NEWSLETTER
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MUSEUMS

This is the first of a series of articles outlining the holdings of Frank Lloyd Wright materials in various museums and research centers. Future articles will cover the collections of, among others, Greenville College, Greenville, Illinois, Museum of Modern Art and the Metropolitan Museum of Art both in New York, and the Art Institute of Chicago.

Prairie Archives
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee, Wisconsin 53202
(414) 271-9508

Curator: Brian A. Spencer, AIA, SAH, Curatorial Consultant in Architecture; Trudy Hanson, Curatorial Assistant.

Holdings

The Niedicken-Wallbridge Collection of 1600 drawings, a gift to the Archives by Mr. & Mrs. Robert L. Jacobsen of Oconomowoc, Wisconsin. George M. Niedecken was a prominent figure in the arts in Milwaukee and was the designing partner of the firm. His career began with studies at the Art Institute of Chicago, followed by some time for travel in Europe. After some professional practice in Wright's Oak Park studio in 1903-1904, he returned to Milwaukee. The firm worked on many of Wright's houses, listed below. At various times, Niedecken also associated with Louis Sullivan, Purcel and Elmslie, Spencer and Powers, and others.

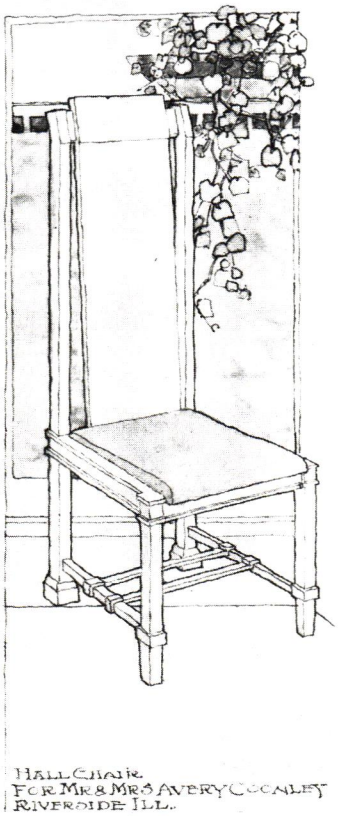
The Bently-Merman Architects Collection, composed of 600 drawings by this LaCrosse firm. Percy Dwight Bently was a designer who followed many of Wright's ideas. The practice lasted ca. 1906 to ca. 1925.

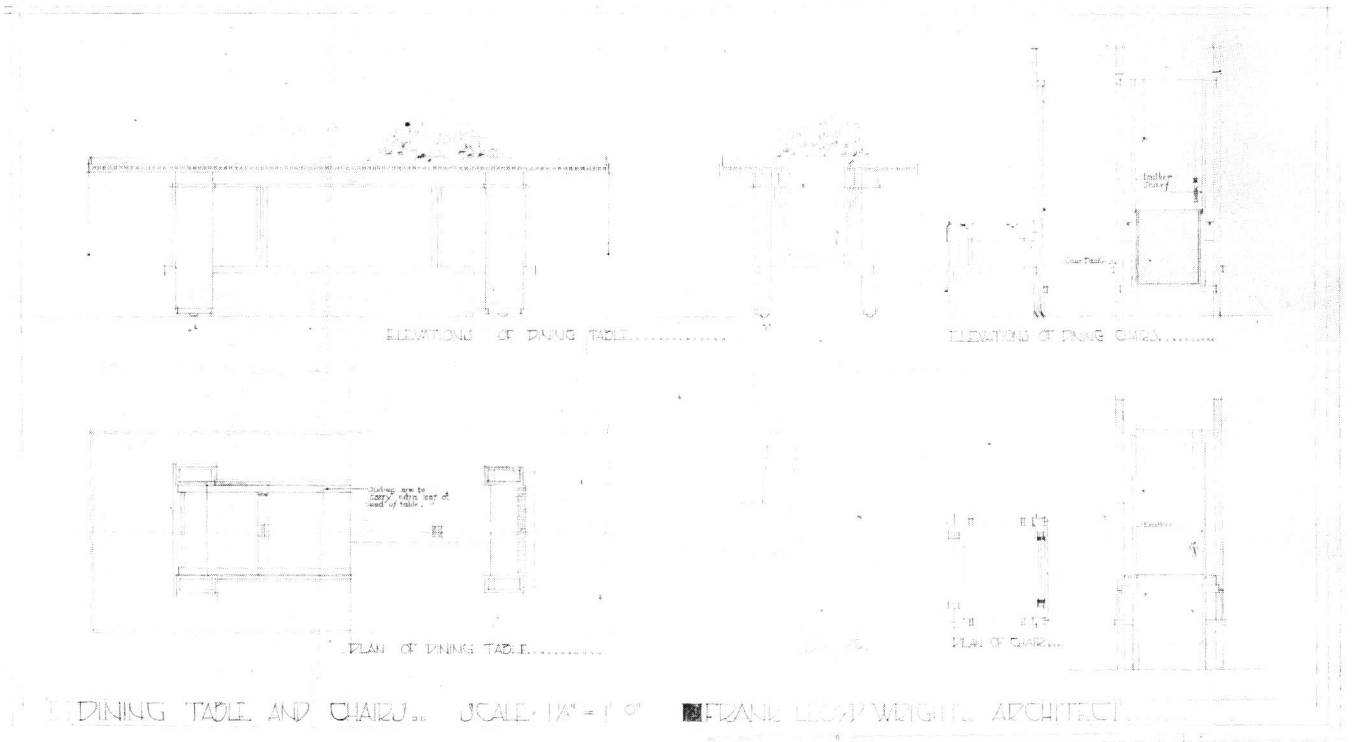
The Michael P. Johnson, Designer, Collection contains an estimated 600 drawings. Mr. Johnson is practicing in Arizona and is a follower of Bruce Goff.

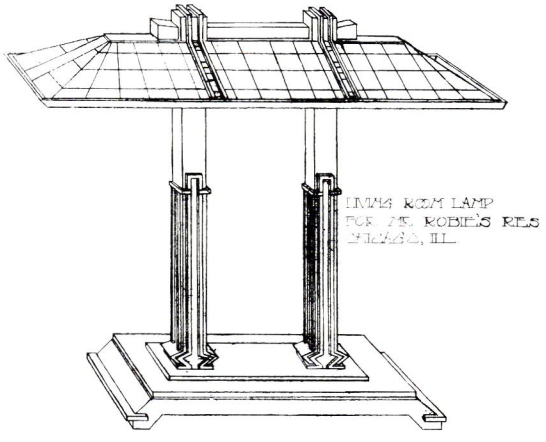
Frank Lloyd Wright Material

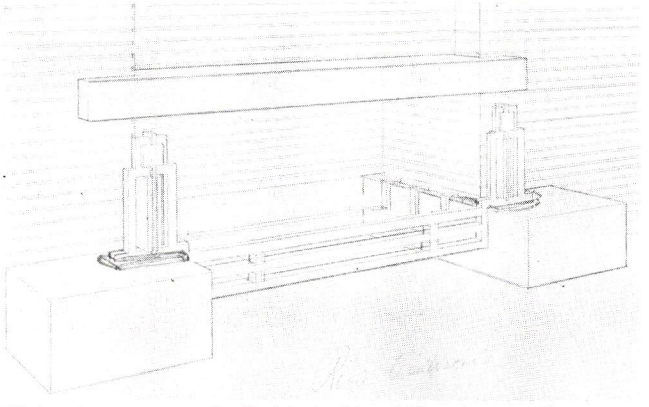
Drawings from the Niedeken-Wallbridge Collection:
- Coonley House, Riverside, Illinois
- Robie House, Chicago, Illinois
- Bogk House, Milwaukee, Wisconsin
- Allen House, Wichita, Kansas
- Irving House, Decatur, Illinois
- May and Amberg Houses, Grand Rapids, Michigan

Rugs, furniture lamps and other interior furnishings are included. There are some full-size details, with yarn samples, of the rugs of the Robie and Bogk houses.









All drawings courtesy the Prairie Archives Milwaukee Art Center.

Furniture:

A dining chair from the Imperial Hotel, a gift of the Frank Lloyd Wright Association of Japan

A metal side chair from the Larkin Building, a gift of Arthur A. Carrara

A clipping file, dating from 1920 to 1977, is currently being compiled. Seven of twenty volumes have been remounted at this time. The clippings, compiled over the years by Wisconsin artist, Elfie Farmer, are on long-term loan from her son Edward V. Farber.

Restrictions

The collection is accessible by appointment only from 10:00 a.m. to 4:00 p.m., Monday through Friday. In order to aid the staff in assisting the research, a written request to use the Archives should outline the purposes, goals, and intended end product of one's study. *TAH*

EXHIBITIONS

"An American Architecture" Traveling exhibit of the Milwaukee Art Center

The tentative schedule for the traveling exhibit, organized by Brian A. Spencer, AIA, is:

July 1 - August 6, 1978	Charles MacNider Art Center Mason City, Iowa
March 4 - April 1, 1979	Tweed Museum of Art Duluth, Minnesota
April 29-May 27, 1979	NDSU Fargo, North Dakota
October 14- November 11, 1979	Sioux City Art Center Sioux City, Iowa
March 30-April 17, 1980	University of Minnesota Minneapolis, Minnesota

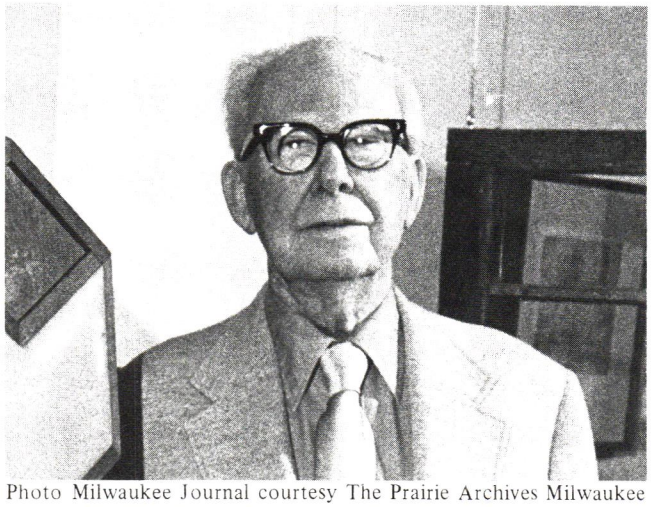


Photo Milwaukee Journal courtesy The Prairie Archives Milwaukee Art Center.

LLOYD WRIGHT (1890-1978)

Lloyd Wright, 88, the eldest son of Frank Lloyd Wright and an architect himself, died on May 31 in Santa Monica, California. He had been hospitalized recently for pneumonia but was well on his way to recovery when a fatal stroke occurred.

Born in the Oak Park house in 1890, he attended the University of Wisconsin, but left before graduation to join his father in Italy, where he worked on many of the drawings for the *Ausgefuhrte Bauten und Entwurfe.*

After returning to the United States, he worked for Olmstead and Olmstead in Boston, and then settled in California where he supervised construction of his father's Hollyhock House. Soon afterward he opened his own office in Los Angeles and practiced both as an architect and landscape architect. He also designed a number of movie sets. Over a 55-year career he designed over 300 and built more than 120 buildings. His Wayfarer's Chapel in Palos Verdes, California and his design for the Hollywood Bowl brought him international acclaim.

Still an active, practicing architect, he had in recent years been serving as a special restoration consultant on three of his father's buildings: the Hollyhock House in Los Angeles, California, Unity Temple in Oak Park, Illinois, and the Frank Lloyd Wright Home and Studio, also in Oak Park.

He is survived by his son Eric Wright, also an architect, by his sister Catherine Wright Baxter, and by his brothers David and Llewellyn Wright.

PUBLIC BUILDINGS in the EAST

This is the first of a series of articles listing the open hours and tour availability of all of Frank Lloyd Wright's buildings that are open to the public. Upcoming issues will list buildings in the Midwest, West, and Southwest.

ALLENTOWN ART MUSEUM
5th and Court Streets
Allentown, Pennsylvania 18105

The library of the Francis W. Little house, built in 1912 in Wayzata, Minnesota, was installed in the new wing of the museum in 1977 by Edgar Tafel, former Taliesin apprentice. There is a short monograph of the room available from the museum. General museum hours are: 10:00 a.m. to 5:00 p.m. Tuesday through Saturday, and 1:00 p.m. to 5:00 p.m. on Sunday. Closed Mondays. Summer closing time is 4:00 p.m. Phone (215) 432-4333.

BETH SHOLOM SYNAGOGUE
Old York Road and Foxcroft Road
Elkins Park, Pennsylvania 19117

The Synagogue is open for religious services on Friday evenings at 8:30 p.m. and on Saturday mornings from 9:30 a.m. to noon. It also opens for visitation on Tuesday and Thursday afternoons from 1:00 p.m. to 3:00 p.m. Phone (215) 887-1342.

FALLINGWATER
Mill Run, Pennsylvania 15464
(on Rt. 382, midway between the villages of Mill Run and Ohiopyle)

Reservations are advised for the on-the-hour tours conducted daily, except Monday, from 10:00 a.m. to 5:00 p.m. from April through mid-November. Visitors must arrive a minimum of 15 minutes before the beginning of the tour. Children under 12 are not admitted to the house, and a child-care center is provided for a nominal charge. Cost of admission is $2 on weekdays, $3 on weekends. Group reservations must be made a month in advance. Phone (412) 329-8501.

FLORIDA SOUTHERN COLLEGE
Johnson Avenue and McDonald Street
Lakeland, Florida 33802

All seven buildings by Wright are open weekdays from 8:00 a.m. to 5:00 p.m. and on Saturdays by special appointment. Tours can be pre-arranged for groups of ten or more. There is a brochure available at the Watson Administration Building which includes a map of the campus and a guide to the buildings. Phone (813) 683-5521.

SOLOMON R. GUGGENHEIM MUSEUM
1071 Fifth Avenue
New York, New York 10028

The museum is open from 11:00 a.m. to 5:00 p.m. on Wednesday through Sunday, and including holidays; Tuesday hours are from 11:00 a.m. to 8:00 p.m. Admission is $1.50; students and senior citizens, 75¢. Taped tours of the building are available at a cost of $1. Guided tours for groups may be arranged at least three weeks in advance. Lunches and afternoon snacks are available in the museum restaurant. Phone (212) 860-1357.

DARWIN D. MARTIN HOUSE
125 Jewett Parkway
Buffalo, New York 14214
Currently housing the archives of the State University of New York at Buffalo, the building is open for guided tours on the third Saturday of each month at 10:00 a.m. and at other times by appointment. Advance reservations are necessary for groups. Phone (716) 831-4121.

METROPOLITAN MUSEUM OF ART
5th Avenue at 82nd Street
New York, New York 10028
The living room of the Francis W. Little House, built in Wayzata, Minnesota, in 1912, will be installed in the second phase of the American wing construction. It is expected to be opened in 1980-1981.

POPE-LEIGHEY HOUSE
Woodlawn Plantation
Mount Vernon, Virginia 22121
The house is open to the public on Saturday and Sunday from 9:30 a.m. to 4:30 p.m. from March through October, and at other times by special appointment. Tickets may be obtained at the Woodlawn Mansion. Phone (703) 780-3118.

BUILDINGS
The W. I. Clark House
La Grange, Illinois

Progress has little sought to disrupt the quiet pace of life along the arbor-vaulted streets of La Grange, Illinois. Many Victorian homes remain standing in this western suburb of Chicago. In their midst is one 19th-century structure which stands apart. It upsets the calm because of its striking geometries and pronounced roof planes and because of the contorversy centering upon it. This singular structure is known as the W. Irving Clark house, and the controversy involves the intriguing question of its authorship.

The Clark house was first attributed to Wright soon after its construction. A photogravure plate of the house, clearly identified in a caption as the work of Frank Lloyd Wright, appeared in the *Inland Architect and News Record* in August 1894. In spite of that, in 1942 Henry-Russell Hitchcock attributed the building to Enock Hill Turnock. In his book *In the Nature of Materials* Hitchcock wrote:

> The W. I. Clark house, 211 South La Grange Road, La Grange, Ill., was published as Wright's in the *Inland Architect* in 1894, vol. 24 no. 1, but it was actually designed by E. Hill Turnock, an Adler and Sullivan draftsman. It is not clear how Wright's name came to be attached to it, but probably Turnock used Wright's name in announcing the commission.[1]

This attribution was not Hitchcock's alone. His important survey of Wright's work was a collaborative effort between historian and architect. When questioned about the Clark house, Wright said that he recalled it but denied authorship. He then suggested Turnock as the true architect. An attribution to Turnock, however, has not satisfactorily solved the question of authorship. The facts of his life and the nature of his style suggest that he is not the most likely choice for an attribution; and recently uncovered documents almost certainly guarantee authorship of the Clark house in favor of Wright.

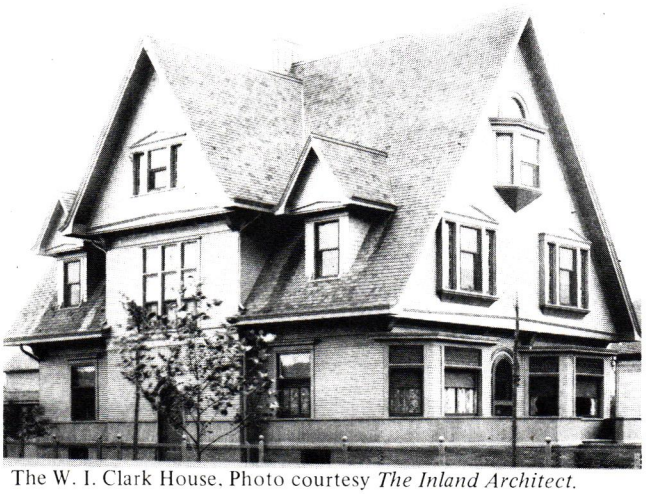
Stylistic Analysis

Even at an early date in Wright's career, when he was at his most derivative, his work exhibited a general character and incorporated some elements that were personal to him; and despite the vacillating nature of many of these early works, comparable features between them and the Clark house do emerge. The sharply triangular roof of the Clark house shares a noteworthy kinship with Wright's design for the Nathan G. Moore house (1895) in Oak Park and the Chauncey L. Williams house (1895) in River Forest, Illinois.[2] The prominent roofs of Wright's Warren McArthur house (1892) in Chicago and Frederick Bagley house (1894) in Hinsdale, Illinois bear certain similarities to the Clark house in their sheltering effect. By nestling down to the earth or predominating over elements beneath them, all these roofs attest to the orgins of the pronounced, hovering roof planes in Wright's Prairie houses. The McArthur house also resembles the Clark house in the arrangement of the gable fenestration, the use of a modified Palladian window, and the placement of a heavily-moulded side entrance. The dado zone of wood and Roman brick in the Clark house is reiterated in Wright's George Blossom house (1892) in Chicago and has its counterparts in the McArthur and Williams houses.

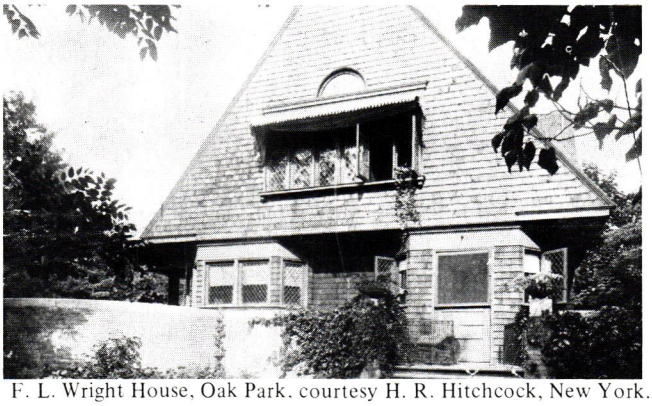
The similarities between the Clark house and Wright's own home in Oak Park are particularly striking. Comparable features include the pronounced intersecting gable roofs, the modified Palladian motif in the gable, and the two symmetrically disposed bay projections on the front facade.

A stylistic analysis of Wright's works dates the Clark house to the early 1890's. The *Inland Architect* plate secures this dating, and residential records for the village of La Grange establish that the house was standing by the end of 1893 but not before 1892.[3] It appears that the Clark house may have evolved as another of Wright's early experimental mergings of strong forms and individual details. But what of Enock Turnock and what of his style?

E. Hill Turnock, as he preferred to be identified, was born in London, England on 27 February 1857 (d. Fort Wayne, Indiana, 8 July 1926), but he was raised in Elkhart, Indiana. Around 1884 he moved to Chicago and shortly after secured a job as a draftsman in the offices of William Le Baron Jenney. There he stayed until he opened his own offices in Chicago in 1890.[4] Turnock was a prolific architect.[5] Yet virtually nothing in his *oeuvre* before, during, or after the construction of the Clark house links him with it stylistically.

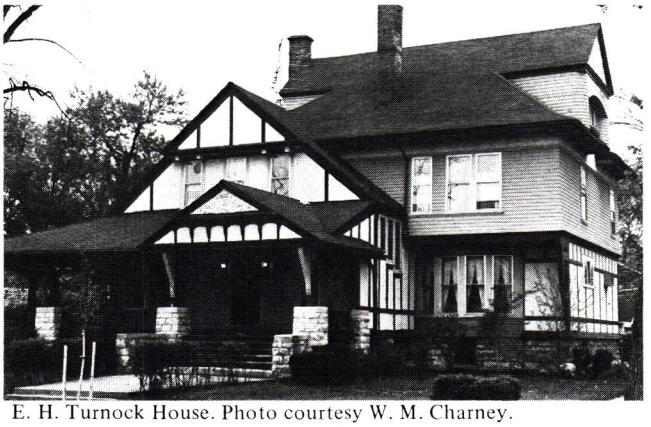


The W. I. Clark House. Photo courtesy *The Inland Architect.*



F. L. Wright House, Oak Park, courtesy H. R. Hitchcock, New York.

N. G. Moore House, Oak Park, courtesy *Inland Architect.*



E. H. Turnock House. Photo courtesy W. M. Charney.

A comparison of Wright's home in Oak Park with Turnock's in La Grange Park, Illinois is most instructive. Turnock designed and built his Queen Anne home between 1888 and 1890. While Turnock belabored eclectic architectural details, Wright took a step toward 20th-century design with his assured use of simple, bold forms. Turnock's home is typical of most of his early domestic commissions. Without exception, they were born of an architectural inspiration that relied upon a combination of the popular Queen Anne, Romanesque Revival, and Shingle Style modes. All of his houses possess a Victorian charm, but none compare to the Clark house in the treatment of details so closely as do those of Wright. The breadth and bravura of the Clark house design betray Wright's strong hand. Turnock's aesthetic, in contrast, remained entirely within the vernacular and served as a good barometric indicator of the changing architectural clime of the late 19th and early 20th century. For instance, when building taste shifted to the classical after 1893, so did Turnock. By the time he returned to Elkhart in 1907, Turnock was so imbued with the classical spirit that he alone was credited with the transformation of his Indiana home town into a City Beautiful.

Documentary Analysis

An analysis of the origins of the two Clark house attributions is revealing of their relative importance. No other source for an attribution to Turnock has been uncovered except for that ultimately from Wright alone. Against this must be balanced the photogravure plate of the Clark house originally published as Wright's in the *Inland Architect.* This photogravure appeared in the non-photogravure edition, an event of some importance. The Clark house was the first of Wright's executed works entirely of his own design to be illustrated in the *Inland Architect.* Even his own home of several years earlier was not published until January 1895.[6]

Deriving his information from Wright, Hitchcock wrote that Turnock worked for Adler and Sullivan. This is a perplexing statement in light of Turnock's own reference to his years of employment under Jenney.[7] Also bothersome is the speculation that Turnock used Wright's name in announcing the commission. Specifically, Hitchcock and Wright theorized that the Clark house was one of Turnock's moonlighting ventures. To assure anonymity and to protect his job with Adler and Sullivan, Turnock was thought to have gained Wright's permission to use his name as a front.[8] Implied were the assumptions that Turnock was young, inexperienced, and in need of help and that Wright was in a position to help. These assumptions have been regarded too casually as fact. Indeed, exactly the opposite was true. Turnock was a decade older than Wright, and there is no evidence that Turnock had ever worked as a draftsman for Sullivan. Turnock had established an independent practice in 1890, three years before Wright did. Further evidence of Turnock's experience resides in announcements of thirty-

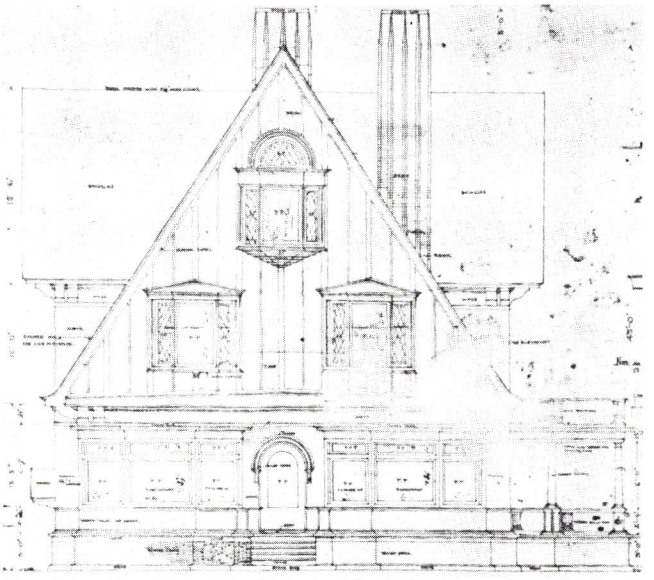
eight of his commissions in the *Inland Architect* prior to the publication of the Clark house plate. One such announcement in the December 1892 issue called him a "leading architect of Chicago."[9] In brief, Turnock was a prominent and independent Chicago architect in those very years so critical to the Clark house problem. He had *no need* to disguise authorship. Had Turnock designed the Clark house, it seems fairly certain that he would have claimed it.

Crucial to the problem is a series of six drawings for the Clark house.[10] One look at them is something of a revelation, for they show the building as planned, not as built. Like Wright's original design for the Moore house, the Clark house was first conceived as a sort of English half-timbered structure. Less complicated and less derivative than the Moore house, the intended exterior articulation for the Clark house was a purer expression of the wooden skeletal structure beneath the skin of stucco wall panels.[11] Wright improved upon this scheme, better integrating windows and mullions, in his turn of the century design for the Warren Hickox house in Kankakee, Illinois. The Ward W. Willitts house in Highland Park brought to full flower the promise of an idea which was to have made its first appearance in the Clark house.

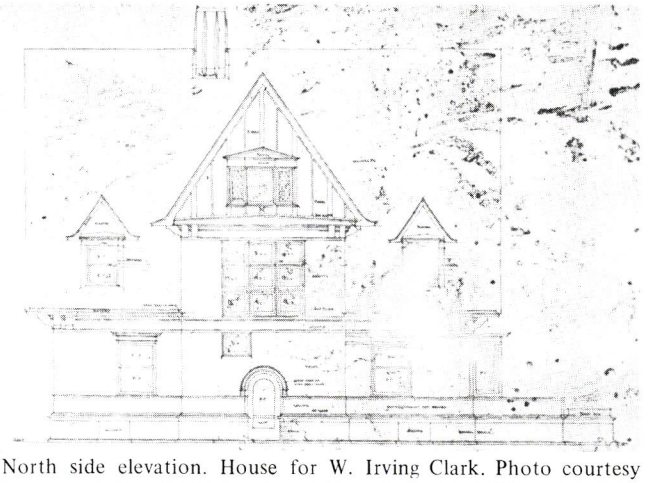
The Clark house drawings also clarify the nature of the front bay windows. In plan, these projections become segmental octagons and are thus easily linked to the pervasive use of octagons in Wright's early work.[12] The Clark house plan overall echoes that of another design by Wright in La Grange, the Robert G. Emmond house (1892). Almost predictably, the ground plan of the Clark house fuses the longitudinal emphasis of the McArthur house with the symmetry of the Blossom house. With the latter it shares an intimation of a cross-axial arrangement. This sense of a cruciform plan, which begins to break through the roof and exterior walls of the Clark house, also makes a perceptible move out to the surrounding land through bay windows, terraces, and stairs fashioned in repetitive geometries. Altogether these features suggest an embryonic stage in the development of Wright's Prairie house plan, represented by the classic Willitts house design.

Wright's Denial

Whatever the reason for the veil of mystery that has surrounded Wright's statement of the Clark house matter for so long, a final solution to the problem may have to take account of the structure's special status as his eleventh "bootlegged" work. Ten of Wright's early domestic designs resulted from commissions he handled by moonlighting, or "bootlegging," while under exclusive contract to Adler and Sullivan. Stylistic affinities with at least three of these "bootlegged" works – the Blossom, McArthur, and Emmond houses – comfortably place the Clark house within this group, too. It appears that when Wright was pressed to speculate on Turnock's possible motives for obscuring



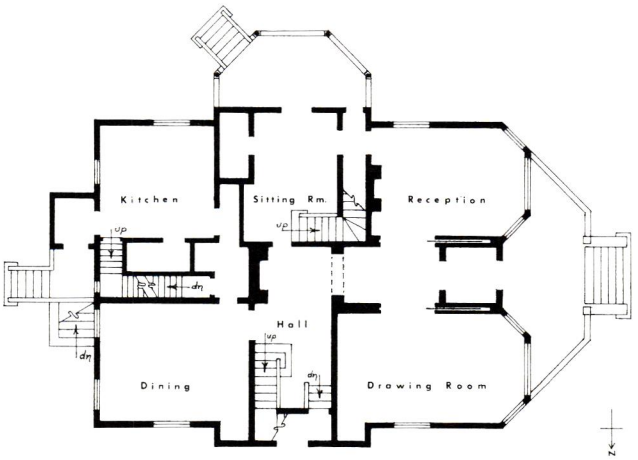
Front elevation. House for W. Irving Clark. Photo courtesy The Frank Lloyd Wright Foundation. Copyright© 1970. All rights reserved.



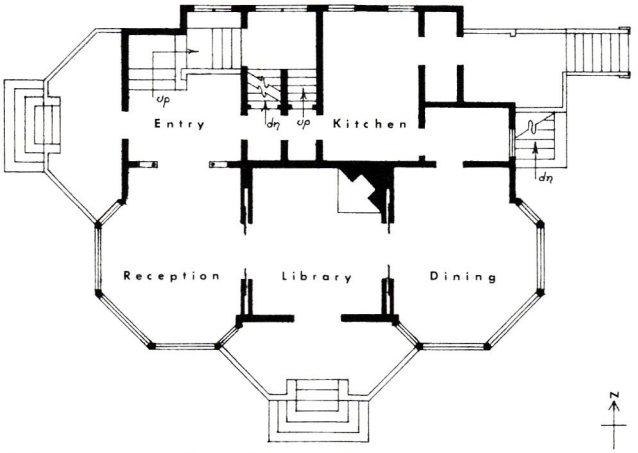
North side elevation. House for W. Irving Clark. Photo courtesy The Frank Lloyd Wright Foundation. Copyright© 1970. All rights reserved.

authorship, he placed Turnock in a position he had actually occupied himself. Wright may have credited Turnock with the design because he provided Wright with the link necessary to disown the building and then to ascribe its design to someone else. That is, Turnock was a reasonable alternative due to his residency and the proliferation of his works in the La Grange area.

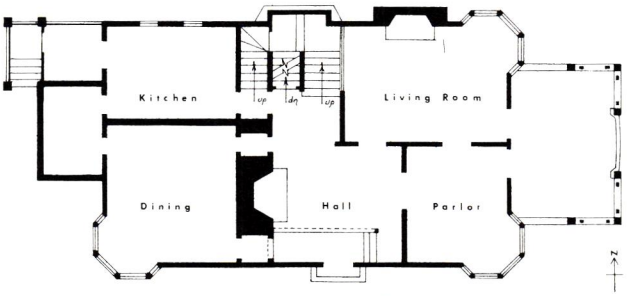
Although the basis for Wright's denial remains uncertain, it is clear that the Clark house once stood as a landmark to the start of his independent career. The *Inland Architect* photogravure of the Clark house suggests as much by itself. That so many hallmarks of the Prairie houses should be foreshadowed by elements of rudimentary form in the Clark house design indicates its essential importance to his work. Taken as a whole, certain events revolving around a tragedy in Wright's life may help to explain his denial, but surely they authenticate his authorship of the drawings for the structure.



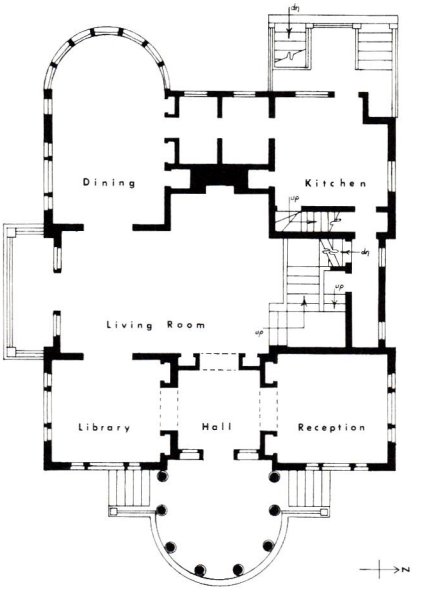
Plan. W. I. Clark House, La Grange, Illinois.



Plan. The R. G. Emmond House, La Grange, Illinois.



Plan. The W. McArthur House, Chicago, Illinois.



Plan. The G. Blossom House, Chicago, Illinois.

On 14 August 1914, while Wright was in Chicago, Taliesin was set afire and Mrs. Cheney and others killed. Wright managed to reconstruct his life and he also rebuilt his Taliesin. At some point before the fire, a bundle of drawings had been placed in the loft over the entryway between the studio and the residence and was then forgotten. When Wright set about to close up the charred openings of his dwelling, the new fabric of the structure concealed the forgotten bundle. There the scarred drawings remained to molder and fade from memory until their discovery in 1967. Among the drawings found in that loft were those for the Clark house! They were discovered along with Wright's projects for the Chicago Screw Company factory and remodeling projects for the Republic Building in Chicago. Also to come to light in this cache were Wright's working drawings for the two boathouses at Lake Monona and Lake Mendota, Madison, Wisconsin (1893) and his large ink rendering for the Milwaukee Library and Museum competition of 1893.[13] And so the house that Wright wished to deny is once again restored to him, adding further dimension and import to the fertile decade in which he sought his own way.

Wayne Michael Charney

This article was presented as a paper at the 1977 annual meeting of the Midwest Art History Society at Columbia, Missouri. I would like to thank Bruce Brooks Pfeiffer, Leland Roth, Thomas Sloan, Dimitri Tselos, and Mrs. E. Hill (Margaret Stahr) Turnock, Jr. for their help and suggestions. Professor Walter L. Creese of the University of Illinois at Urbana deserves special thanks for his generous assistance and unwavering support. It was while serving as his graduate teaching assistant in 1974-1975 that I first stumbled onto the problems of the W. Irving Clark house.

1. Henry-Russell Hitchcock, *In the Nature of Materials: The Buildings of Frank Lloyd Wright, 1887-1941* (New York, 1942), p.108, fn. 4.

2. Wright would revive the Clark house roof form and again explore its expressive potential in the Unitarian Church (1947) at Shorewood Hills, Wisconsin.

3. W. Irving Clark was first listed as a resident of La Grange in the 1894 *Suburban News Directory of La Grange and La Grange Park.* This directory, published by C. A. Whitney, was issued at the beginning of each year. Therefore, any residence listed in the 1894 issue very likely would have been standing and occupied by the end or 1893. No building permit for the Clark house survives. Clark probably served as his own contractor. Along with his

brother Walter, Clark was a partner in Thomas Clark and Sons, his father's general contracting business.

4. Turnock was first listed as a resident of Chicago in the 1884 edition of the *Lakeside Annual Directory of the City of Chicago.* The School of the Art Institute of Chicago records his enrollment in an evening course of unspecified subject matter which met in the fall of 1884. I owe this information to Ferne Smith, Archivist of the School of the AIC.

5. Forty-two Turnock commissions were announced in the "Synopsis of Building News" column in the *Inland Architect and News Record* between 1890 and 1898. To this must be added at least ninety-three buildings located in Elkhart and Goshen, Indiana.

6. *Inland Architect,* XXIV, no. 6 (January 1895). Other projects by Wright did appear in the *Inland Architect* before 1894, but none are distinctly Wrightian. They are more properly to be regarded as extensions of the manner of Wright's first employer, Joseph Lyman Silsbee.

7. "Semi-Annual Meeting of the Indiana Society of Architects, Held in Indianapolis, 9 December 1919," *American Architect,* CXVI (October-December 1919), 720-721. The *Lakeside Directory* first cited Turnock working as an architect at a location corresponding to Jenney's offices in the Lakeside Building in 1886. Turnock's independence was reflected in the 1890 *Lakeside Business Directory* and in "Personal," *Inland Architect,* XV (July 1890), 91. That latter notice claimed that he had occupied an important position in Jenney's office for a number of years.

8. The specifics of Wright's denial were most graciously explained to me in a personal letter from Henry-Russell Hitchcock (23 January 1977).

9. "Synopsis of Building News," *Inland Architect,* XX (December 1892), 58.

10. These drawings were discovered and are now owned by the Frank Lloyd Wright Foundation. The series consists of the four elevations and the first and second floor plans. Each sheet measures approximately 22 inches in height by 18 inches in width and has been stamped with Wright's registration seal. The drawings were delineated in India ink on linen tracing cloth at a scale of ¼ inch = 1 foot.

11. The emphasis on the vertical in the Clark house drawings suggests a domestic analogy to the developing vertical expression for the skyscraper to which Wright was witness in the shaping of Adler and Sullivan's design for the Wainwright Building in St. Louis.

12. These octagonal designs included Wright's own library (1898) at Oak Park. Furthermore, the projecting brick toothing patterns at the angles of Wright's library are also present at the obtuse corners of the William H. Winslow house (1893) in River Forest and the lower dado zone of the Clark house. The motif can be found in Wright's later work as well.

13. I am most indebted to Bruce Brooks Pfeiffer, Director of Archives of the Frank Lloyd Wright Memorial Foundation, for providing me with information on the drawings for the W. Irving Clark house. *Wayne Michael Charney*

The Isadore J. Zimmerman House
Manchester, New Hampshire

In the spring of 1949, having decided to build a new house, and being aware of, but unmoved by, the work of Gropius and Breuer, Dr. and Mrs. Isadore Zimmerman went to the library to learn more about architecture. Never having heard of Frank Lloyd Wright at this point, they fortuitously chose to read a copy of his Princeton Lectures of 1931. Reading his philosophy of an organic architecture, they became convinced that he alone could build the house they wanted. It is significant that this decision was made only from reading Wright's philosophy; they had not yet seen photographs of his work. Back at the library, the Zimmermans encountered the *Autobiography* and Hitchcock's *In the Nature of Materials,* in which they finally saw photos of the buildings that are the realization of Wright's ideals.

A local architect with whom they discussed their hopes of building a Wright-designed house suggested that they probably could not afford so illustrious an architect, but that if they would bring him some magazine photos he would incorporate Wrightian elements into a house for them. In *The House Beautiful,* the Zimmermans came across an article by Lauren Pope, who in 1939 had had Wright design a house.

Encouraged by the fact that this man of modest means, a printer, could afford America's best architect, they wrote to Wright in July of 1949. He telegrammed back asking when they would arrive at Taliesin, and the next month they traveled to Wisconsin. They were met by Gene Masselink and introduced to Wright, who invited them to stay at Taliesin.

This initial meeting with the architect was quite different from what the couple had expected, for no sketches or drawings were presented; it was a time for discussing ideas. The lot had been purchased before the initial contact with Wright and a surveyor's plan had been forwarded to him prior to their arrival in Wisconsin. A prominent geological feature of the property was a large partially exposed rock, upon which Wright proposed building the house. He asked about materials and suggested the use of brick to harmonize with the wooded landscape and for compatibility with the brick house across the street. He seemed to be trying to discover if they truly realized what they were undertaking when he asked what their neighbors would say about building a Frank Lloyd Wright house. To which Mrs. Zimmerman replied, "They didn't ask us when they built their houses!"

Wright then suggested that they return home, discuss their needs together and then write to him of their hobbies, interests, and lifestyle. The letter was duly written, explaining, among other things, their love of music and the desire

for a guest room which would afford a great amount of privacy, so that both guests and hosts could come and go as they pleased.

After the initial meeting and subsequent correspondence with their architect, the Zimmermans were understandably impatient when, after more than eight months, no word had been received from Wright. Thus while attending a medical conference in Chicago in May 1950, Mrs. Zimmerman went to Taliesin to lunch with Mr. and Mrs. Wright and his sister, Maginel Wright Barney. Soon afterward, some preliminary sketches were received from Wright, but the Zimmermans felt that the proposed house was too small and requested that it be enlarged. A second set of drawings was sent, quite different in design concept, and ". . . much more beautiful."

The next meeting with Wright took place in March 1951 in New York City where he gave them the working drawings based on the second sceme.

Considerable difficulty was experienced in finding a contractor willing to work on a Frank Lloyd Wright building; most of them complained that not enough construction details were supplied. Finally, however, a contractor was found who would accept the challenge, and who did, in fact, travel to Wisconsin to talk to the architect about the building. Ground was finally broken on June 1, 1951, more than two years after the Zimmermans had first contemplated building a house. The house that had begun as a commitment to an organic architecture began to take physical form.

John Geiger supervised the construction of the house and did most of the detail plans for the interior work such as shelving and paneling. He lived with the Zimmermans during the construction period, and became such a member of the family that he helped them move in when the house was finished in May 1952.

"Oftentimes," Wright had said, "my houses are beautiful until the client moves in." The Zimmermans realized that this could be the case with their new home, for the furnishings which filled their ten room Colonial house would probably not be compatible with Wright's design. Therefore Wright was asked to design all the furniture for the new house, and he even drew a floor plan showing its arrangement. When the Zimmermans moved in, all they brought was their Steinway grand piano. In fact, even some clothing was discarded that did not compliment the house in terms of color.

The unique upholstery fabric, in shades of red, was obtained through the help of Wright's daughter Frances, then head of America House, who arranged to have it woven at the Cranbrook Academy in Bloomfield Hills, Michigan. The architect

Street elevation showing the exposed rock at the front door.

Living room view to the west. The music stand is the same design as the one in the living room at Taliesin. Photo courtesy Thomas A. Heinz.

also did a landscape plan, including some outdoor furniture, to be executed by the owners. When Mrs. Zimmerman found it difficult to obtain suitable table linens, Wright designed cloths and napkins, too.

"Knowing Mr. Wright and living in the house for 25 years," says Mrs. Zimmerman, "has changed our lives. The house has become the center of our life." When contemplating building the house, the Zimmermans had a decision to make: they could travel and see the world, or they could build a Frank Lloyd Wright house and have the world come to them. They are glad, they say, that they chose the latter, for the world has come, and as a result they have made close friends around the globe.

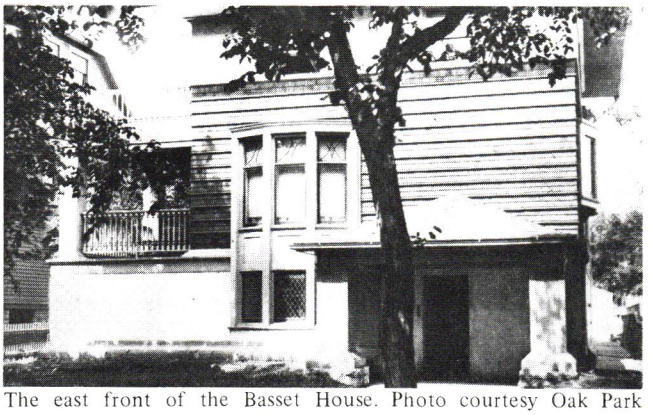
Their last meeting with Wright occurred in 1957 in New York City. Wright was then involved in building an exhibition house on the site of the Guggenheim, and as it was somewhat behind schedule, he asked the Zimmermans to come down to help finish it. Anxious to see their friend again, they made the trip, and Mr. Zimmerman worked on varnishing cabinets. Since he had not yet seen the then five year old house, the Zimmermans invited Wright to come back to New Hampshire with them. "I don't need to see the house," Wright replied. "I already know it."

The information in this article was obtained in a visit, correspondence, and telephone interview with Dr. and Mrs. Zimmerman. *TAH*

NEWLY IDENTIFIED BUILDINGS
Designed by Frank Lloyd Wright *TAH*

Dr. H. W. Bassett House
125 South Oak Park Avenue, Oak Park, Illinois 1894

This seems to be the only existing photograph of this long demolished house, which is clearly of the same design line as the Clark House in La Grange. Some of the proportions here seem a bit odd, but this is probably due to the fact that the project was a remodeling of an earlier structure.



The east front of the Basset House. Photo courtesy Oak Park Public Library.

American Systems Bungalows
231 Prospect Avenue, Lake Bluff, Illinois 1915
330 Gregory Street, Wilmette, Illinois 1915

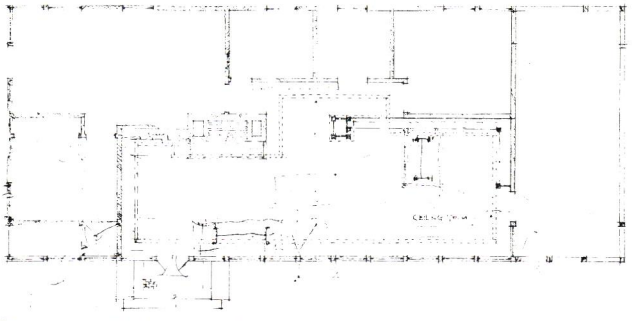
These houses are identical to each other and to the Stephen M. B. Hunt house in Oshkosh, Wisconsin, and were probably built by the Richards Brothers of Milwaukee, who sponsored the American Systems Ready-Cut scheme which Wright developed in 1915. Including both modest-sized houses and duplex apartments, the American System consisted of partially pre-fabricated units built of wood and plaster. As Hitchcock states in *In the Nature of Materials,* a number of these houses were built unsupervised by Wright. Due to a lack of records in these municipalities, the exact dates of construction and the names of the original owners are not known.

Lake Bluff, Illinois American Systems Bungalow. Photo courtesy Thomas A. Heinz.

Sherman Booth Summer Cottage is somewhat obscured by foliage. Photo courtesy Thomas A. Heinz.

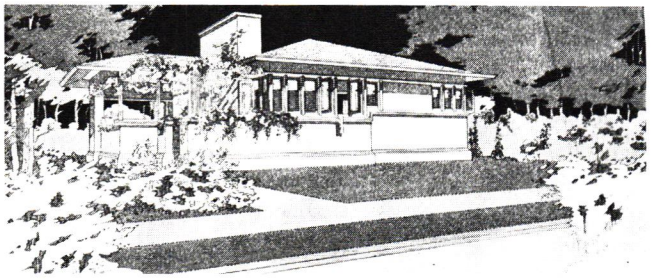
Sherman M. Booth House (Summer Cottage)
239 Franklin Street, Glencoe, Illinois 1911

This house was designed in 1911 as a temporary house for Sherman Booth, Wright's lawyer. Local lore credited the building to Wright, but it was not until the editor chanced across the drawings while working on restoration of the second Booth house that it was positively identified. As shown in the site plan, it occupied lot 4 adjacent to the Ravine Bluffs Development lot. It is thought that the house once stood on a site near the present Booth house on Sylvan Road, and although building records are somewhat vague, it was probably moved to its current location in 1916. A comparison of the house with the plans and drawing of the elevation shows that they conform exactly. There have been some minor additions to the rear, but the building is well maintained by the present owners.

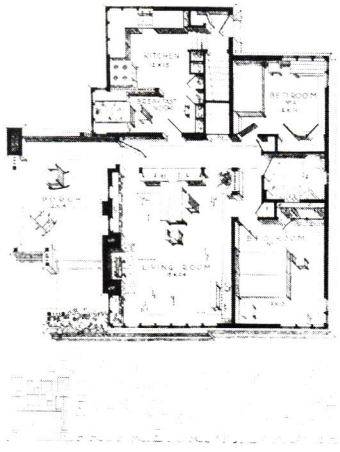


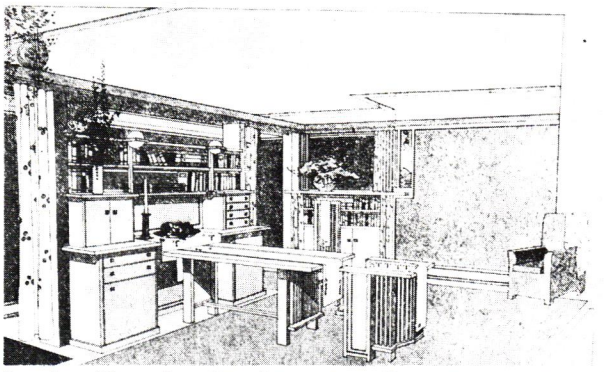
The plan of the Sherman Booth Summer Cottage. It is drawing no. 1507.25 no scale. The banding on the ceiling is still intact. The canopy has been enlarged for automobiles.

Wilmette, Illinois American Systems Bungalow in very original condition. The porch on the left has been enclosed. Photo courtesy Thomas A. Heinz.



Exterior of bungalow as designed by Wright (plan below) Drawings courtesy Henry-Russell Hitchcock.





Interior of bungalow. Drawing courtesy Henry-Russell Hitchcock.

PRESERVATION
Sutton House Threatened

The 1907 house designed for Harvey Sutton will be demolished if a buyer is not found, according to a newspaper article from McCook, Nebraska. The owner, Dr. J. Harold Donaldson is asking about $80,000 for the 23-room house. This is the only Wright building executed in Nebraska. For more information write to either: Dr. Donaldson at 602 Norris Avenue, McCook, Nebraska 69001; the State Historic Preservation Officer, Nebraska State Historical Society, 1500 R Street, Lincoln, Nebraska 68508; the National Trust Midwest Office, 407 South Dearborn Street, Suite 710, Chicago, Illinois 60605, or to all of them stating the importance of the preservation of this house for not only the people of Nebraska but for the world. For detailed information on this house see *The Prairie School Review,* Volume II, Number 3, Third Quarter, 1965. *TAH*

AVERY COONLEY HOUSE FIRE

3 AM, 11 June, 1978. The Avery Coonley House in Riverside, Illinois had a disastrous fire. More in the next newsletter. *TAH*

Clarification – This Association with its newsletter is an independent organization which is not connected in any way with the Frank Lloyd Wright Foundation–The Taliesin Fellowship of Scottsdale, Arizona and Spring Green, Wisconsin–or with the Frank Lloyd Wright Home and Studio Foundation of Oak Park, Illinois. It does cooperate with both organizations and is in frequent contact with them.

Membership information
This newsletter is a bi-monthly publication of The Frank Lloyd Wright Association. To become a member, send $15.00 ($20.00 overseas) to: The Frank Lloyd Wright Association, P.O. Box 2100, Oak Park, IL 60303. Memberships in the Association are for the calendar year.

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Masthead design by Bruce Goff

Frank Lloyd Wright and Bruce Goff at the University of Oklahoma 1953. Goff is an architect who started practicing at the age of 16 and built his first building at 18. He became interested in Wright's work at this time and wrote to him asking to see more of his work built after the 1908 *Architectural Record*. Wright replied after a time with a copy of the Wasmuth portfolio. This began a very long friendship and much correspondence. He now has a very extensive library of architecture with rather complete holdings of Wright. Photo courtesy E. Fay Jones. Fayetteville, Arkansas.

FRANK LLOYD WRIGHT

NEWSLETTER
Vol. 1, No. 3
May-June 1978

MUSEUMS

This is the first of a series of articles outlining the holdings of Frank Lloyd Wright materials in various museums and research centers. Future articles will cover the collections of, among others, Greenville College, Greenville, Illinois, Museum of Modern Art and the Metropolitan Museum of Art both in New York, and the Art Institute of Chicago.

Prairie Archives
Milwaukee Art Center
750 North Lincoln Memorial Drive
Milwaukee, Wisconsin 53202
(414) 271-9508

Curator: Brian A. Spencer, AIA, SAH, Curatorial Consultant in Architecture; Trudy Hanson, Curatorial Assistant.

Holdings

The Niedicken-Wallbridge Collection of 1600 drawings, a gift to the Archives by Mr. & Mrs. Robert L. Jacobsen of Oconomowoc, Wisconsin. George M. Niedecken was a prominent figure in the arts in Milwaukee and was the designing partner of the firm. His career began with studies at the Art Institute of Chicago, followed by some time for travel in Europe. After some professional practice in Wright's Oak Park studio in 1903-1904, he returned to Milwaukee. The firm worked on many of Wright's houses, listed below. At various times, Niedecken also associated with Louis Sullivan, Purcel and Elmslie, Spencer and Powers, and others.

The Bently-Merman Architects Collection, composed of 600 drawings by this LaCrosse firm. Percy Dwight Bently was a designer who followed many of Wright's ideas. The practice lasted ca. 1906 to ca. 1925.

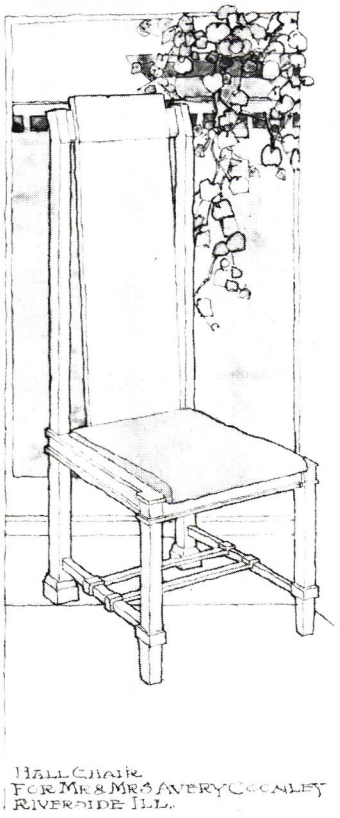
The Michael P. Johnson, Designer, Collection contains an estimated 600 drawings. Mr. Johnson is practicing in Arizona and is a follower of Bruce Goff.

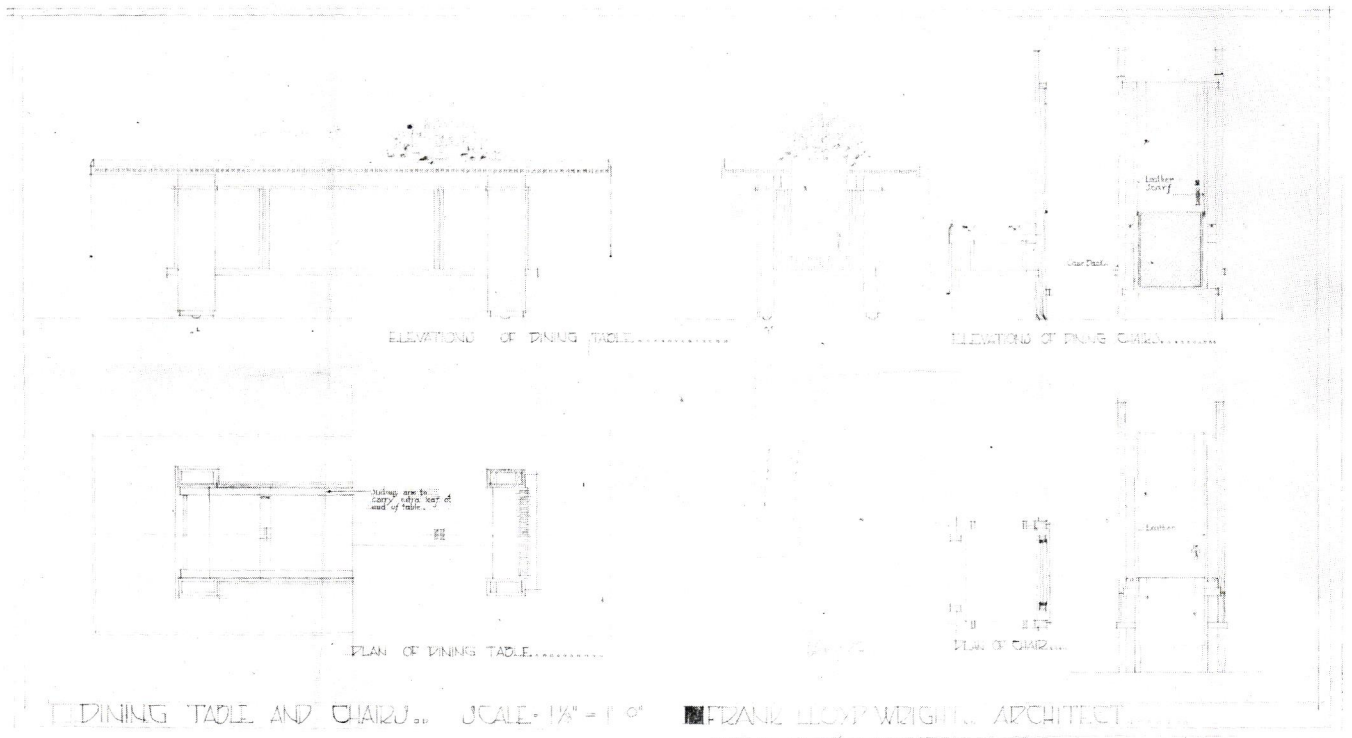
Frank Lloyd Wright Material

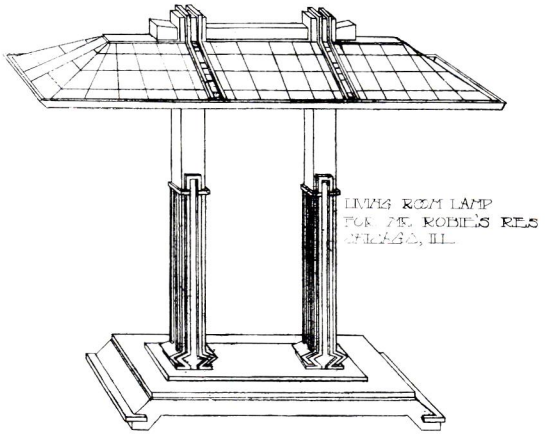
Drawings from the Niedeken-Wallbridge Collection:

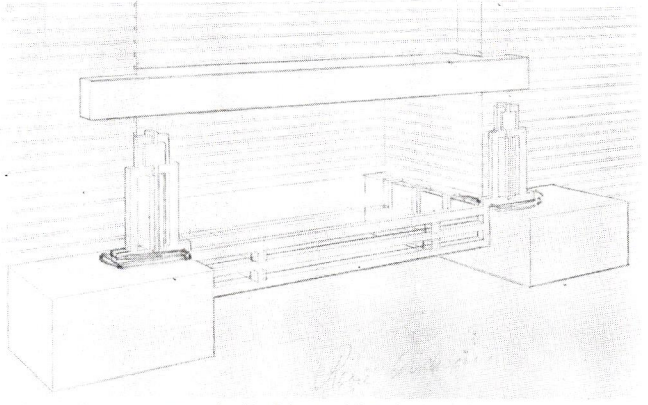
Coonley House, Riverside, Illinois
Robie House, Chicago, Illinois
Bogk House, Milwaukee, Wisconsin
Allen House, Wichita, Kansas
Irving House, Decatur, Illinois
May and Amberg Houses, Grand Rapids, Michigan

Rugs, furniture lamps and other interior furnishings are included. There are some full-size details, with yarn samples, of the rugs of the Robie and Bogk houses.









All drawings courtesy the Prairie Archives Milwaukee Art Center.

Furniture:

A dining chair from the Imperial Hotel, a gift of the Frank Lloyd Wright Association of Japan

A metal side chair from the Larkin Building, a gift of Arthur A. Carrara

A clipping file, dating from 1920 to 1977, is currently being compiled. Seven of twenty volumes have been remounted at this time. The clippings, compiled over the years by Wisconsin artist, Elfie Farmer, are on long-term loan from her son Edward V. Farber.

Restrictions

The collection is accessible by appointment only from 10:00 a.m. to 4:00 p.m., Monday through Friday. In order to aid the staff in assisting the research, a written request to use the Archives should outline the purposes, goals, and intended end product of one's study. *TAH*

EXHIBITIONS

"An American Architecture" Traveling exhibit of the Milwaukee Art Center

The tentative schedule for the traveling exhibit, organized by Brian A. Spencer, AIA, is:

July 1 - August 6, 1978	Charles MacNider Art Center Mason City, Iowa
March 4 - April 1, 1979	Tweed Museum of Art Duluth, Minnesota
April 29-May 27, 1979	NDSU Fargo, North Dakota
October 14- November 11, 1979	Sioux City Art Center Sioux City, Iowa
March 30-April 17, 1980	University of Minnesota Minneapolis, Minnesota

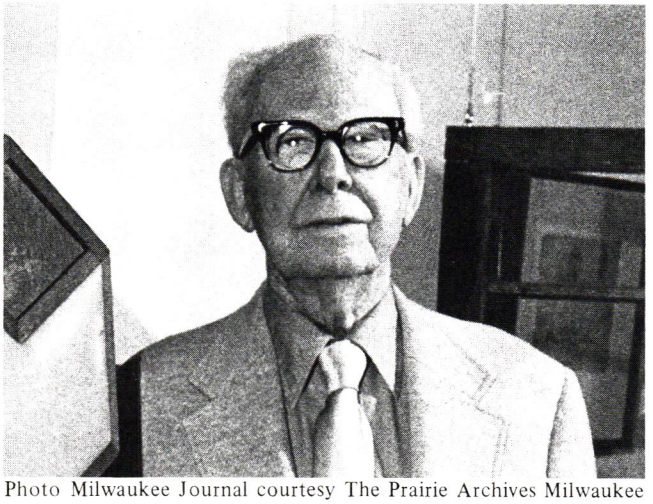


Photo Milwaukee Journal courtesy The Prairie Archives Milwaukee Art Center.

LLOYD WRIGHT (1890-1978)

Lloyd Wright, 88, the eldest son of Frank Lloyd Wright and an architect himself, died on May 31 in Santa Monica, California. He had been hospitalized recently for pneumonia but was well on his way to recovery when a fatal stroke occurred.

Born in the Oak Park house in 1890, he attended the University of Wisconsin, but left before graduation to join his father in Italy, where he worked on many of the drawings for the *Ausgefuhrte Bauten und Entwurfe.*

After returning to the United States, he worked for Olmstead and Olmstead in Boston, and then settled in California where he supervised construction of his father's Hollyhock House. Soon afterward he opened his own office in Los Angeles and practiced both as an architect and landscape architect. He also designed a number of movie sets. Over a 55-year career he designed over 300 and built more than 120 buildings. His Wayfarer's Chapel in Palos Verdes, California and his design for the Hollywood Bowl brought him international acclaim.

Still an active, practicing architect, he had in recent years been serving as a special restoration consultant on three of his father's buildings: the Hollyhock House in Los Angeles, California, Unity Temple in Oak Park, Illinois, and the Frank Lloyd Wright Home and Studio, also in Oak Park.

He is survived by his son Eric Wright, also an architect, by his sister Catherine Wright Baxter, and by his brothers David and Llewellyn Wright.

PUBLIC BUILDINGS in the EAST

This is the first of a series of articles listing the open hours and tour availability of all of Frank Lloyd Wright's buildings that are open to the public. Upcoming issues will list buildings in the Midwest, West, and Southwest.

ALLENTOWN ART MUSEUM
5th and Court Streets
Allentown, Pennsylvania 18105
The library of the Francis W. Little house, built in 1912 in Wayzata, Minnesota, was installed in the new wing of the museum in 1977 by Edgar Tafel, former Taliesin apprentice. There is a short monograph of the room available from the museum. General museum hours are: 10:00 a.m. to 5:00 p.m. Tuesday through Saturday, and 1:00 p.m. to 5:00 p.m. on Sunday. Closed Mondays. Summer closing time is 4:00 p.m. Phone (215) 432-4333.

BETH SHOLOM SYNAGOGUE
Old York Road and Foxcroft Road
Elkins Park, Pennsylvania 19117
The Synagogue is open for religious services on Friday evenings at 8:30 p.m. and on Saturday mornings from 9:30 a.m. to noon. It also opens for visitation on Tuesday and Thursday afternoons from 1:00 p.m. to 3:00 p.m. Phone (215) 887-1342.

FALLINGWATER
Mill Run, Pennsylvania 15464
(on Rt. 382, midway between the villages of Mill Run and Ohiopyle)
Reservations are advised for the on-the-hour tours conducted daily, except Monday, from 10:00 a.m. to 5:00 p.m. from April through mid-November. Visitors must arrive a minimum of 15 minutes before the beginning of the tour. Children under 12 are not admitted to the house, and a child-care center is provided for a nominal charge. Cost of admission is $2 on weekdays, $3 on weekends. Group reservations must be made a month in advance. Phone (412) 329-8501.

FLORIDA SOUTHERN COLLEGE
Johnson Avenue and McDonald Street
Lakeland, Florida 33802
All seven buildings by Wright are open weekdays from 8:00 a.m. to 5:00 p.m. and on Saturdays by special appointment. Tours can be pre-arranged for groups of ten or more. There is a brochure available at the Watson Administration Building which includes a map of the campus and a guide to the buildings. Phone (813) 683-5521.

SOLOMON R. GUGGENHEIM MUSEUM
1071 Fifth Avenue
New York, New York 10028
The museum is open from 11:00 a.m. to 5:00 p.m. on Wednesday through Sunday, and including holidays; Tuesday hours are from 11:00 a.m. to 8:00 p.m. Admission is $1.50; students and senior citizens, 75¢. Taped tours of the building are available at a cost of $1. Guided tours for groups may be arranged at least three weeks in advance. Lunches and afternoon snacks are available in the museum restaurant. Phone (212) 860-1357.

DARWIN D. MARTIN HOUSE
125 Jewett Parkway
Buffalo, New York 14214
Currently housing the archives of the State University of New York at Buffalo, the building is open for guided tours on the third Saturday of each month at 10:00 a.m. and at other times by appointment. Advance reservations are necessary for groups. Phone (716) 831-4121.

METROPOLITAN MUSEUM OF ART
5th Avenue at 82nd Street
New York, New York 10028
The living room of the Francis W. Little House, built in Wayzata, Minnesota, in 1912, will be installed in the second phase of the American wing construction. It is expected to be opened in 1980-1981.

POPE-LEIGHEY HOUSE
Woodlawn Plantation
Mount Vernon, Virginia 22121
The house is open to the public on Saturday and Sunday from 9:30 a.m. to 4:30 p.m. from March through October, and at other times by special appointment. Tickets may be obtained at the Woodlawn Mansion. Phone (703) 780-3118.

BUILDINGS
The W. I. Clark House
La Grange, Illinois

Progress has little sought to disrupt the quiet pace of life along the arbor-vaulted streets of La Grange, Illinois. Many Victorian homes remain standing in this western suburb of Chicago. In their midst is one 19th-century structure which stands apart. It upsets the calm because of its striking geometries and pronounced roof planes and because of the contorversy centering upon it. This singular structure is known as the W. Irving Clark house, and the controversy involves the intriguing question of its authorship.

The Clark house was first attributed to Wright soon after its construction. A photogravure plate of the house, clearly identified in a caption as the work of Frank Lloyd Wright, appeared in the *Inland Architect and News Record* in August 1894. In spite of that, in 1942 Henry-Russell Hitchcock attributed the building to Enock Hill Turnock. In his book *In the Nature of Materials* Hitchcock wrote:

> The W. I. Clark house, 211 South La Grange Road, La Grange, Ill., was published as Wright's in the *Inland Architect* in 1894, vol. 24 no. 1, but it was actually designed by E. Hill Turnock, an Adler and Sullivan draftsman. It is not clear how Wright's name came to be attached to it, but probably Turnock used Wright's name in announcing the commission.[1]

This attribution was not Hitchcock's alone. His important survey of Wright's work was a collaborative effort between historian and architect. When questioned about the Clark house, Wright said that he recalled it but denied authorship. He then suggested Turnock as the true architect. An attribution to Turnock, however, has not satisfactorily solved the question of authorship. The facts of his life and the nature of his style suggest that he is not the most likely choice for an attribution; and recently uncovered documents almost certainly guarantee authorship of the Clark house in favor of Wright.

Stylistic Analysis

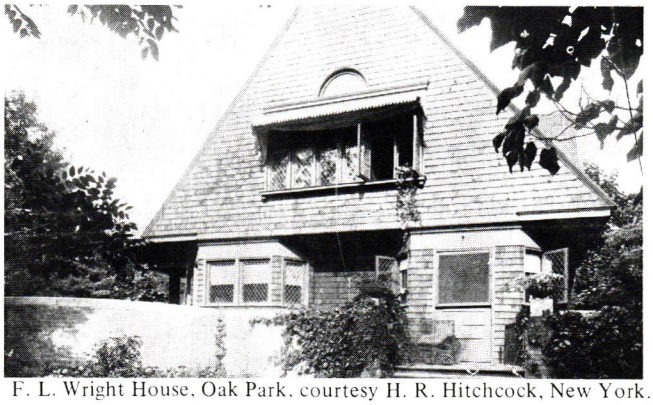
Even at an early date in Wright's career, when he was at his most derivative, his work exhibited a general character and incorporated some elements that were personal to him; and despite the vacillating nature of many of these early works, comparable features between them and the Clark house do emerge. The sharply triangular roof of the Clark house shares a noteworthy kinship with Wright's design for the Nathan G. Moore house (1895) in Oak Park and the Chauncey L. Williams house (1895) in River Forest, Illinois.[2] The prominent roofs of Wright's Warren McArthur house (1892) in Chicago and Frederick Bagley house (1894) in Hinsdale, Illinois bear certain similarities to the Clark house in their sheltering effect. By nestling down to the earth or predominating over elements beneath them, all these roofs attest to the orgins of the pronounced, hovering roof planes in Wright's Prairie houses. The McArthur house also resembles the Clark house in the arrangement of the gable fenestration, the use of a modified Palladian window, and the placement of a heavily-moulded side entrance. The dado zone of wood and Roman brick in the Clark house is reiterated in Wright's George Blossom house (1892) in Chicago and has its counterparts in the McArthur and Williams houses.

The similarities between the Clark house and Wright's own home in Oak Park are particularly striking. Comparable features include the pronounced intersecting gable roofs, the modified Palladian motif in the gable, and the two symmetrically disposed bay projections on the front facade.

A stylistic analysis of Wright's works dates the Clark house to the early 1890's. The *Inland Architect* plate secures this dating, and residential records for the village of La Grange establish that the house was standing by the end of 1893 but not before 1892.[3] It appears that the Clark house may have evolved as another of Wright's early experimental mergings of strong forms and individual details. But what of Enock Turnock and what of his style?

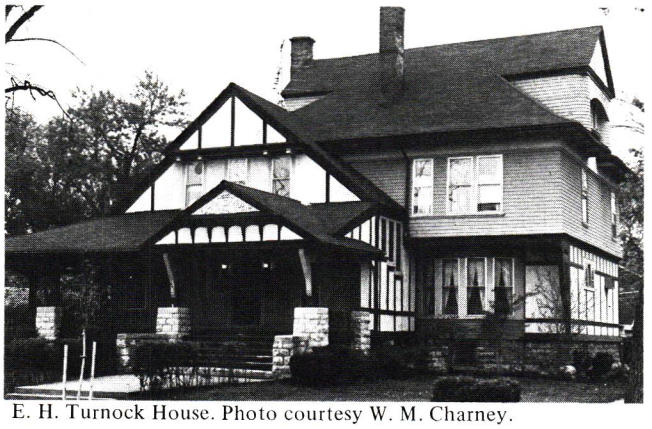
E. Hill Turnock, as he preferred to be identified, was born in London, England on 27 February 1857 (d. Fort Wayne, Indiana, 8 July 1926), but he was raised in Elkhart, Indiana. Around 1884 he moved to Chicago and shortly after secured a job as a draftsman in the offices of William Le Baron Jenney. There he stayed until he opened his own offices in Chicago in 1890.[4] Turnock was a prolific architect.[5] Yet virtually nothing in his *oeuvre* before, during, or after the construction of the Clark house links him with it stylistically.

The W. I. Clark House. Photo courtesy *The Inland Architect.*



F. L. Wright House, Oak Park, courtesy H. R. Hitchcock, New York.

N. G. Moore House, Oak Park, courtesy *Inland Architect.*



E. H. Turnock House. Photo courtesy W. M. Charney.

A comparison of Wright's home in Oak Park with Turnock's in La Grange Park, Illinois is most instructive. Turnock designed and built his Queen Anne home between 1888 and 1890. While Turnock belabored eclectic architectural details, Wright took a step toward 20th-century design with his assured use of simple, bold forms. Turnock's home is typical of most of his early domestic commissions. Without exception, they were born of an architectural inspiration that relied upon a combination of the popular Queen Anne, Romanesque Revival, and Shingle Style modes. All of his houses possess a Victorian charm, but none compare to the Clark house in the treatment of details so closely as do those of Wright. The breadth and bravura of the Clark house design betray Wright's strong hand. Turnock's aesthetic, in contrast, remained entirely within the vernacular and served as a good barometric indicator of the changing architectural clime of the late 19th and early 20th century. For instance, when building taste shifted to the classical after 1893, so did Turnock. By the time he returned to Elkhart in 1907, Turnock was so imbued with the classical spirit that he alone was credited with the transformation of his Indiana home town into a City Beautiful.

Documentary Analysis

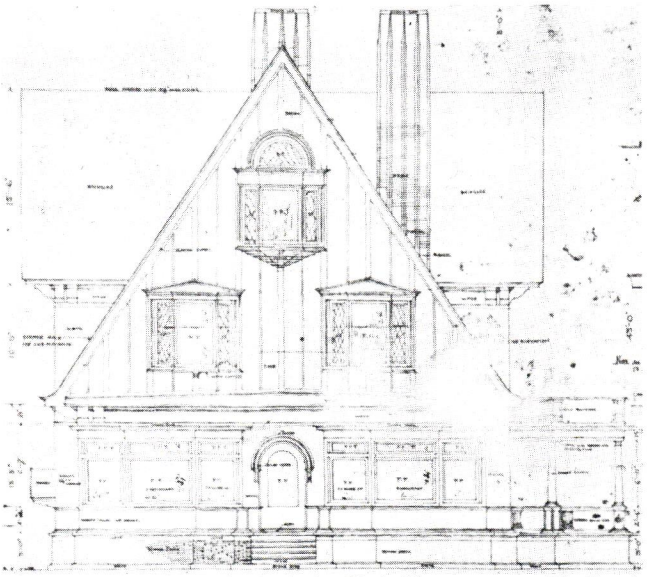
An analysis of the origins of the two Clark house attributions is revealing of their relative importance. No other source for an attribution to Turnock has been uncovered except for that ultimately from Wright alone. Against this must be balanced the photogravure plate of the Clark house originally published as Wright's in the *Inland Architect.* This photogravure appeared in the non-photogravure edition, an event of some importance. The Clark house was the first of Wright's executed works entirely of his own design to be illustrated in the *Inland Architect.* Even his own home of several years earlier was not published until January 1895.[6]

Deriving his information from Wright, Hitchcock wrote that Turnock worked for Adler and Sullivan. This is a perplexing statement in light of Turnock's own reference to his years of employment under Jenney.[7] Also bothersome is the speculation that Turnock used Wright's name in announcing the commission. Specifically, Hitchcock and Wright theorized that the Clark house was one of Turnock's moonlighting ventures. To assure anonymity and to protect his job with Adler and Sullivan, Turnock was thought to have gained Wright's permission to use his name as a front.[8] Implied were the assumptions that Turnock was young, inexperienced, and in need of help and that Wright was in a position to help. These assumptions have been regarded too casually as fact. Indeed, exactly the opposite was true. Turnock was a decade older than Wright, and there is no evidence that Turnock had ever worked as a draftsman for Sullivan. Turnock had established an independent practice in 1890, three years before Wright did. Further evidence of Turnock's experience resides in announcements of thirty-

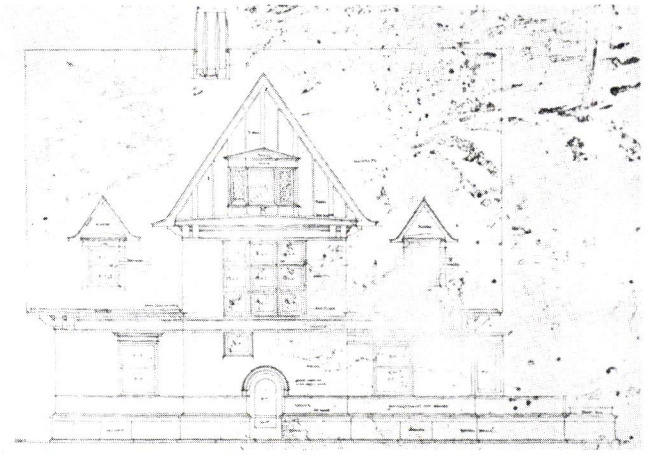
eight of his commissions in the *Inland Architect* prior to the publication of the Clark house plate. One such announcement in the December 1892 issue called him a "leading architect of Chicago."[9] In brief, Turnock was a prominent and independent Chicago architect in those very years so critical to the Clark house problem. He had *no need* to disguise authorship. Had Turnock designed the Clark house, it seems fairly certain that he would have claimed it.

Crucial to the problem is a series of six drawings for the Clark house.[10] One look at them is something of a revelation, for they show the building as planned, not as built. Like Wright's original design for the Moore house, the Clark house was first conceived as a sort of English half-timbered structure. Less complicated and less derivative than the Moore house, the intended exterior articulation for the Clark house was a purer expression of the wooden skeletal structure beneath the skin of stucco wall panels.[11] Wright improved upon this scheme, better integrating windows and mullions, in his turn of the century design for the Warren Hickox house in Kankakee, Illinois. The Ward W. Willitts house in Highland Park brought to full flower the promise of an idea which was to have made its first appearance in the Clark house.

The Clark house drawings also clarify the nature of the front bay windows. In plan, these projections become segmental octagons and are thus easily linked to the pervasive use of octagons in Wright's early work.[12] The Clark house plan overall echoes that of another design by Wright in La Grange, the Robert G. Emmond house (1892). Almost predictably, the ground plan of the Clark house fuses the longitudinal emphasis of the McArthur house with the symmetry of the Blossom house. With the latter it shares an intimation of a cross-axial arrangement. This sense of a cruciform plan, which begins to break through the roof and exterior walls of the Clark house, also makes a perceptible move out to the surrounding land through bay windows, terraces, and stairs fashioned in repetitive geometries. Altogether these features suggest an embryonic stage in the development of Wright's Prairie house plan, represented by the classic Willitts house design.



Front elevation. House for W. Irving Clark. Photo courtesy The Frank Lloyd Wright Foundation. Copyright© 1970. All rights reserved.

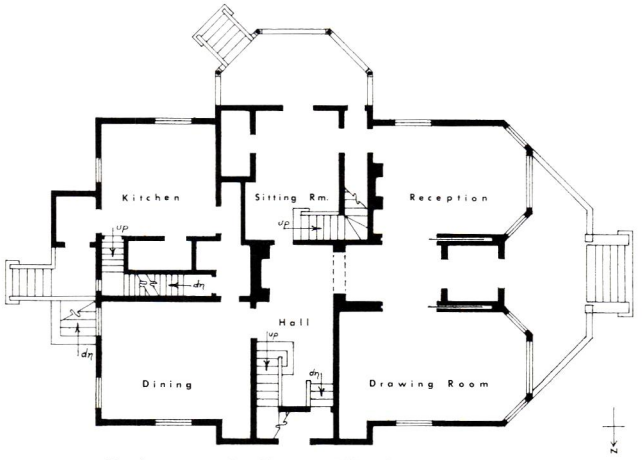


North side elevation. House for W. Irving Clark. Photo courtesy The Frank Lloyd Wright Foundation. Copyright© 1970. All rights reserved.

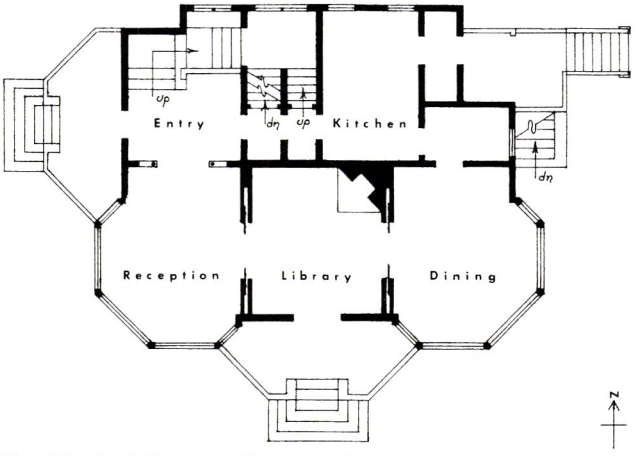
Wright's Denial

Whatever the reason for the veil of mystery that has surrounded Wright's statement of the Clark house matter for so long, a final solution to the problem may have to take account of the structure's special status as his eleventh "bootlegged" work. Ten of Wright's early domestic designs resulted from commissions he handled by moonlighting, or "bootlegging," while under exclusive contract to Adler and Sullivan. Stylistic affinities with at least three of these "bootlegged" works – the Blossom, McArthur, and Emmond houses – comfortably place the Clark house within this group, too. It appears that when Wright was pressed to speculate on Turnock's possible motives for obscuring authorship, he placed Turnock in a position he had actually occupied himself. Wright may have credited Turnock with the design because he provided Wright with the link necessary to disown the building and then to ascribe its design to someone else. That is, Turnock was a reasonable alternative due to his residency and the proliferation of his works in the La Grange area.

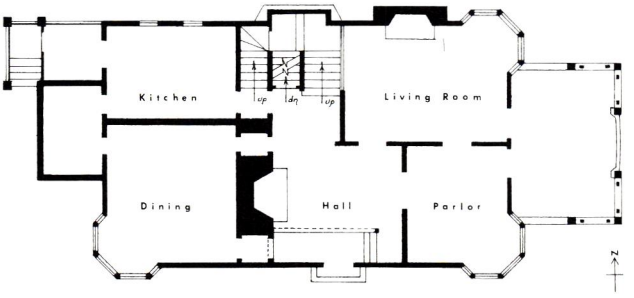
Although the basis for Wright's denial remains uncertain, it is clear that the Clark house once stood as a landmark to the start of his independent career. The *Inland Architect* photogravure of the Clark house suggests as much by itself. That so many hallmarks of the Prairie houses should be foreshadowed by elements of rudimentary form in the Clark house design indicates its essential importance to his work. Taken as a whole, certain events revolving around a tragedy in Wright's life may help to explain his denial, but surely they authenticate his authorship of the drawings for the structure.



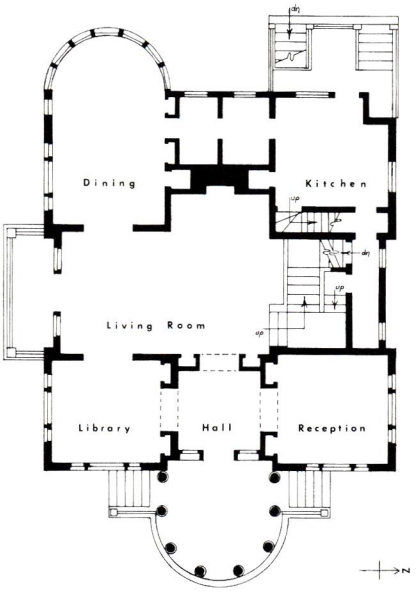
Plan. W. I. Clark House, La Grange, Illinois.



Plan. The R. G. Emmond House, La Grange, Illinois.



Plan. The W. McArthur House, Chicago, Illinois.



Plan. The G. Blossom House, Chicago, Illinois.

On 14 August 1914, while Wright was in Chicago, Taliesin was set afire and Mrs. Cheney and others killed. Wright managed to reconstruct his life and he also rebuilt his Taliesin. At some point before the fire, a bundle of drawings had been placed in the loft over the entryway between the studio and the residence and was then forgotten. When Wright set about to close up the charred openings of his dwelling, the new fabric of the structure concealed the forgotten bundle. There the scarred drawings remained to molder and fade from memory until their discovery in 1967. Among the drawings found in that loft were those for the Clark house! They were discovered along with Wright's projects for the Chicago Screw Company factory and remodeling projects for the Republic Building in Chicago. Also to come to light in this cache were Wright's working drawings for the two boathouses at Lake Monona and Lake Mendota, Madison, Wisconsin (1893) and his large ink rendering for the Milwaukee Library and Museum competition of 1893.[13] And so the house that Wright wished to deny is once again restored to him, adding further dimension and import to the fertile decade in which he sought his own way.

Wayne Michael Charney

This article was presented as a paper at the 1977 annual meeting of the Midwest Art History Society at Columbia, Missouri. I would like to thank Bruce Brooks Pfeiffer, Leland Roth, Thomas Sloan, Dimitri Tselos, and Mrs. E. Hill (Margaret Stahr) Turnock, Jr. for their help and suggestions. Professor Walter L. Creese of the University of Illinois at Urbana deserves special thanks for his generous assistance and unwavering support. It was while serving as his graduate teaching assistant in 1974-1975 that I first stumbled onto the problems of the W. Irving Clark house.

1. Henry-Russell Hitchcock, *In the Nature of Materials: The Buildings of Frank Lloyd Wright, 1887-1941* (New York, 1942), p.108, fn. 4.

2. Wright would revive the Clark house roof form and again explore its expressive potential in the Unitarian Church (1947) at Shorewood Hills, Wisconsin.

3. W. Irving Clark was first listed as a resident of La Grange in the 1894 *Suburban News Directory of La Grange and La Grange Park.* This directory, published by C. A. Whitney, was issued at the beginning of each year. Therefore, any residence listed in the 1894 issue very likely would have been standing and occupied by the end or 1893. No building permit for the Clark house survives. Clark probably served as his own contractor. Along with his

brother Walter, Clark was a partner in Thomas Clark and Sons, his father's general contracting business.

4. Turnock was first listed as a resident of Chicago in the 1884 edition of the *Lakeside Annual Directory of the City of Chicago.* The School of the Art Institute of Chicago records his enrollment in an evening course of unspecified subject matter which met in the fall of 1884. I owe this information to Ferne Smith, Archivist of the School of the AIC.

5. Forty-two Turnock commissions were announced in the "Synopsis of Building News" column in the *Inland Architect and News Record* between 1890 and 1898. To this must be added at least ninety-three buildings located in Elkhart and Goshen, Indiana.

6. *Inland Architect,* XXIV, no. 6 (January 1895). Other projects by Wright did appear in the *Inland Architect* before 1894, but none are distinctly Wrightian. They are more properly to be regarded as extensions of the manner of Wright's first employer, Joseph Lyman Silsbee.

7. "Semi-Annual Meeting of the Indiana Society of Architects, Held in Indianapolis, 9 December 1919," *American Architect,* CXVI (October-December 1919), 720-721. The *Lakeside Directory* first cited Turnock working as an architect at a location corresponding to Jenney's offices in the Lakeside Building in 1886. Turnock's independence was reflected in the 1890 *Lakeside Business Directory* and in "Personal," *Inland Architect,* XV (July 1890), 91. That latter notice claimed that he had occupied an important position in Jenney's office for a number of years.

8. The specifics of Wright's denial were most graciously explained to me in a personal letter from Henry-Russell Hitchcock (23 January 1977).

9. "Synopsis of Building News," *Inland Architect,* XX (December 1892), 58.

10. These drawings were discovered and are now owned by the Frank Lloyd Wright Foundation. The series consists of the four elevations and the first and second floor plans. Each sheet measures approximately 22 inches in height by 18 inches in width and has been stamped with Wright's registration seal. The drawings were delineated in India ink on linen tracing cloth at a scale of ¼ inch = 1 foot.

11. The emphasis on the vertical in the Clark house drawings suggests a domestic analogy to the developing vertical expression for the skyscraper to which Wright was witness in the shaping of Adler and Sullivan's design for the Wainwright Building in St. Louis.

12. These octagonal designs included Wright's own library (1898) at Oak Park. Furthermore, the projecting brick toothing patterns at the angles of Wright's library are also present at the obtuse corners of the William H. Winslow house (1893) in River Forest and the lower dado zone of the Clark house. The motif can be found in Wright's later work as well.

13. I am most indebted to Bruce Brooks Pfeiffer, Director of Archives of the Frank Lloyd Wright Memorial Foundation, for providing me with information on the drawings for the W. Irving Clark house. *Wayne Michael Charney*

The Isadore J. Zimmerman House
Manchester, New Hampshire

In the spring of 1949, having decided to build a new house, and being aware of, but unmoved by, the work of Gropius and Breuer, Dr. and Mrs. Isadore Zimmerman went to the library to learn more about architecture. Never having heard of Frank Lloyd Wright at this point, they fortuitously chose to read a copy of his Princeton Lectures of 1931. Reading his philosophy of an organic architecture, they became convinced that he alone could build the house they wanted. It is significant that this decision was made only from reading Wright's philosophy; they had not yet seen photographs of his work. Back at the library, the Zimmermans encountered the *Autobiography* and Hitchcock's *In the Nature of Materials,* in which they finally saw photos of the buildings that are the realization of Wright's ideals.

A local architect with whom they discussed their hopes of building a Wright-designed house suggested that they probably could not afford so illustrious an architect, but that if they would bring him some magazine photos he would incorporate Wrightian elements into a house for them. In *The House Beautiful,* the Zimmermans came across an article by Lauren Pope, who in 1939 had had Wright design a house.

Encouraged by the fact that this man of modest means, a printer, could afford America's best architect, they wrote to Wright in July of 1949. He telegrammed back asking when they would arrive at Taliesin, and the next month they traveled to Wisconsin. They were met by Gene Masselink and introduced to Wright, who invited them to stay at Taliesin.

This initial meeting with the architect was quite different from what the couple had expected, for no sketches or drawings were presented; it was a time for discussing ideas. The lot had been purchased before the initial contact with Wright and a surveyor's plan had been forwarded to him prior to their arrival in Wisconsin. A prominent geological feature of the property was a large partially exposed rock, upon which Wright proposed building the house. He asked about materials and suggested the use of brick to harmonize with the wooded landscape and for compatibility with the brick house across the street. He seemed to be trying to discover if they truly realized what they were undertaking when he asked what their neighbors would say about building a Frank Lloyd Wright house. To which Mrs. Zimmerman replied, "They didn't ask us when they built their houses!"

Wright then suggested that they return home, discuss their needs together and then write to him of their hobbies, interests, and lifestyle. The letter was duly written, explaining, among other things, their love of music and the desire

for a guest room which would afford a great amount of privacy, so that both guests and hosts could come and go as they pleased.

After the initial meeting and subsequent correspondence with their architect, the Zimmermans were understandably impatient when, after more than eight months, no word had been received from Wright. Thus while attending a medical conference in Chicago in May 1950, Mrs. Zimmerman went to Taliesin to lunch with Mr. and Mrs. Wright and his sister, Maginel Wright Barney. Soon afterward, some preliminary sketches were received from Wright, but the Zimmermans felt that the proposed house was too small and requested that it be enlarged. A second set of drawings was sent, quite different in design concept, and ". . . much more beautiful."

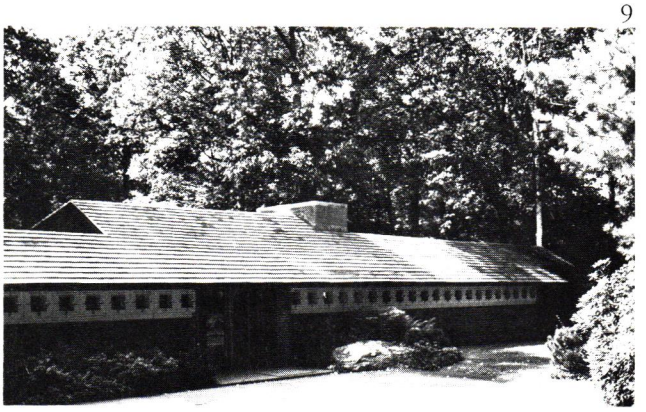
The next meeting with Wright took place in March 1951 in New York City where he gave them the working drawings based on the second sceme.

Considerable difficulty was experienced in finding a contractor willing to work on a Frank Lloyd Wright building; most of them complained that not enough construction details were supplied. Finally, however, a contractor was found who would accept the challenge, and who did, in fact, travel to Wisconsin to talk to the architect about the building. Ground was finally broken on June 1, 1951, more than two years after the Zimmermans had first contemplated building a house. The house that had begun as a commitment to an organic architecture began to take physical form.

John Geiger supervised the construction of the house and did most of the detail plans for the interior work such as shelving and paneling. He lived with the Zimmermans during the construction period, and became such a member of the family that he helped them move in when the house was finished in May 1952.

"Oftentimes," Wright had said, "my houses are beautiful until the client moves in." The Zimmermans realized that this could be the case with their new home, for the furnishings which filled their ten room Colonial house would probably not be compatible with Wright's design. Therefore Wright was asked to design all the furniture for the new house, and he even drew a floor plan showing its arrangement. When the Zimmermans moved in, all they brought was their Steinway grand piano. In fact, even some clothing was discarded that did not compliment the house in terms of color.

The unique upholstery fabric, in shades of red, was obtained through the help of Wright's daughter Frances, then head of America House, who arranged to have it woven at the Cranbrook Academy in Bloomfield Hills, Michigan. The architect also did a landscape plan, including some outdoor furniture, to be executed by the owners. When Mrs. Zimmerman found it difficult to obtain suitable table linens, Wright designed cloths and napkins, too.



Street elevation showing the exposed rock at the front door.

Living room view to the west. The music stand is the same design as the one in the living room at Taliesin. Photo courtesy Thomas A. Heinz.

"Knowing Mr. Wright and living in the house for 25 years," says Mrs. Zimmerman, "has changed our lives. The house has become the center of our life." When contemplating building the house, the Zimmermans had a decision to make: they could travel and see the world, or they could build a Frank Lloyd Wright house and have the world come to them. They are glad, they say, that they chose the latter, for the world has come, and as a result they have made close friends around the globe.

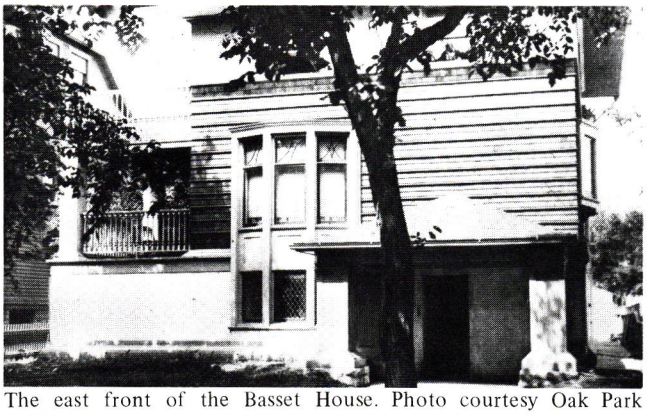
Their last meeting with Wright occurred in 1957 in New York City. Wright was then involved in building an exhibition house on the site of the Guggenheim, and as it was somewhat behind schedule, he asked the Zimmermans to come down to help finish it. Anxious to see their friend again, they made the trip, and Mr. Zimmerman worked on varnishing cabinets. Since he had not yet seen the then five year old house, the Zimmermans invited Wright to come back to New Hampshire with them. "I don't need to see the house," Wright replied. "I already know it."

The information in this article was obtained in a visit, correspondence, and telephone interview with Dr. and Mrs. Zimmerman. *TAH*

NEWLY IDENTIFIED BUILDINGS
Designed by Frank Lloyd Wright *TAH*

Dr. H. W. Bassett House
125 South Oak Park Avenue, Oak Park, Illinois 1894

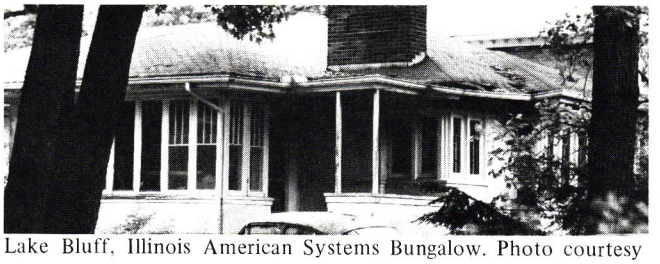
This seems to be the only existing photograph of this long demolished house, which is clearly of the same design line as the Clark House in La Grange. Some of the proportions here seem a bit odd, but this is probably due to the fact that the project was a remodeling of an earlier structure.



The east front of the Basset House. Photo courtesy Oak Park Public Library.

American Systems Bungalows
231 Prospect Avenue, Lake Bluff, Illinois 1915
330 Gregory Street, Wilmette, Illinois 1915

These houses are identical to each other and to the Stephen M. B. Hunt house in Oshkosh, Wisconsin, and were probably built by the Richards Brothers of Milwaukee, who sponsored the American Systems Ready-Cut scheme which Wright developed in 1915. Including both modest-sized houses and duplex apartments, the American System consisted of partially pre-fabricated units built of wood and plaster. As Hitchcock states in *In the Nature of Materials,* a number of these houses were built unsupervised by Wright. Due to a lack of records in these municipalities, the exact dates of construction and the names of the original owners are not known.

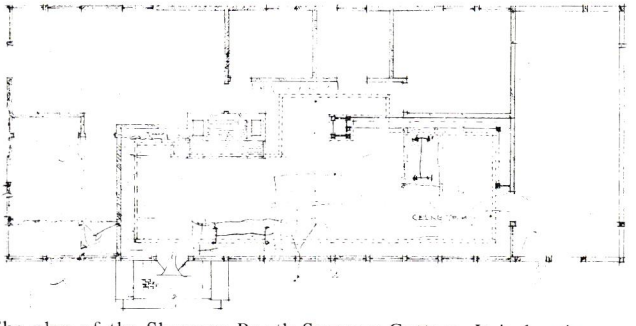


Lake Bluff, Illinois American Systems Bungalow. Photo courtesy Thomas A. Heinz.

Sherman Booth Summer Cottage is somewhat obscured by foliage. Photo courtesy Thomas A. Heinz.

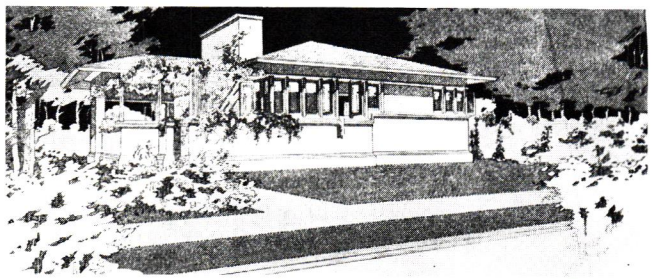
Sherman M. Booth House (Summer Cottage)
239 Franklin Street, Glencoe, Illinois 1911

This house was designed in 1911 as a temporary house for Sherman Booth, Wright's lawyer. Local lore credited the building to Wright, but it was not until the editor chanced across the drawings while working on restoration of the second Booth house that it was positively identified. As shown in the site plan, it occupied lot 4 adjacent to the Ravine Bluffs Development lot. It is thought that the house once stood on a site near the present Booth house on Sylvan Road, and although building records are somewhat vague, it was probably moved to its current location in 1916. A comparison of the house with the plans and drawing of the elevation shows that they conform exactly. There have been some minor additions to the rear, but the building is well maintained by the present owners.

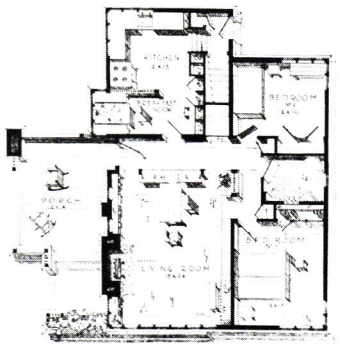


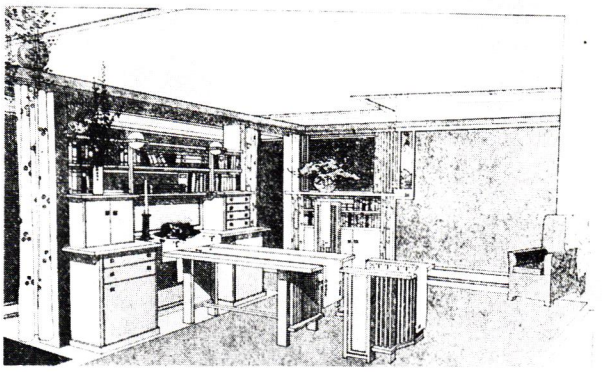
The plan of the Sherman Booth Summer Cottage. It is drawing no. 1507.25 no scale. The banding on the ceiling is still intact. The canopy has been enlarged for automobiles.

Wilmette, Illinois American Systems Bungalow in very original condition. The porch on the left has been enclosed. Photo courtesy Thomas A. Heinz.



Exterior of bungalow as designed by Wright (plan below) Drawings courtesy Henry-Russell Hitchcock.





Interior of bungalow. Drawing courtesy Henry-Russell Hitchcock.

PRESERVATION
Sutton House Threatened

The 1907 house designed for Harvey Sutton will be demolished if a buyer is not found, according to a newspaper article from McCook, Nebraska. The owner, Dr. J. Harold Donaldson is asking about $80,000 for the 23-room house. This is the only Wright building executed in Nebraska. For more information write to either: Dr. Donaldson at 602 Norris Avenue, McCook, Nebraska 69001; the State Historic Preservation Officer, Nebraska State Historical Society, 1500 R Street, Lincoln, Nebraska 68508; the National Trust Midwest Office, 407 South Dearborn Street, Suite 710, Chicago, Illinois 60605, or to all of them stating the importance of the preservation of this house for not only the people of Nebraska but for the world. For detailed information on this house see *The Prairie School Review,* Volume II, Number 3, Third Quarter, 1965. *TAH*

AVERY COONLEY HOUSE FIRE

3 AM, 11 June, 1978. The Avery Coonley House in Riverside, Illinois had a disastrous fire. More in the next newsletter. *TAH*

Clarification – This Association with its newsletter is an independent organization which is not connected in any way with the Frank Lloyd Wright Foundation–The Taliesin Fellowship of Scottsdale, Arizona and Spring Green, Wisconsin–or with the Frank Lloyd Wright Home and Studio Foundation of Oak Park, Illinois. It does cooperate with both organizations and is in frequent contact with them.

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Masthead design by Bruce Goff

Frank Lloyd Wright and Bruce Goff at the University of Oklahoma 1953. Goff is an architect who started practicing at the age of 16 and built his first building at 18. He became interested in Wright's work at this time and wrote to him asking to see more of his work built after the 1908 *Architectural Record.* Wright replied after a time with a copy of the Wasmuth portfolio. This began a very long friendship and much correspondence. He now has a very extensive library of architecture with rather complete holdings of Wright. Photo courtesy E. Fay Jones. Fayetteville, Arkansas.