:

General Goals

Bridge between new residents and long term residents

Sharing cultural traditions

Highlight women in Chicago

Make women the center of all programming, though not necessarily exclusively for women

Spotlight achievements of women

Women should be context for performances, artworks, mural, services

Speak to women and girls in need

Give girls a chance to be integral in planning

Use women to provide art, design, services

Park furniture (e.g., benches) could be named for womens organizations

Make park physically a womens space

Tie landscaping into history of Clarke House (for example, identify plants and give historical context)

Familiarize broad audiences with the accomplishments of women

Serve people of all ages - children, garden, track, older people

Critical mission of this park should be to pay tribute to women

Honoring women on on-going basis

Provide venue for womens activities
Educational programs
Assure range of ethnicity, race, sexual orientation
Citywide audience
Show girls all possibilities

Turning to specific program ideas, a variety of suggestions were made:

Specific Programs

Outdoor movies
Concerts
Sculpture
Barbecue
Herbs for Sale/ Herb Garden
Recreational programming for children
Womens Walk Honoring Women in History
Kite flying contest
Theatrical, poetry performances
Ice rink
Summer series of new music by women composers

WHAT WOULD DRAW YOU TO THE PARK?

Next, Commissioner Weisberg asked people to identify attractions that would motivate them to visit the park.

Some responses:

Walk honoring women (especially with handouts, plaques)
Unique programs celebrating women
Unique place – Center of the history of where Chicago started
Parking
Daycare for boys and girls
Nature – encourage girls to be interested in science
Summer camps for girls
Summer camps for women!
Benches by women artists

Several sub-committees were formed to refine ideas in the most important categories and to report back to the next general session.

SUB-COMMITTEES

It was decided to re-convene the entire group in about six weeks after sub committees meet to discuss categories. Volunteers for committees were as follows:

Programming *

Laura Raimondi, Jennifer Vidis, Nancy Chen, CCKrohne, Jean Hunt, Cali Bergold, Sondra Varco, Manny Tuteur, Walidah Sherman, Ann Christophersen, Cece Lobin, Diana Palomar, Nour Sweiss Michael

Public Art

Janet Bloch, Beate Minkovski, Joseph Fornelli, Tracy Baim, Marcy Baim, Ann Christophersen, Cece Lobin

Dedication

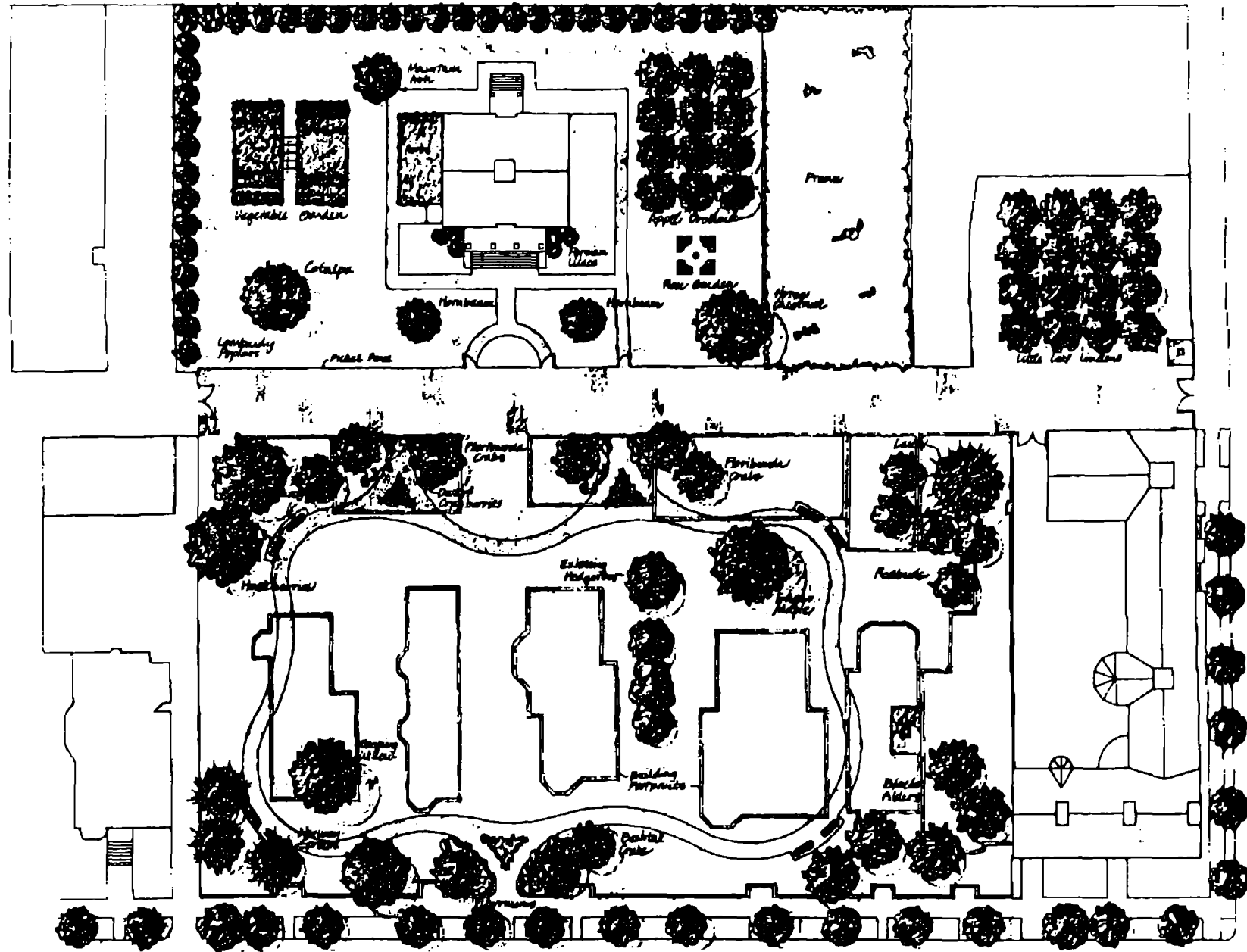
Jennifer Vidis, Nancy Chen, Calid Bergold, Walidah Sherman, Cece Lobin, Diana Palomar, Betsy Ebeling

Landscape Design

Laura Raimondi, Micki Leventhal, Barbara Lynne, Cali Bergold, Sondra Varco, Sarah E. Bogan, Betsy Norton, Mary Beth Herr

- It was recommended that the programming sub-committee might decide to break into smaller groups to focus on topics such as educational programs or programs for girls

Individuals not listed who wish to volunteer for sub-committees should call Joyce Bolinger at 312/745-0040 at the Department of Cultural Affairs at the Clarke House Museum.



Chicago
Architecture
Foundation

PRAIRIE AVENUE
MUSEUM GARDENS

Michelle McBride
Landscape Architect
with Ceryn Sumner

THE WHITE HOUSE
WASHINGTON

January 30, 1998

Ms. Lois Weisberg
Commissioner
Department of Cultural Affairs
Chicago Cultural Center
78 East Washington Street
Chicago, Illinois 60602

Dear Lois:

The Chicago events were a highlight of my birthday festivities and no part of that celebration touched me more than the dedication of the Women's Park. I share the excitement that you and Sue and the advisory committee members enjoy as you begin this creative process. With your spirit and enthusiasm, you will shape a welcoming space where women of different backgrounds, interests, religions and cultures can come together on the common ground of shared interests. In this park, women will speak the same mother tongue -- the language of hope.

It is so fitting that this park which will honor women will be in Chicago, the city of my heart, and the city with a huge heart. Thank you for so generously sharing your time to make this project a reality. Please know that I will be with you in my thoughts and that I look forward to hearing about the progress that you are making.

Sincerely yours,


Hillary Rodham Clinton

Hillary Rodham Clinton Women's Park of ChicagoAdvisory CommitteeAgendaFebruary 4, 1998

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A The mission of this committee

B How do we want the park to be used?

C Committee sub-groups:

D Planning Park Dedication

E Public Art

F Programming

G Landscape Design

1. Lois W read HRC's letter

2. A. Skip

3. B. How

A. Soccer Field wants park to accommodate
 weekly soccer games

2. neighbors use as a park; walk dogs

3. Daycare center family picnic last summer
 programs concerts

5 indoor building

6. children programming neighborhood day
 trade between different groups
 old timers

7. women's wall plaques

8. each house give back to street

9. Redefining event sample not appropriate to begin with
 multi-cultural top
 challenge groups

extensive
 late a
 almost
 community

HILLARY RODHAM CLINTON
WOMEN'S PARK OF CHICAGO
ADVISORY COMMITTEE

Nadine Arroyo	Advisory Council on Latino Affairs
Nofa Haleem Atawneh	Advisory Council on Arab Affairs
Marcy Baim	Keith - Joy Darrow House
Tracy Baim	Keith - Joy Darrow House and Publisher, Lambda Publications
Melissa Barber	Chicago Women in Trades
Ida Bialik	Women in Business Yellow Pages
Janet Bloch	WomenMade Gallery
Sarah E. Bogan	National Society of Colonial Dames of America in Illinois
Nancy Chen	Women's Bureau, U.S. Dept. of Labor
Ann Christophersen	Women and Children First Bookstore
Betsy Ebeling	Chicago Office of Tourism
Joan Hill	Advisory Council on African Affairs
Jean Hunt	<u>Women's History Project</u>
Njoki Kamu	Northwestern University Women's Center
Hazel King	H.A. King & Associates
CC. Krohne	Chicago Women's Labor History Project
Micki Leventhal	Glessner House Museum

Cece Lobin	Chicago Commission on Human Relations Advisory Council on Women
Barbara Lynne	Near South Planning Board
Harriet Marty	Musicians Club of Women
Marcia Medema	Midwest Women's Center
Nour Michael	Advisory Council on Arab Affairs
Beate Minkovski	WomenMade Gallery
Cindy Mitchell	Friends of the Parks
Mary Morten	Chicago Commission on Human Relations Advisory Council on Gay and Lesbian Issues
Betsy Norton	National Society of Colonial Dames of America in Illinois
Diana Palomar	Advisory Council on Latino Affairs
Sally L. Park	International Women Associates
Laura Raimondi	Architect
Hedy Ratner	Women's Business Development Center
Walidah Sherman	Women's Resource Center
Virginia Stewart	Glessner House Museum
Ellie Thompson	Musicians Club of Women
Manny Tuteur	Coalition for Labor Union Women
Sondra Varco	National Vietnam Veterans Art Museum
Jennifer Vidis	Cook County Women's Commission

JAN-20 98 TUE 12:33

P.02

1

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JAN-20-98 TUE 12:33

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JAN-20-98 TUE 12:33

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JAN-20-98 TUE 12:33

P.04

3

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P.03

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CHICAGO COMMISSION ON HUMAN RELATIONS

OR

② SUBCOMMITTEE BILL O'CASIO, CHAIR
HUMAN RELATIONS COMMITTEE, CHICAGO CITY COUNCIL