



FRANK LLOYD WRIGHT NEWSLETTER

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ORIGINAL SILK SCREEN PRINTS AVAILABLE

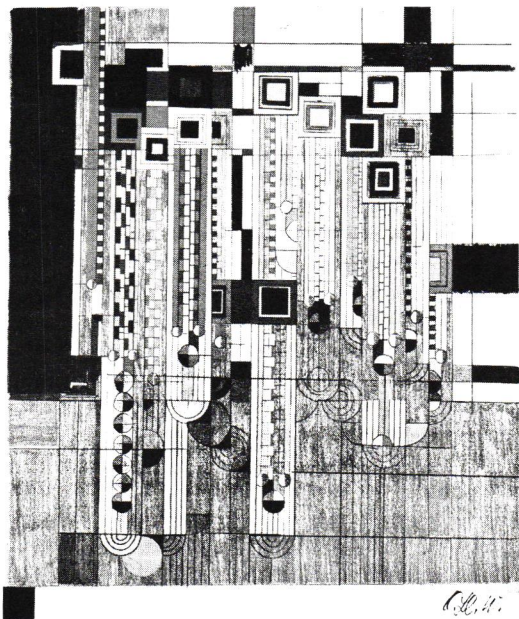
Bruce Brooks Pfeiffer, Taliesin

During the winter of 1927, when Frank Lloyd Wright was living in Phoenix and working on the Arizona Biltmore Hotel, he created a series of abstractions inspired by the months and seasons of the year. For November, he chose the Saguaro cactus tree, a dramatic feature of the Arizona desert, America's great winter sun land. The design was later published on the cover of his lectures "Modern Architecture" in 1931. Throughout the years, he added to and changed the original, augmenting the slender cactus forms with the richly varied colors of the cactus flowers so prevalent on the desert in springtime.

The original colored pencil drawing measures 11" x 14". To commemorate the fiftieth anniversary of the beginning of the work of Frank Lloyd Wright in Arizona, this design was chosen by Mrs. Frank Lloyd Wright and reproduced in silk screen by Kenneth Sankey of the Serigraphic Workshop in a limited edition of 200 prints.

Each print, the exact size of the original, is signed by Mrs. Wright. A few copies of these numbered prints are still available for sale through The Frank Lloyd Wright Memorial Foundation.

We are considering the production and release of a suite of designs to include five abstractions from this particular series, all done by Frank Lloyd Wright, in color; the prints will be the full scale of the original. This would mean enlisting an advance subscription, the advance price being lower than the price of each print if purchased individually. If we can be guaranteed of fifty subscribers, the edition will be possible. ■



BUILDINGS

This article was developed from a conversation with Mrs. Waldron (Elizabeth Coonley) Faulkner in Washington, D.C. on 28 June 1977. Her interest and generosity are gratefully acknowledged.

The Coonley Playhouse Riverside, Illinois

by Robert L. Sweeney
Pacific Palisades, California

One of the most faithful of Frank Lloyd Wright's clients and also among the first to employ him after his return from Europe in 1910 was Mrs. Avery Coonley of Riverside, Illinois. She had been the catalyst in the realization of the famous house Wright created for her family in 1907.¹ Now, in 1911, she wanted a separate and appropriate building for the progressive education of her nine-year-old daughter, Elizabeth, and a few neighboring children. Her thoughts naturally turned to Wright again.

Education was one of the Coonleys' major interests. Avery Coonley (1870-1920) did editorial work on the *Little Chronicle*, a weekly magazine for school use, and was a member of the Riverside Public School board. His wife, Queene Ferry (1874-1958), conducted a pre-kindergarten class in their home on Herrick Road, Riverside, for a small group which included their daughter. Elizabeth (1902-) subsequently entered the Riverside Public School kindergarten, of which Lucia Burton Morse was director. It was partly because of her interest in education and partly to continue Elizabeth's schooling in a smaller group than the public system could offer, that in 1908 Mrs. Coonley opened a "Cottage School" in an existing stone building on the new Scottswood Road estate (fig. 1). She was aided in this venture by the local school superintendent, who allowed her to invite Miss Morse and another teacher from the public school, Charlotte Krum, to teach. The first class was an afternoon first grade, and four other children from the neighborhood were invited to attend.

The curriculum was based on the new educational ideas of John Dewey (1859-1952), in which Mrs. Coonley and Miss Morse were strongly interested. Dewey was director of the School of Education at the new University of Chicago until 1904, and it was while there that he became famous. His outlook on education reflected the Industrial Revolution and development of democracy. He believed in teaching through practice — that the only reality was experience. Mrs. Coonley's school eventually extended through the eighth grade. An important feature of the program was the students' dramatization of historical events. The children wrote the plays, made their own costumes, and designed the stage settings. Themes included New England and the Pilgrim fathers, Indians, the *Iliad* and the *Odyssey*, and Robin Hood. A delightful group of photographs survives to record these excursions into fantasy (figs. 2-9). The plays were all for educational purposes, however. The children were learning by doing.

The school remained in the stone building for a year or two, then expanded into other quarters; its last site was Wright's building.² The architect's first project was not accepted, but elements from it reappear in the smaller structure executed in 1912. Central to the scheme was the stage for the presentation of the students' plays (fig. 10).³ The plan also included a kitchen and workshop, significant to the working nature of the educational concept.

Sadly, the life of the school in the new building was short, ending in the spring of 1915. Elizabeth had completed eight grades in six years by then and entered the Francis Parker School in Chicago. Mrs. Coonley had hoped that the school would continue and offered it to Riverside for this purpose, but since there were no takers the school was closed. It was also during this period that Avery Coonley became heavily involved in the Christian Science Church, resulting in the family's move from Illinois in 1917. He became the one-man Christian Science "Committee on Publication" for the state of Illinois in 1914. This was a public relations assignment, the purpose of which was to defend the church from legislation that it considered unfair, and also from mis-statements in the press. He was appointed to the same position for the District of Columbia in 1917, and the family moved there that autumn. The Riverside estate was left behind virtually intact.

The Cottage School was one of several founded by Mrs. Coonley. Others (kindergartens only) were in nearby areas, and she gave both land and buildings to villages that would accept.⁴ One of these schools, in Brookfield, operated simultaneously with the Cottage School; these two eventually merged into a larger project, the Avery Coonley Junior Elementary School in Downers Grove. It was succeeded by the still-existing Avery Coonley School, for which a new building was erected in 1928. The designer was Waldron Faulkner, a Washington, D.C. architect and husband of Elizabeth Coonley. Miss Morse was the director, and she and Mrs. Coonley, always with Miss Krum alongside, continued to work out their educational ideas.⁵

Frank Lloyd Wright's clearly articulated admiration for Mrs. Coonley becomes more comprehensible in view of their several common traits. Both were members of closely-knit, progressive families who took advantage of their available means to work for the betterment of society. His aunts had been mistresses of a remarkable private school in Wisconsin, Hillside School, which closed about the same time as the Cottage School. Wright and Mrs. Coonley were also disciples of John Dewey. The element of the theater in Wright's educational theories has not been adequately analyzed. The idea for the stage in the playhouse seems largely to have been his; however, the influence of Mrs. Coonley is tenable. Although no thought was given to engaging Wright to design their new home in

Washington (the Coonleys settled in a colonial house near Washington Cathedral), the relationship was not over. Mrs. Coonley came to his aid in 1927, buying many of his Japanese prints at auction in New York, and again in 1929 by subscribing to his "incorporation." In 1935, she sponsored an exhibition of Broadacre City at the Corcoran Gallery in Washington. Wright visited Mrs. Coonley in her Washington home once, and she said, rather apologetically, "This is not much like what you designed for us, is it, Mr. Wright?" He responded genially, "Well, it's honest and true to its period!" ■

1. Her husband would have preferred a traditional design but they worked together to resolve their differences, resulting in solutions which pleased them both.
2. One of the other buildings was a house, "Thorncroft," designed by William Drummond, which served partly as a faculty residence and partly as classroom space. It stands nearly opposite the Coonley house. Then Mrs. Coonley bought a house on another road, named "Heimcroft," to house other grades.
3. This stage is the basis for the identification by Wright, in his autobiography, of the building as the "neighborhood playhouse." This has become something of a misnomer in that the building is often thought of simply as a place for the amusement of children, which was never the intention. Mrs. Coonley had wanted the building to be called "The Workshops." Elizabeth Coonley remembers only one play being presented in the new building. Since it was lighted artificially, she believes that it was not photographed.
4. The villages of Brookfield and Hollywood both accepted Mrs. Coonley's gifts. Drummond was the architect of the Brookfield building.
5. Miss Krum was the author of five books on education published between 1929 and 1953. Mrs. Coonley and Miss Krum together compiled an anthology of sayings entitled *Great Thoughts*, printed privately in 1954.



Fig. 1. The first home of the "Cottage School," still standing on the grounds of the Coonley estate in Riverside.



Fig. 2. A play written by the children about the Pilgrims. It was given in the first floor playroom of the Coonley house. This is an out-of-door scene; probably the family is anxiously watching an Indian.

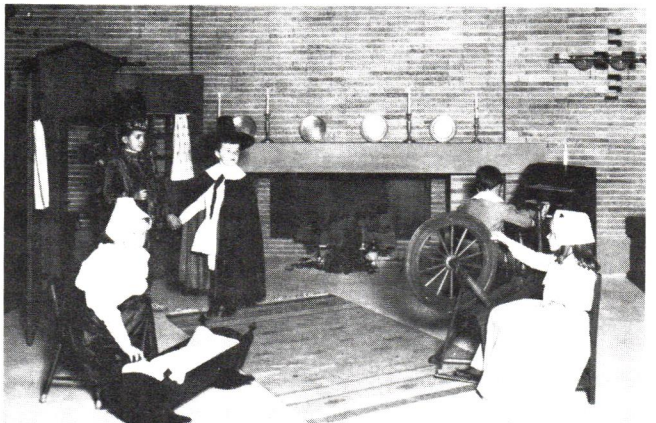


Fig. 3. An indoor scene from the same play. Probably the Indian proved friendly and was welcomed.



Fig. 4. A scene at the edge of "Indian Gardens." A "civics" class had woven a large cylindrical basket and chained it to a tree for refuse from picnics. The students then collected the refuse at intervals and took it to the proper place.

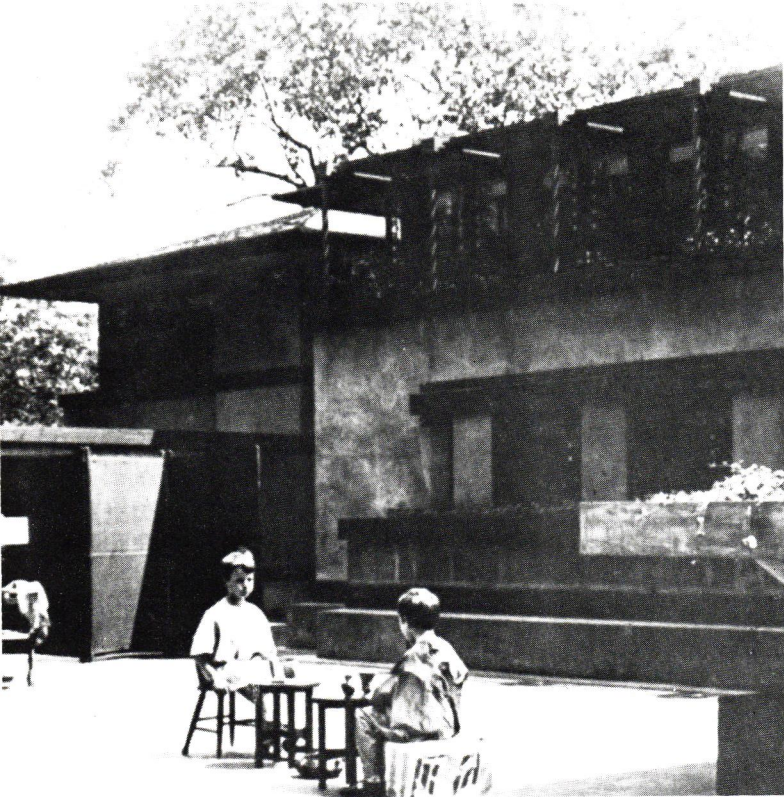


Fig. 5. A scene from the Iliad, written and given by the third grade. The terrace by the pool was used for a stage. The pool was emptied, and its steps from edge to center were used to seat the audience. (This photograph was taken at an intermediate phase in the alterations to the garden facade of the house. The trellis at the second story level had been added at this time but not the lower one running across the entire width of the terrace. Also, the row of French doors giving direct access to the terrace from the playroom had not been installed.)



Fig. 6. A scene from a play given by the eighth grade, based on the Odyssey. The children made the copper shields, spears, and the Trojan horse in the background.

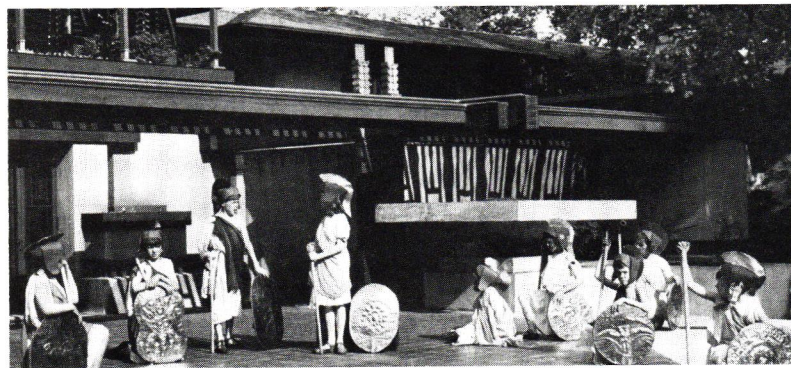


Fig. 7. Another scene from the same play.



Fig. 8. Odysseus, shipwrecked on the mythological Phaeacian Islands, is welcomed and tended by Nausica, daughter of the king, and her maidens.

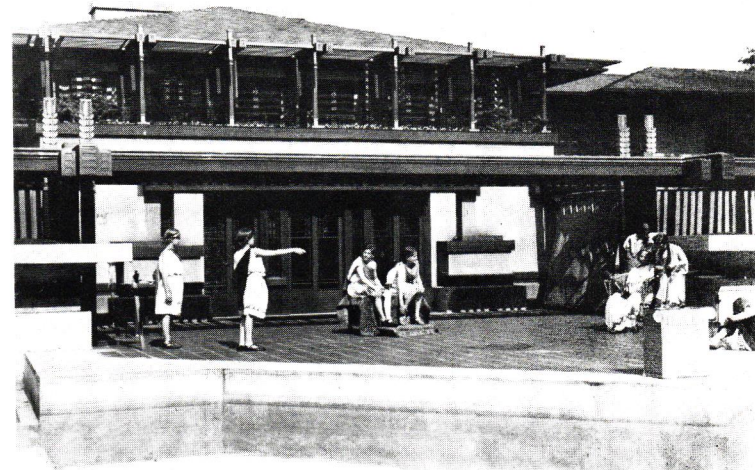


Fig. 9. Odysseus at the home of Alcinous, father of Nausica. A sacrifice is being made to the gods.

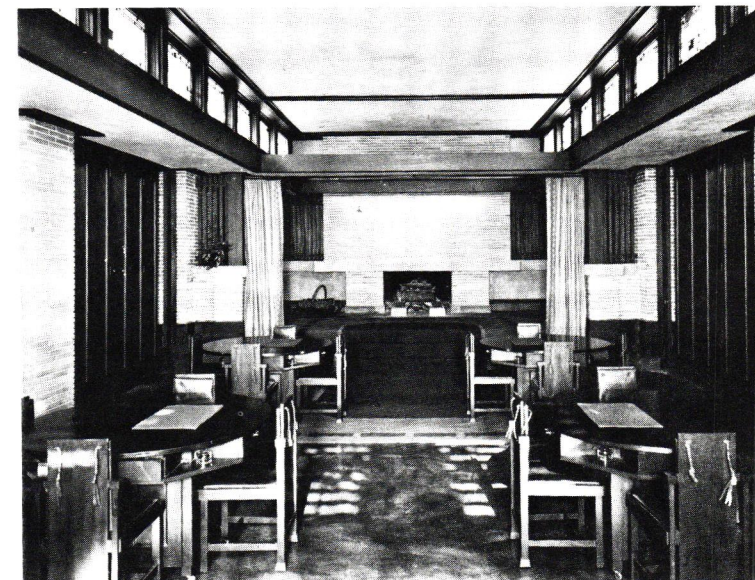
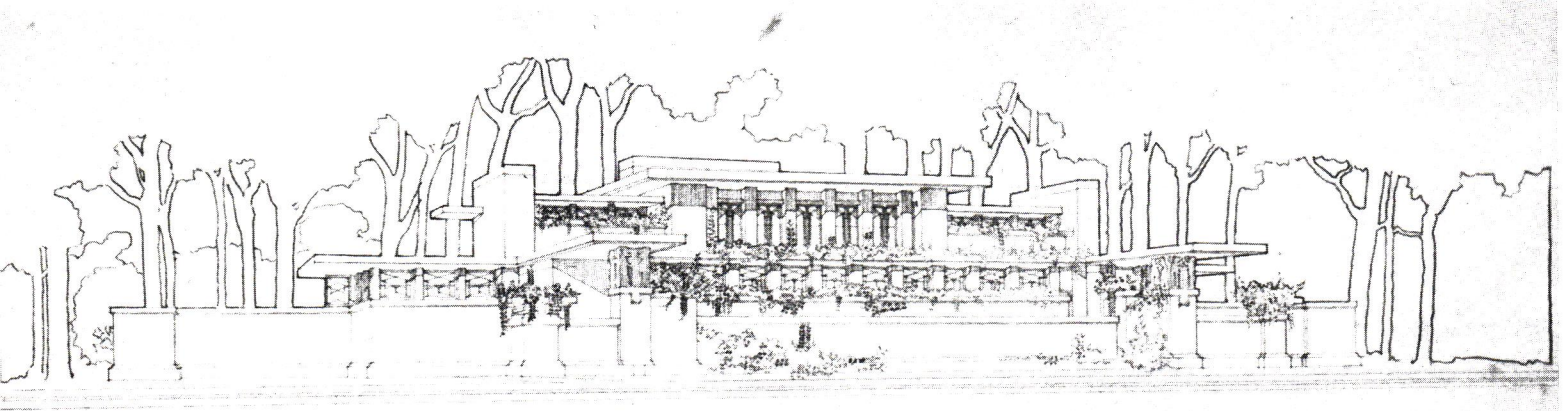


Fig. 10. Interior of the playhouse designed by Wright. Elizabeth Coonley recalls that Wright received the inspiration for the windows at the opposite end of the room from the balloons and flags he had seen in a patriotic parade. He told the Coonley family that he persuaded someone to buy the whole set of gas-filled balloons that a vendor was selling, and to bring them to his office. He then released them and watched them rise and be pulled down.



An earlier scheme for the Coonley Playhouse building as designed by Wright. The plan has not been located. Drawing and Photograph courtesy John D. Randall.

MUSEUMS

Department of American Decorative Design
 Metropolitan Museum of Art (212) 879-5500
 5th Avenue at 82nd Street
 New York, New York 10028

Staff: Morrison Hecksher, Curator; R. Craig Miller, Assistant Curator.

Holdings:

Francis W. Little House, Wayzata, Minnesota; in March of 1972 the Museum purchased house in toto. This included all of the furniture, windows, and woodwork. Supplementary documentation and information were also part of this purchase, which included drawings and letters to and from the architect and client.

Furniture — Nine pieces, some of which are from the Peoria house.

Drawings — Nineteen, of various stages in design and final design, and of furniture.

Photographs — Twenty-five of the Littles, the two Minnesota buildings and interiors.

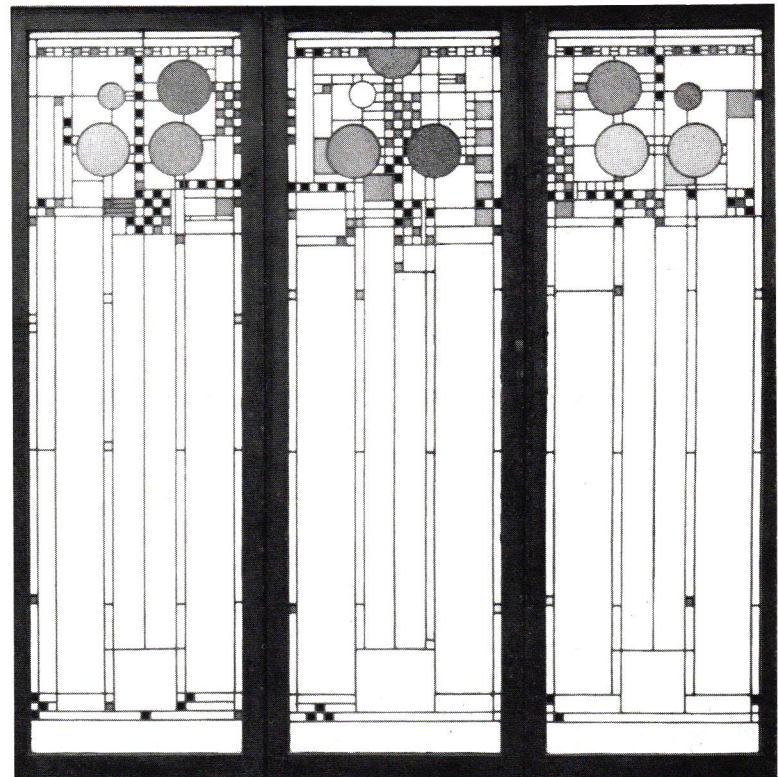
Coonley Playhouse, Riverside, Illinois, three windows from the front of the building. These designs incorporate circles as abstracted balloons.

Ward W. Willits House, Highland Park, Illinois, Tall back dining chair.

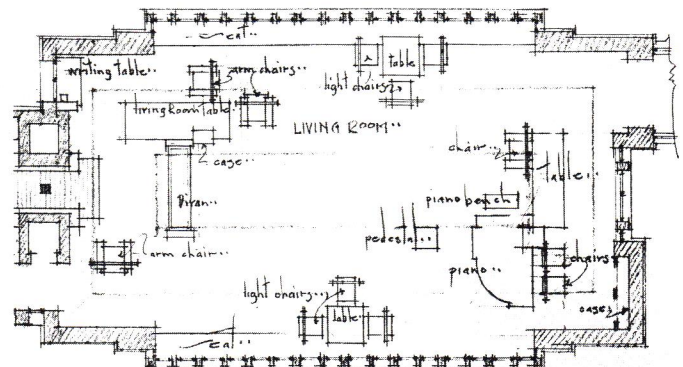
Imperial Hotel, Tokyo, Japan, two place settings of the porcelain dinnerware.

F. Schumacher & Co., one sample of fabric.

Restrictions: The collection is closed at present to public viewing. Scholars and other researchers may contact the staff for an appointment to view the material. The new American Wing is expected to be completed in 1982. Most of the objects will be on view at that time including the entire living room of the Little house. ■



Coonley Playhouse windows that once were in the front center of the building. The glass is a primary colored flashed glass with zinc comes. Photo courtesy the Metropolitan Museum of Art. Purchase 1967. Edward C. Moore Jr. Gift and Edgar J. Kaufmann Charitable Foundation Gift.



Wright's furniture layout for the living room of the Little House to be installed in the new American wing. Drawing courtesy the Metropolitan Museum of Art. Purchase Emily C. Chadbourne Estate, 1972.

Restoration of a National Treasure The First Stage: Hillside Drafting Studio Roof

by Charles Montooth, Taliesin

As the first chill air of autumn settled over the rolling hills of southwestern Wisconsin, the ringing sound of power saws and the sharp, short whine of nails being yanked from old oak boards broke the silence of the rural scene. Carpenters carefully separated good from split, warped and rotten timbers which had once been assembled by amateur and local craftsmen into supporting members for the roof of a great building, a landmark in American architecture. Nearby on a work table set up over a rich carpet of green grass, workmen fabricated trusses from old and new lumber. Elsewhere carpenters were busy mass-producing roof panels. Once again the magic of daylight was casting its glow in one of the great rooms of Frank Lloyd Wright's Taliesin.

Directing the work was Francis Ruhland, construction superintendent for Kramer Brothers, Inc., Plain, Wisconsin, the only local builder willing to undertake the delicate and complex task of rebuilding part of an architectural masterpiece. The project was the restoration of the roof structure of the Hillside Drafting Studio. The Studio, begun 46 years ago as an experiment in design and construction, was the first major endeavor of the Taliesin Fellowship, that group of pioneering young men and women apprentice architects who came from near and far to work alongside Frank Lloyd Wright as he continued his 70 years of architectural innovation.

As anyone familiar with the life and work of America's master architect knows, the 700 acres of Iowa County near Spring Green, Wisconsin, known as Taliesin, are graced with buildings dating from 1897 to 1911 which were constantly being edited, expanded and modified by their author as changing requirements dictated and his imagination found need of expression. He was a master at what is now known as "adaptive use." Nothing was left "finished" or too permanent except the broad architectural concept outlined in stone and timbers on the sloping terrain.

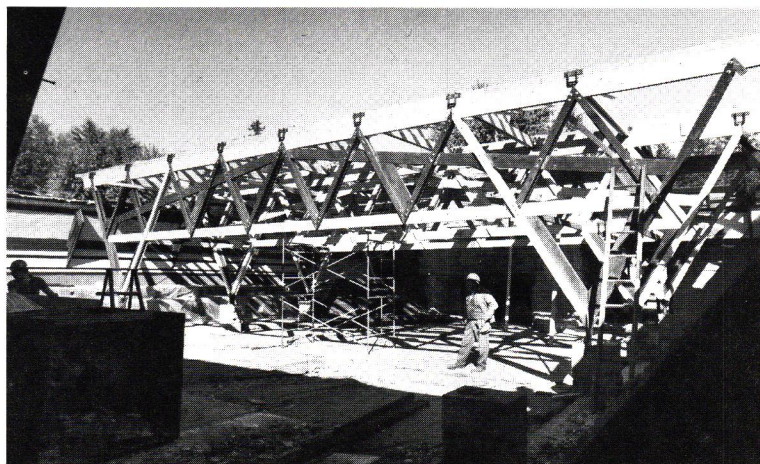
The Hillside Studio Room Reconstruction, along with a basic needed rewiring of the original electrical system, represent the first major stage of a long-range program aimed at restoration and preservation of the buildings and grounds. The current work is the first government assisted program for Taliesin and represents the combined efforts of the State Historical Society of Wisconsin and the United States Department of Interior, with guidance from the National Trust for Historic Preservation.

Prior to the current restoration work, Taliesin has been maintained by the Frank Lloyd Wright Foundation through the labors of its staff and students and from funds derived from the professional practice of its architects and plan-

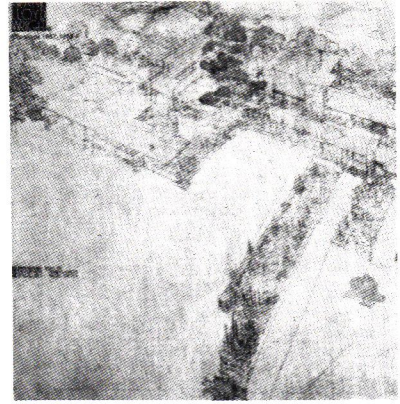
ners. Over the last two decades, stone work has been cleaned, repointed and in some cases reconstructed, walls plastered, foundations strengthened, buildings reroofed, site drainage improved, trees planted, roads rebuilt, and interiors refinished and refurbished.

State and federal assistance began with the efforts of Jeff Dean of the State Historical Society of Wisconsin and Carolyn Pitt of the Department of Interior who were instrumental in placing Taliesin on the National Register of Historic Places and in achieving landmark status. Congressman Robert W. Kastenmier lent his assistance to the Foundation in obtaining the first grants for restoration. Gordon Orr, Chairman of the Committee on Historic Preservation of the American Institute of Architects, and other concerned citizens from different parts of the country urged the Foundation to avail itself of existing federal restorative programs in order to expedite needed work on the buildings. With the help of James Sewell of the State Historical Society, applications for the first grants were submitted and approved; in time funds partially matching the Foundation's effort were allocated, plans redrawn and work began.

Now the rebuilt roof structure is in place, new roofing on, and the finish work of glazing and closing in the building is well under way even as the new roof is covered with snow. Supervising the operation is Taliesin staff architect Paul W. Wagner, a young man with a keen eye for detail and a craftsman's understanding of the complexities of Frank Lloyd Wright's unique design. The contractor's work is expected to be completed by early 1979 with finish work to be done by members of the Taliesin Fellowship next spring. ■



With one truss out looking north to the stone fireplace, the sun shines into the drafting room as it has only once before, during its construction in 1932. The new lumber (lighter members) are replaced only as required, and are integrated with the original (darker members) in the same configuration. As much of the original has been retained as possible. The truss will then receive stain and paint. Photo courtesy Thomas A. Heinz.



BOOK REVIEW

Recent Publications

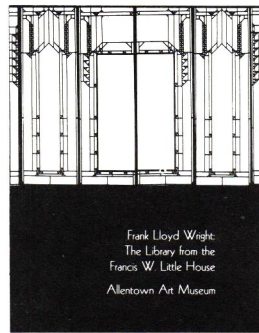
Peter F. Haight and
Deborah S. Haight

Frank Lloyd Wright; The Library from the Francis W. Little House, Allentown, New York: Allentown Art Museum, 1978. 20 p. \$3.00 available from the museum.

The Allentown Art Museum has recently published a catalogue, "Frank Lloyd Wright; The Library from the Francis W. Little House," in conjunction with the installation and opening of the Little Library in the Museum. A handsome, twenty-two page work, 8-1/2 x 11 format, with several photographs and drawings, the catalogue presents background information on Frank Lloyd Wright and on the Museum of Allentown, New York.

The brief introduction outlines the history of the Little house. Designed by Wright for Mr. and Mrs. Francis W. Little in Wayzata, Minnesota (1912-1914) with a spectacular view of Lake Minnetonka, the house was threatened to be demolished in 1972. At this time Edgar Tafel, a former Taliesin apprentice (1932-1941) and Don Lovness, a Minnesota businessman who was a client and friend of Wright's, contacted the Metropolitan Museum of Art about the possibility of preserving the building. In March of 1972, the Metropolitan purchased the house in toto, planning to install the magnificent living room in its new American Wing and to sell the other rooms to interested museums. Coincidentally, the Allentown Museum was planning to expand, with Tafel as the architect. His suggestion that the library from the Little house be incorporated into these new plans was enthusiastically approved in early 1972. In 1978 the Little Library was opened to the public; it is the first Wright interior to be installed in a museum.

A biographical sketch of Frank Lloyd Wright is followed by descriptions of the library as it originally looked and as it looks today in the Allentown Museum, detailing the changes that Tafel has made. The present furnishings are also discussed in some detail. A selected, briefly annotated bibliography is provided for those seeking more in-depth material. In the concluding words of the catalogue, "The room is a place to read, or rest, or gather . . . We hope that visitors will find in the golden glow of this luxury of natural material, a sense of the intelligence and humanity that both the Francis Littles and Frank Lloyd Wright lavished on their collective venture." ■



Alberto Izzo and Camillo Gubitosi, *Frank Lloyd Wright Drawings 1887-1959*. Naples, Italy: Centro Di, 1976. London: Academy Books, 1977

Reviewed by John H. Howe, Minneapolis, Minnesota

Exhibition by the institute of Architectural Analysis of the University of Naples (Director Marcello Angrisani), in collaboration with the Frank Lloyd Wright Memorial Foundation, Taliesin, Arizona.

Mr. Wright's clients, Don and Virginia Lovness, recently gave my wife and me a copy of this remarkable catalogue of the recent European exhibition. This little book is a treasure-house of many of the finest color drawings of Mr. Wright's work made during his long and productive lifetime. I am amazed at the faithfulness of the color reproduction to that of the original drawings, all of which I am intimately familiar with, and I worked with Mr. Wright on many of these from 1932 to 1959.

The book contains an excellent foreward by Bruce Brooks Pfeiffer, Director of the Taliesin Archives; a perceptive introduction by Alberto Izzo and Camillo Gubitosi; and a scholarly analysis of the architectural innovations of Frank Lloyd Wright by Marcello Angrisani.

Alan Calegari, a Fellow of the Foundation, aided in the selection of three hundred drawings from the Taliesin archives which were photographed for use in the European exhibition of 1976-77. Two hundred and thirty-two of these drawings are shown in this catalogue.

Except in rare instances, intellectuals seem unable to comprehend the creative act. "God save us all from architectural historians," Mr. Wright used to say; and he equated them with the three blind men determining the configuration of an elephant.

Many of the clients for the Usonian houses of the 1930's and 1940's were university professors and teachers. It was the *rationale* of Mr. Wright's precepts that attracted them to his work. No doubt this appreciation of the rationale was a reaction to the classicism and sentimentality of the colonial houses, so widespread at that time. Along with the rationale, they inevitably got the poetry.

This is not to imply that intellectuals do not appreciate music, architecture, and the other arts, because many of them do, but an understanding of the creative act eludes

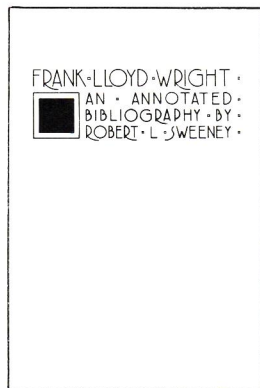
them. In their research they tend to quote other “authorities” and rummage around among “influences,” unwilling to admit that the source, the fountainhead, lies deep within the creative person, nowhere else, though of course he is influenced by all of life around him.

The introduction to this catalogue states: “The series of drawings exhibited, while tracing the parabola of his creative genius, unobtrusively underlines that, in most of the drawings, cultural implications are always rather ineffective, and that the artist reveals his development and self-expression only through an inner process completely independent of any external influence. The man is absorbed in himself, cut off physically, seeking within himself forms and solutions which then give expression to an overpowering personality and to the coherence which marked his whole life.” This is well-stated. It is always refreshing to me to find such insights into the creator of this forever exciting and inspiring architecture. ■

John H. Howe is an architect and former chief draftsman for Wright at Taliesin 1932-1959.

See Vol. I, No. 1 pages 2-3 for a description and gallery photo of the exhibit in Napels.

Horizon Press is to publish it in the U.S.; an English edition is now available from Academy Bookshop, 7 Holland Street London S.W. 8 England for \$20.00 plus shipping.



Robert L. Sweeney,
Frank Lloyd Wright:

An Annotated Bibliography (Art & Architecture Bibliographies 5), Los Angeles: Hennessey & Ingalls, Inc., 1978, xlv + 303 pp., 12 pls. \$29.95.
(Foreword by Adolf K. Placzek, Avery Library)

Reviewed by Kathryn Smith, Los Angeles

As amazing as it seems, this new bibliography with over 2000 entries of the writings by and about Frank Lloyd Wright shows that the state of knowledge about this prodigious genius is merely in its infancy. In fact, despite the thorough investigation Robert Sweeney has done in searching out contemporary accounts, magazine articles and myriad biographies, it is even more remarkable how little we know about Wright, the architect and the man, after all that has been published about him.

This particular bibliography, the definitive one to date, is the result of a suggestion by the publisher to the author, who for some years had compiled an impressive personal collection of rare Wright books. Thinking that with this nucleus and some extensive research over a period of months a satisfactory document could be produced, the author set to work in his spare time. Of course, the task became a consuming avocation as the months stretched into years. To Sweeney's credit, it must be pointed out that the job was an overwhelming one, and however it appeared at first thought, one almost endless in its scope. The length of Wright's career, the number of his projects and executed buildings (over 600), and the international range of interest in his work, make the task of documenting, no less examining (which Sweeney did) every item ever written on this major figure virtually impossible without major institutional support. This Sweeney did not have. Limits had to be imposed and for this work they are logical – newspaper articles and sections in general architectural histories have been omitted. The author made an heroic effort to track down all Western items, but references to possible Japanese publications, especially during Wright's stay there in the teens and early twenties, are sketchy and would no doubt require a thorough knowledge of the language as well as a prolonged stay there. So unfortunately, this exotic episode in Wright's life still remains mysterious and virtually unknown.

The bibliography is well organized and eminently usable. It is thoughtfully designed with a dust jacket derived from a 1911 design by Wright. Twelve illustrations reproduce various rare and ephemeral graphic designs from mainly Wright-originated publications. The entries are arranged chronologically and each is numbered for easy reference. Thankfully a good index has been included – even to citing specific buildings and places. Sweeney has introduced the documentation with an essay that gives some background information on the entries, although many contain capsule or one sentence annotations.

Sweeney is at his best when he is discussing the area he knows best – the publication history of Wright's books. He has provided much valuable information and even some teasers such as a reference to a catalogue for the exhibition of Wright's work in Berlin in 1910. Information as to what was shown, where and when is not known, although along with the Wasmuth portfolio it served to change the direction of 20th century design.

The Annotated Bibliography is a must for libraries and serious Wright scholars and interesting for all those, and they are legion, fascinated by his work. It has been said of Wright that he had so many creative designs within him that he could not draw fast enough to get them all down on paper in his lifetime. It will surely take decades, if not

centuries, to comprehend this level of achievement. ■

Kathryn Smith is an architectural historian working on the Barnsdall Projects in southern California.

also Reviewed by Bill Schmidt, San Francisco

Reviewing a bibliography is fun for a collector because there is always the chance of discovering hidden treasures. It also offers the opportunity to try and guess why the author omitted some items: Did he overlook them or was it on purpose?

This “long-awaited and long-needed” work, to quote its foreword, has an abundance of new material included in its list of 2,095 items, most of them briefly annotated.

The book’s design is attractive. It is fitting that the dust jacket is adapted by John Contasti from a Frank Lloyd Wright design circa 1911, for it sets the tone for the work. The book’s size fits nicely with the *Writings and Buildings* and other volumes. Additional Wrightian flavor is added by the twelve black and white plates, some of rarely seen material, which constitute a progression of Wright graphic design from 1896 to 1940.

In the chronological section, books and magazine articles are listed separately under each year. Exhibition catalogs, pamphlets and ephemera are included with books. Unlike earlier bibliographies on Wright, this work does not include unpublished doctoral dissertations, recordings, movies, tapes or most newspaper articles.

The index is divided into two sections, one for buildings and places, the other for names and titles. Some materials are hard to trace. For instance, there is no listing of all *Architectural Forum* articles although most special issues are in the index. It would have been helpful if translations into foreign languages had been included under their English title. Thus, under *Sixty Years of Living Architecture* numbers 858, 861-863 would have been listed.

The Zurich¹ catalog for this exhibition was overlooked although Moser’s book (#858) is included. The latter, incidentally, was issued in both blue cloth and a handsome natural grey linen-like binding as well as paperback.

Sweeney’s research on *Ausgeführte Bauten und Enturfe von Frank Lloyd Wright* is a highpoint of the book. The history of its various editions runs to three pages. He indicates there have been six editions. The fugitive “Japanese” edition has been dated as 1916 but, unfortunately, its measurements are not given. Sweeney’s statement that

¹Zurich. Kunsthaus. *Frank Lloyd Wright: 60 Jahre Lebendige Architektur* (8-1/4” x 5-3/4”) 40 pp, 6 ill. paper, it includes one page (in english) by Wright dated February 2, 1952; “Wright und die Schweiz” by W.M. Moser

there were two 1910 editions, one slightly larger in half leather folios, is in agreement with many bookseller catalog descriptions. It differs from the Hasbrouck description of the leather folios as a “Japanese” pirated edition of 1922.²

The same attention is given *The Japanese Print* editions and the 1911 Wasmuth publication in its variant editions.

Sweeney helpfully lists “ghost” items that have been announced but never actually published. These include the 1940 MoMa catalog, the 1971 *Fillw Private Buildings* (Simon & Schuster) and the Grant Manson volumes two and three.

The Bibliography is very strong in its magazine article coverage and somewhat weaker in its inclusion of pamphlets and ephemera. Many publications not included in the usual indexes are listed, such as *Esquire* and *Coronet* articles. There is an infrequent omission such as *Esquire*, February 1956, “Madison’s Prodigal Prophet”.

Sometime ago working with the Karpel Bibliographies I made a list of fifty items that had not been included. Sweeney includes thirty-four of them in his work. He does not include all of the material that has been in other bibliographies because his focus is more narrowly on Wright. There is not an attempt to include “the lesser lights of the Prairie School” as there was in Muggenburg.³

The Wright office sometimes designed little brochures for his public buildings but only some are listed. Missing are those for the Greek Orthodox and Pilgrim Congregational Churches and the (1954) Beth Sholom Synagogue among others.

Sweeney claims no completeness for Eastern publications, however I would like to have seen the Japanese edition of *The Natural House* (1970) included for its handsome binding design.

Perhaps *Taliesin Festival Programs* for 1967, 1969, 1970 and 1977 should have been included for their 1926 Wright designed covers.

Sweeney’s bibliography at 303 pages is very pleasant to handle. It opens flat and seems designed for hard usage. I have found no major omissions and the coverage is excellent. Anyone who has a large Wright collection will enjoy playing detective with this work, and serious Wright scholars will find it invaluable. ■

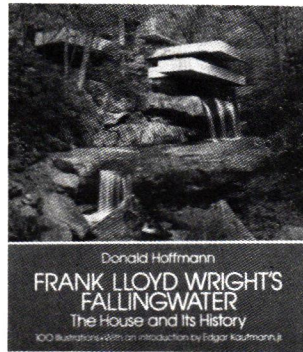
Bill Schmidt is a high school instructor and an avid collector of Wright material.

²Studies and Executed Buildings by Frank Lloyd Wright, comment page, Prairie School Press 1975

³American Association of Architectural Bibliographers Papers, volIX, 1972 p. 88 .



Mrs. Frank Lloyd Wright at Taliesin, Spring Green about 1936. This photo is one of a series taken by Edmund Teske while he was staff photographer at Taliesin. Mr. Teske has written an article about those experiences that will appear in a future newsletter.



Donald Hoffmann, *Frank Lloyd Wright's Fallingwater: The House and Its History*, New York: Dover Publications, 1978, 100 p., 100 illus. \$5.00.

Reviewed by Edgar Tafel, New York

Donald Hoffmann has done a most creditable and faithful research job into the background, the engagement of the architect, and the events surrounding the design, construction, furnishing and maintenance of Fallingwater. He has identified, interviewed, and brought forth letters from most of the apprentices involved and the result is forthright. By the nature of the material, quotes, and the 100 photographs, Fallingwater at last has a worthy inclusive document.

Fallingwater is a "Roshaman" story indeed if you add up the recall of a dozen people whose memoirs, as Hoffman quotes, reach back some forty years.

We apprentices, Bob Mosher and I, were alone in the Studio when Mr. Wright hung up the telephone, having told E.J.: "come along, we're ready for you . . ." and not one line had been drawn. 140 minutes later Kaufmann arrived, and the basic design was completed.

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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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.

70,000 people visit the house each year now. Besides the engaging of Mr. Wright, and Mr. Kaufmann's persistence and generosity throughout, ex-apprentice's Edgar Kaufmann's jr. noble gift to posterity of the house, grounds, and artifacts is of historic importance.

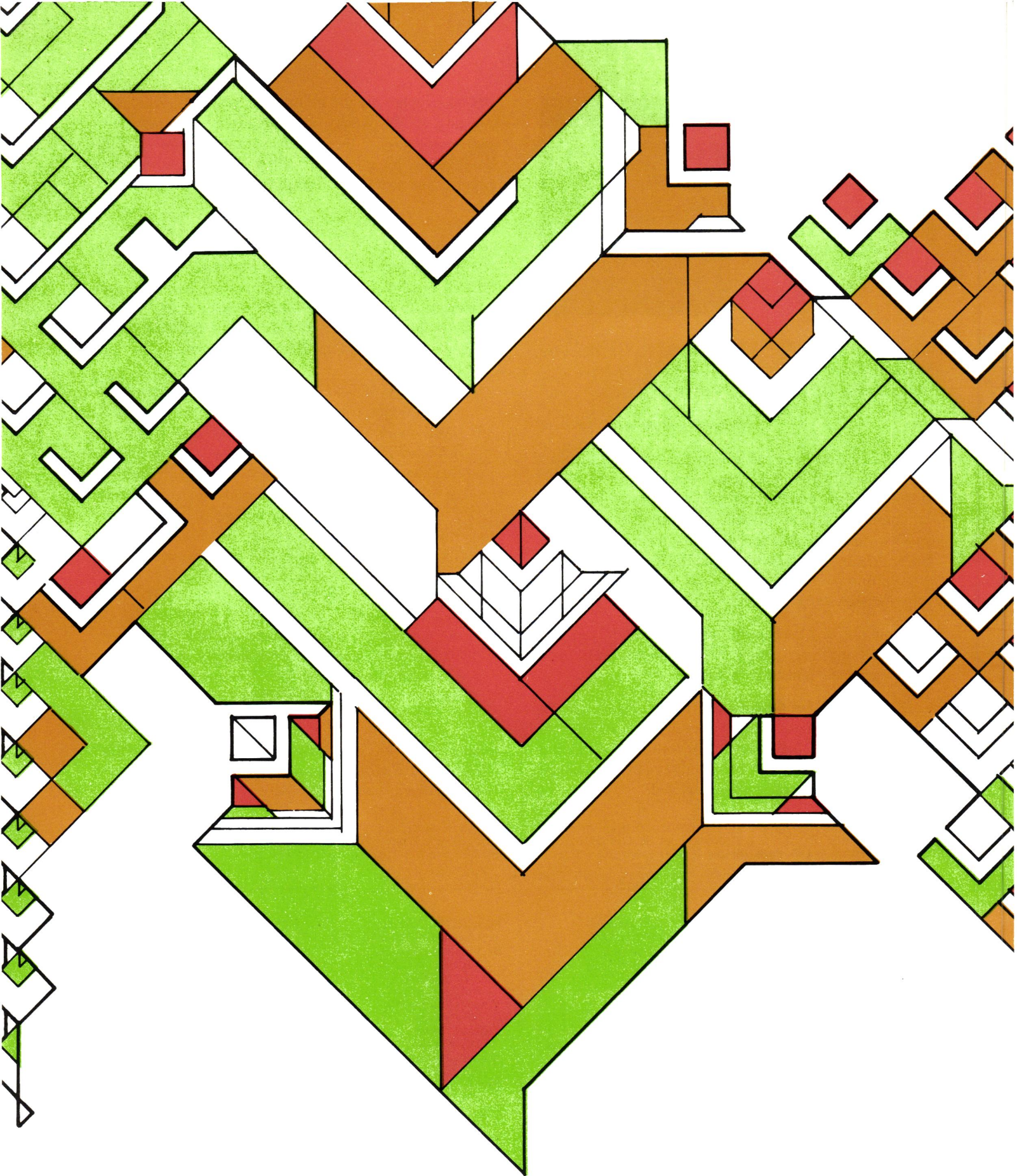
In the fall of 1963, Edgar Kaufmann, jr. presented the house and the 1543 acres surrounding it to the public in care of the Western Pennsylvania Conservancy of Pittsburgh. On October 29 "The Kaufmann Conservation on Bear Run, a Memorial to Edgar J. and Liliane S. Kaufmann" was formally accepted by the Conservancy. On the closing page of the book, Hoffman quotes Kaufmann's words on that day:

Its beauty remains fresh like that of the nature into which it fits. It has served as a home, yet has always been more than that: a work of art beyond any ordinary measures of excellence'. . . . House and site together form the very image of man's desire to be at peace with nature, equal and wedded to nature Such a place cannot be possessed. It is a work by man for man, not by a man for a man By its very intensity it is a public resource, not a private indulgence.

Hoffmann concludes:

As a work of art, the house on Bear Run reveals itself slowly, and never once and for all. There was never any house quite like it before, and there has been none since. ■

Edgar Tafel, New York City architect, former apprentice (1932-41) to Wright, is the author of *Apprentice to Genius*, to be published this spring by McGraw Hill.



Masthead Design by Anthony Puttnam, Taliesin



FRANK LLOYD WRIGHT NEWSLETTER

Volume 1 Number 4 July - August 1978

BUILDINGS

Pence Project, Hilo, Hawaii

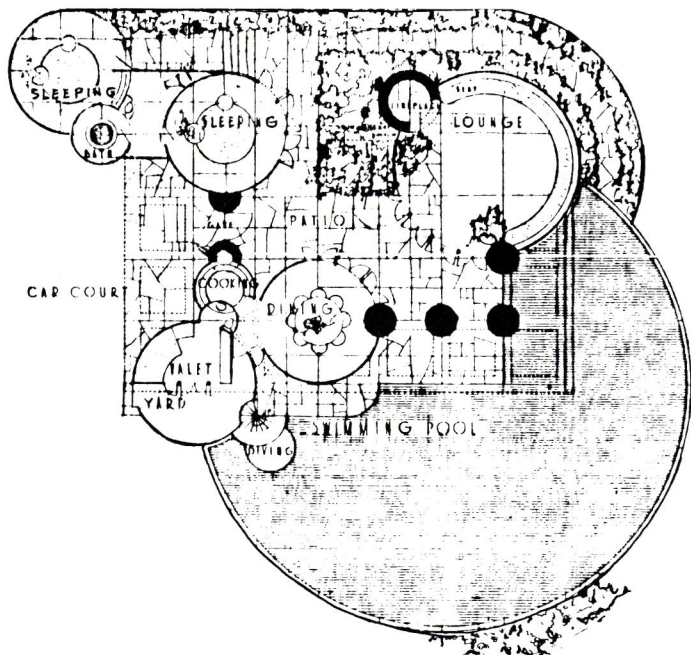
This is an account of interviews with Martin Pence conducted on February 18 and 23, 1972 by Robert Warn. Courtesy Masami Tanigawa.

The project began when Mr. Pence read an article in the September 26, 1938 Life Magazine entitled "A 'Modern' House for the Blackbourns of Minneapolis. If you earn \$5,000 - \$6,000 you can build one like it." The two-page layout showed a rendering and plan by Frank Lloyd Wright for "A Little Private Club." (It was later built for Bernard Schwartz at Two Rivers, Wisconsin in 1939).

Trained as a corporation lawyer, Mr. Pence, who was originally from Sterling, Kansas, moved to Hawaii in 1935 and settled in Hilo on the Island of Hawaii. He liked the Life Project by Wright because the concept seemed to be suitable to tropical Hawaiian living and the price would fit his budget.

He wrote to Wright at Taliesin describing his lot in detail. Near the top of Halaii hill in Hilo, the lot featured a view of the Pacific to the north east. Although Wright did not actually see the site, his drawings were probably based on some knowledge of the Hawaiian terrain. Since Honolulu was a regular ship fueling stop, Wright had presumably been in Hawaii while on his frequent trips to Japan from California between 1905 and the 1920's.

Martin Pence was married in November 1938. The two drawings from Taliesin arrived in 1939. There were a plot plan showing the siting of house with entry road and a floor plan and exterior perspective looking up to the house over the pool. The plan was exactly the same as that previously proposed in 1938 for Ralph Jester of Palos Verdes, California, except for the addition of a second bedroom in place of the Jester's outdoor breakfast area and the enlarging of the bathroom.



Floor plan of house for Mr. Martin Pence, Hilo, Hawaii.

The Pences were very pleased with the design, even with the novel circular beds and the compact kitchen, which Mrs. Pence, a home economist, says was adequate.

The preliminary sketches were taken to a local general contractor and friend, Mr. Shirero K. Ota, in Hilo. After about a week, Mr. Ota returned with the plans and his estimate and said: "I like to build: everyone come to see." But he could not understand the construction of the large circular pool (the same size as the Jester pool) with its four inch concrete shell walls. He estimated the costs without the pool and not including his profit at \$16,000 to \$20,000; if built with a firm bid, \$18,000.

The briefly indicated structure was to be set on a concrete slab (probably without use of stone), with concrete (not stone), drum columns and with laminated plywood walls bent into drum-like circular rooms. Mr. Pence notes that screens were to be fitted into vertical grooves in the concrete columns. Continuous strip windows of glass block were called for at sitting eye level.

Based on his income, the Pences had calculated that they could not go higher than \$12,000 for a new house; therefore, they notified Wright that they had "asked for a Chevrolet and received a Cadillac."

Two months later a second project was received from Taliesin — a compact, two story design using hexagonal spaces upon a hexagon module. The Pences didn't like the proposal even if it would meet their budget, which was doubtful.

So, Mr. Pence regretfully sent Wright a check for \$250, the initial fee agreed upon, and the project ended. Along with the fee went the two Taliesin proposals, the Pences keeping only Xerox-type copies of the first idea. The second plan has never been published. The Pences sold their lot and purchased an existing house, two lots west of their first site, which had been built by Japanese workmen in a combined Japanese and American style. They lived there from 1940 to 1955. Then they built a new house in a traditional Japanese style on another site. They lived in this house until they moved to Honolulu in 1961 when Mr. Pence was appointed a Judge of the United States Circuit Court.

Although Wright proposed various versions of the idea, including a project in 1947 for Dr. Paul V. Palmer in Phoenix and for Gerald Loeb at Redding, Connecticut, in 1944-46, none were ever built until 1972 when a concrete version of the Jester-Pence plan was constructed near Scottsdale, Arizona by Bruce Brooks Pfeiffer of the Taliesin Associated Architects. ■

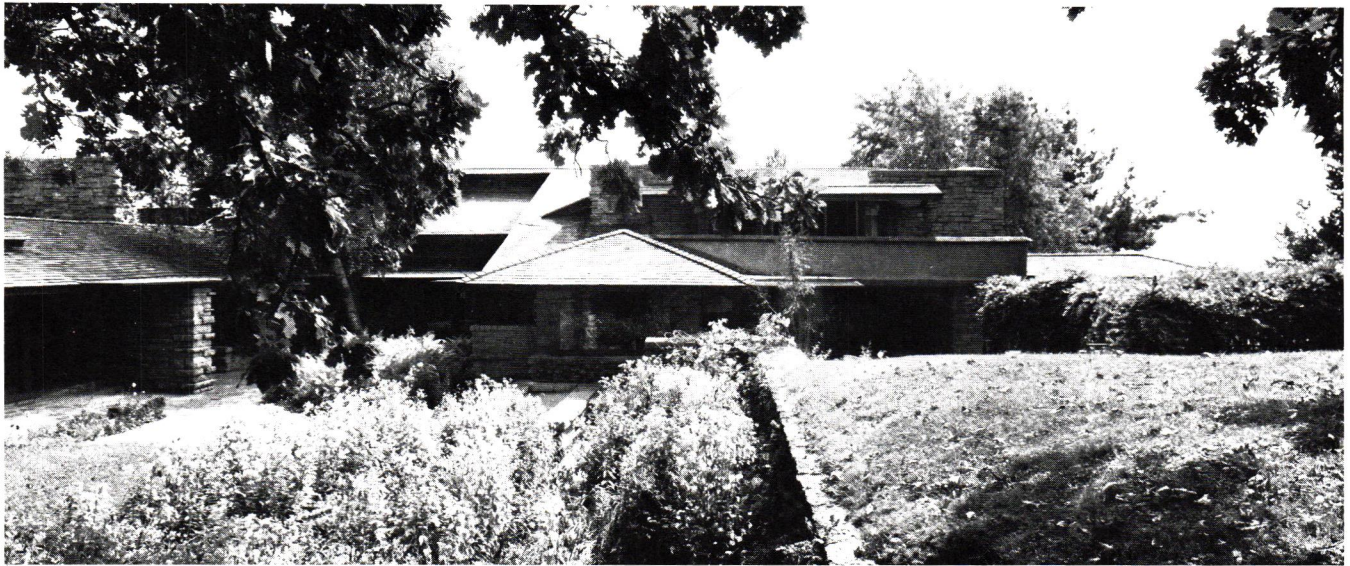
OPENING TALIESIN

by Charles Montooth

The Love and Care of a Masterpiece

Spring came at last. Lavender and white lilacs, pink and white apple and cherry blossoms added their special fragrance to the soft air. The great oaks, always the last, were just beginning to sprout new leaves. A great slumbering building in the rolling green hills of southwestern Wisconsin was about to come alive again as it had each season for some 67 years. The permanent caretakers were to be reinforced with new hands willing to delve into the countless tasks to be performed.

To the newly arrived from Arizona there were leaves to rake, pools to clean and paint, flowers to plant, weeds to pull, stone walks to sweep, and, inside, floors to polish, windows to wash, and all manner of household chores to perform. To one architect, fresh from hours spent over a drawing board, grading the Taliesin roads looked to be a promising job. That was the beginning of the opening on a warm, humid Wisconsin spring day. The second day dawned bright, cold and sunny. Perfect weather for opening all the red-trimmed casements to let fresh new air drive out the stale, musty smells of winter. Just the kind of day to set out chairs and linens to soak up the warm sun.



Garden, Taliesin, Spring Green, Wisconsin. Photograph courtesy Thomas A. Heinz.

Soon others arrived by ones and twos and fours until a small band of ten was hard at work making the famous building ready for a summer's activities. To an experienced hand the never-ending dusting, scrubbing, and fixing grew wearisome, but, when the eager eyes of the new students taking in the marvelous space for the first time was seen, the privilege of restoring a masterpiece to its full glory was remembered and appreciated. The work started after an early breakfast and went on until evening. One afternoon a spring storm interrupted the pace and some 30 carpets put out to air had to be put quickly under cover. As the last piece of furniture was safely inside, a drenching rain began. The break in the day was welcomed.

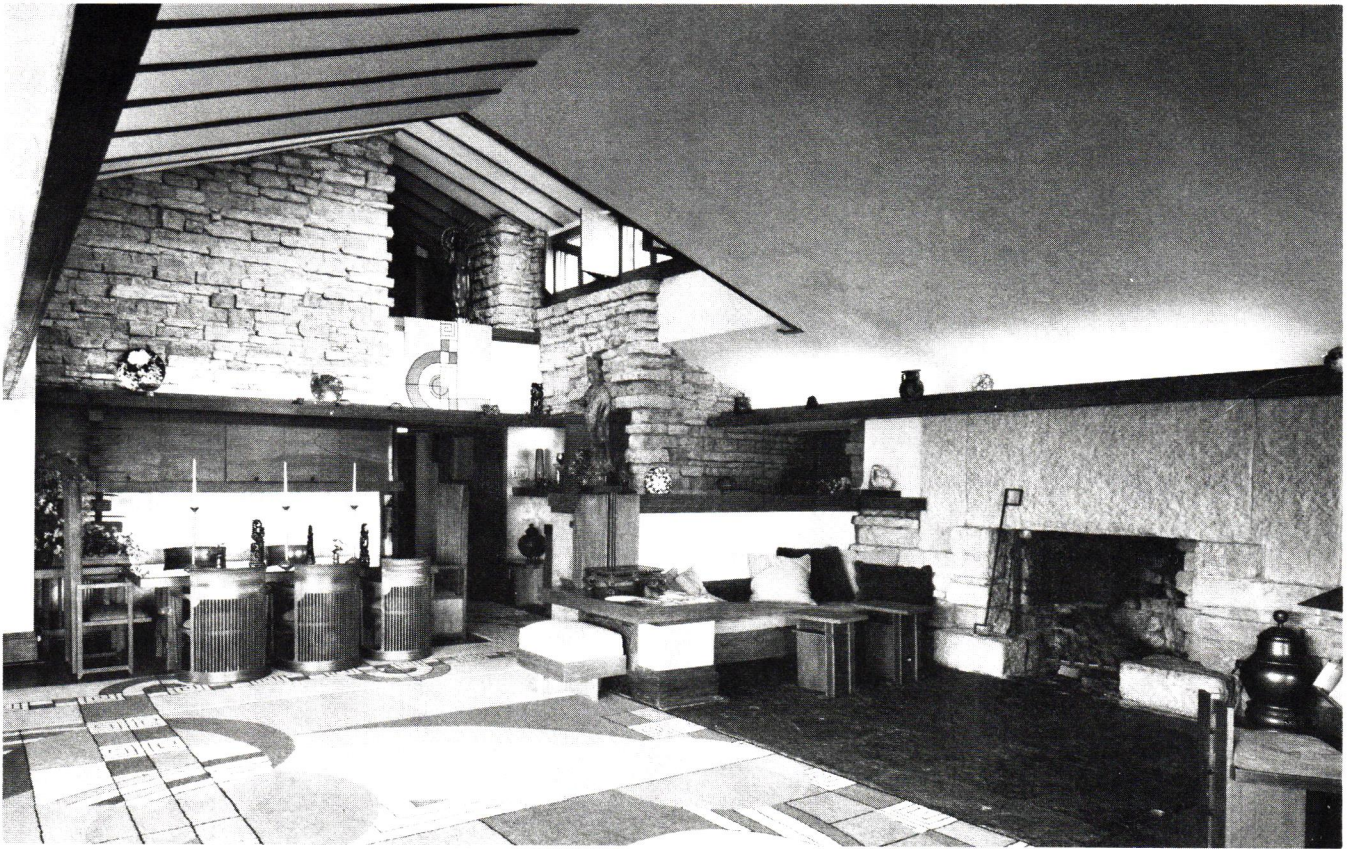
New students and veterans, staff members, men and women, all participated. The experienced members of the crew instructed the novices. There was a plan which changed from day to day as circumstances dictated. Somehow everything which needed to be done was done.

All the while meals were cooked, and even with this kind of effort, a certain artistic life style was maintained. Fresh rhubarb and asparagus were cooked and served. Flowers were arranged and placed on the dining table. The first Saturday night someone brought forth a couple of bottles of wine.

There was, of course, machinery to be coaxed into new work after having rested all winter. Furnaces were started, heaters lighted, tractors repaired and put into service.



Hillside Home School, South Front. Photograph courtesy Thomas A. Heinz.



Living Room, Taliesin, Spring Green, Wisconsin. Photograph courtesy Thomas A. Heinz.

More people drove in from long and varied cross country trips. The early arrivals prepared for the next ones, and the next ones, and the next ones, until the buildings were ready for everyone who was to come. Finally, by June 8th, Frank Lloyd Wright's birthday, there were 24 persons in Wisconsin. The rest of the Taliesin Fellowship was at work in Arizona or off in Oklahoma presenting new plans for a Civic Center to the City of Bartlesville.

One by one the outlying buildings of the complex, Tanyderi, a 1906 house Frank Lloyd Wright built for his sister; Midway, the farm barn and sheds; and Hillside, the 1902-03 school built for his aunts, were spruced up and opened. The great drafting studio at Hillside began to hum with the work of architects preparing designs for all kinds of projects near and far.

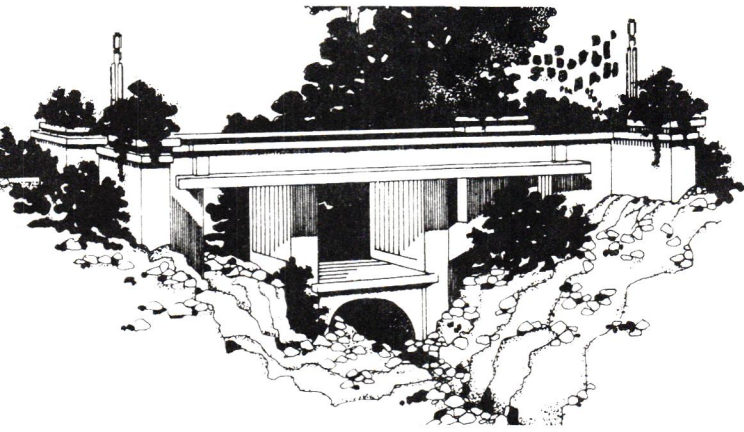
For the Birthday, as it is called, Mrs. Wright invited all present for dinner in the Taliesin living room. By then the great house was shining in all its beauty. People living and working within its walls of stone and screens of glass and plaster add a special dimension to the architecture. The space was designed to serve man and serve him it does. Architects and apprentice architects arrived in black tie and elegant gowns. The incredibly rich composition delighted the eye at every glance as the sun illumined the valley below with its ponds and fields and great trees standing nearby. Here was a memorable record of extending the

limits or architectural thought outward and upward. Here was an experiment shaped by the hands of a master over five decades of vibrant, excited, dedicated living. One could reflect on how it must have been when there were only Mr. and Mrs. Wright to keep up this unique set of buildings.

Space flowed upward and outward. Glass shielded the occupants from effects of climate, brought in the countryside by daylight, and mirrored life within by night. Warm colors of wood and sand and stone. Reds, golds, blues, lavenders, browns of carpet covered the floor in swirling patterns. A wall of gold reflected light on spring flowers. Art objects brought from safekeeping in a distant vault had been placed on shelves and tables by loving hands trained by the architect, yet there was no hint of the museum.

The "Birthday" evening was quiet. There was music: choral music from the 15th, 19th, and 20th centuries, a staff architect played music composed by Mrs. Wright, and a student architect from Mexico sang and played his guitar. It was a time for absorbing the many and varied elements of this noble and inspiring architecture. Mrs. Wright explained how she and her husband used the house and told something of the life which had been lived therein.

Strangers passing by on the not too distant highway might well have wondered at the sight of this warmly lighted jewel floating amid the tree tops on yonder hill. ■



**RAVINE BLUFFS BRIDGE,
GLENCOE – ENDANGERED**

TAH

Residents of Glencoe, Illinois have mounted a campaign to restore the Sylvan Road bridge which has badly deteriorated over recent years and is currently threatened with demolition. Designed by Wright in 1911-12 as an approach to the Sherman Booth house, the bridge was built in 1915 and during the past sixty-three years the basic structure and architectural features have remained unchanged. Situated in a residential area that includes six homes by Wright, it is the only bridge of his design to be built in the United States and is listed on the National Historic Register as a historic landmark.

Plans call for 70% of the restoration cost to come from Federal and State funds. The Village of Glencoe has budgeted \$14,000 toward the project but an additional \$20,000 must be raised privately. It is to this end that neighbors and residents have begun a fund drive to save the bridge. Tax deductible contributions should be made payable to the Village of Glencoe – FLW Bridge Fund and mailed to Box 170, Glencoe, IL 60022. ■

PUBLIC BUILDINGS in the MIDWEST

**ABRAHAM LINCOLN CENTER
700 East Oakwood Blvd.
Chicago, Illinois 60653**

Originally designed for All Souls Church, the building is now part of Northeastern Illinois University. The lobby is open to visitors during normal business hours.

**ANNUNCIATION GREEK ORTHODOX
CHURCH**

North 92nd at West Congress Street
Wauwatosa, Wisconsin 53225

Worship services are at 10:00 a.m. each Sunday. Hour long guided tours are available for groups over 15. The requested donation is \$1 for adults, 50¢ for students. A week's advance notice is required. Phone (414) 461-9400.

**BRADLEY RESIDENCE
(YESTERYEAR RESTAURANT)**

701 S. Harrison Avenue
Kankakee, Illinois 60901

The restaurant serves lunch and dinner daily from 11:30 a.m. to 8:30 p.m. Phone (815) 939-3131.

FIRST UNITARIAN CHURCH

900 University Bay Drive
Madison, Wisconsin 53705

Sunday services are at 10:00 a.m. The building is open to visitors on Tuesday through Friday from 9:00 a.m. to 4:00 p.m. and on Saturday from 9:00 a.m. to 12:00 noon from September through July. It is closed in August. Groups over 10 people should make appointments. Phone (608) 223-9774.

GERMAN WAREHOUSE

300 South Church Street
Richland Center, Wisconsin 53581

Now used as a museum and cultural center, the building is being carefully renovated and restored. There is a Tearoom on the fourth floor. The building is open from Tuesday through Sunday from 12:00 noon to 5:00 p.m., and during the months from May to October it is open until 7:00 p.m. on Fridays. Admission: Adults 50¢, Senior Citizens and Children 25¢. Guided tours are available, but groups should make advance reservations. Phone (608) 647-2222.

JOHNSON WAX COMPANY

1525 Howe Street
Racine, Wisconsin 53403

Guided tours are conducted Monday through Friday according to the following schedule:

September through May: 10:15, 11:15, 1:15, 2:15

June through August: 9:15, 10:15, 11:15, 1:15, 2:15, 3:15

The tours are free and reservations are requested to assure time and date availability. Special group tours can be arranged. Phone (414) 554-2154.

FRANK LLOYD WRIGHT HOME and STUDIO

**951 Chicago Avenue
Oak Park, Illinois 60302**

The building is open for guided tours Tuesday and Thursday from 1:00 to 2:30 p.m. and on Saturday and Sunday from 1:00 to 4:00 p.m. There are additional summer hours. Admission is \$2 for adults. Group reservations are required. Phone (312) 848-1978.

OAK PARK TOUR CENTER

**951 Chicago Avenue
Oak Park, Illinois 60302**

Frank Lloyd Wright Walking Tour

This guided tour begins every Saturday and Sunday (sponsored by CAF) at Unity Temple at 2:00 p.m. Cost is \$3.50 (including admission to the Frank Lloyd Wright Home and Studio).

Recorded Walking Tour

A taped tour in three languages (English, German and Japanese) is available for a \$3 charge at the Oak Park Chamber of Commerce, 948 Lake Street, Oak Park, on Saturday from 10:00 a.m. to 1:00 p.m., and on Monday through Friday from 9:00 a.m. to 4:00 p.m.

Many other tours of the Village and Wrightian architecture are available at certain times of the year, including a bike tour, hiker's walk, and Victorian tour. Special group tours may also be arranged. Phone the Oak Park Tour Center at (312) 848-1978.

ROBIE HOUSE

**5757 Woodlawn Avenue
Chicago, Illinois 60637**

Currently part of the University of Chicago and housing the Adlai Stevenson Institute, advance arrangements to tour the building may be made by contacting the Frances Stutzman, Special Events Office, University of Chicago. (312) 753-4429.

ROOKERY BUILDING LOBBY

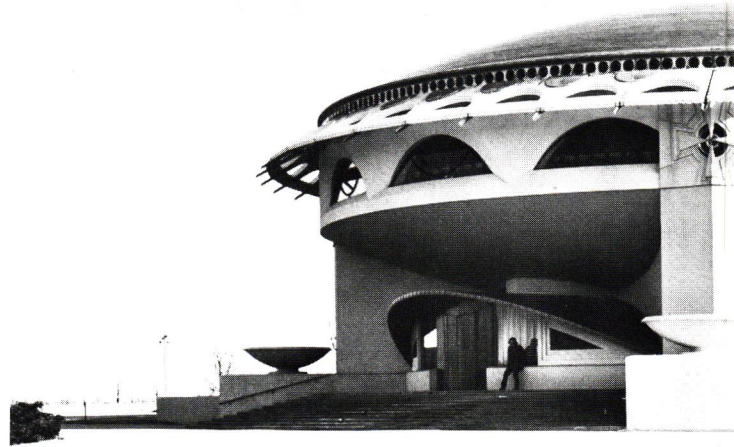
**209 South LaSalle Street
Chicago, Illinois 60604**

The lobby of this downtown office building is open normal business hours Monday through Friday. An information booth and bookstore run by the Chicago Architecture Foundation is open from 11:00 a.m. to 1:00 p.m. Monday through Friday.

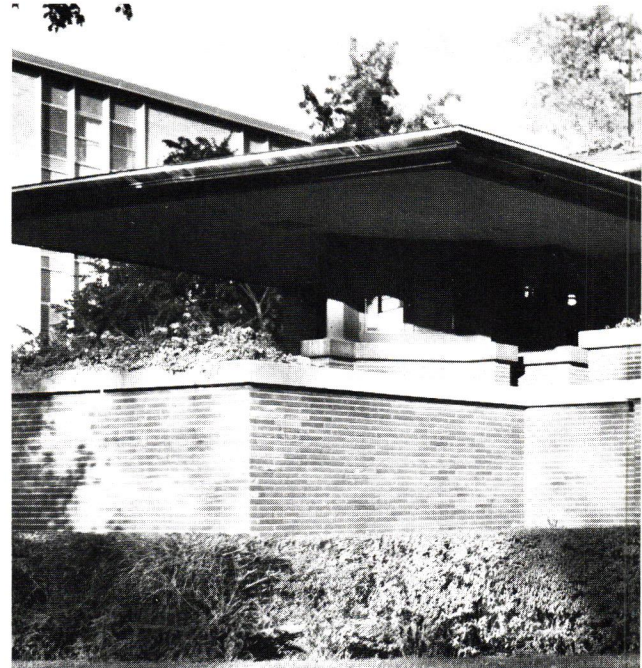
SMITH BANK

**122 West Street
Dwight, Illinois 60420**

The lobby of the bank is open to the public Monday through Thursday from 9:00 a.m. to 3:00 p.m. and on Friday from 9:00 a.m. to 3:00 p.m. and from 4:00 p.m. to 6:00 p.m. It is closed on Saturday and holidays. Phone (815) 584-1212.



Annunciation Greek Orthodox Church, near Milwaukee, Wisconsin. Photographed by [unreadable]



Robie House, Chicago, 1909 is open by appointment only. Photographed by [unreadable]

THE SPRING GREEN RESTAURANT

**Rt. 23 at the Wisconsin River
Spring Green, Wisconsin 53588**

The restaurant is open for lunch and dinner according to the following schedule:

Winter Months (November through March)

Lunch - Tuesday through Saturday from 11:00 a.m. until 3:00 p.m.

Dinner - Tuesday through Saturday from 5:00 p.m. until 9:00 p.m.

Sunday - from 12:00 noon until 9:00 p.m.

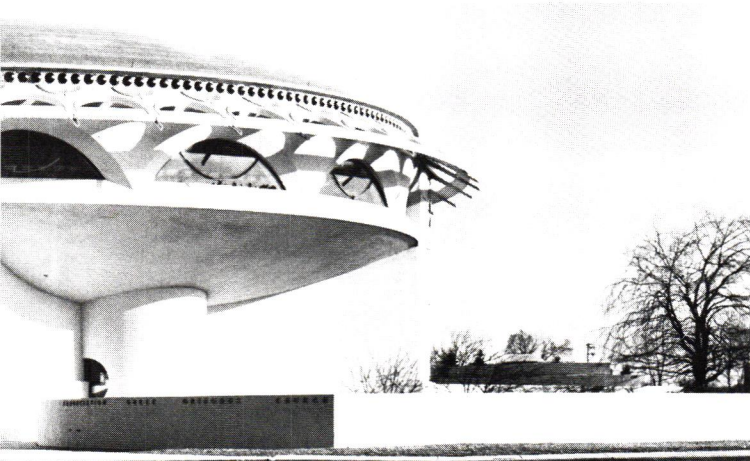
Summer Months (April through October)

Lunch - Monday through Saturday from 11:00 a.m. to 4:00 p.m.

Dinner - Monday through Friday from 5:00 p.m. until 10:00 p.m. Saturday until 11:00 p.m.

Sunday - 12:00 noon until 9:00 p.m.

Phone (608) 588-2571.



tesy Thomas A. Heinz.



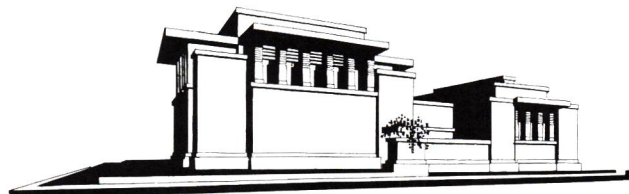
tesy Thomas A. Heinz.

TALIESIN
Rt. 23 South of Wisconsin River
Spring Green, Wisconsin 53508

The buildings at Hillside are open from 10:00 a.m. to 4:00 p.m. every day of the week from the end of June until Labor Day. The fee is \$3 for a tour given by the students and staff of the Frank Lloyd Wright Foundation. Phone (608) 588-2511.

UNITY TEMPLE
875 Lake Street
Oak Park, Illinois 60302

Sunday services are at 11:00 a.m. Recorded tours are available on Tuesday, Thursday and Friday from 12:00 noon to 2:30 p.m. Guided tours are available on Saturday and Sunday at 2:00 p.m. There are additional summer hours. Admission is \$2 for adults. Group reservations are required. Phone (312) 848-1978.



Unity Temple, Oak Park, Illinois.

Letters to the Editor

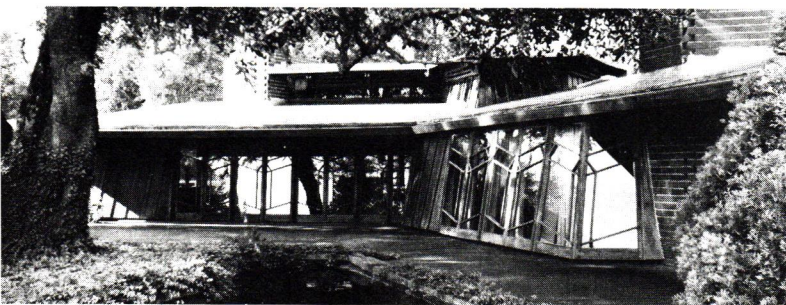
H. R. Hitchcock's comments concerning the article by Wayne Michael Charney on the W. I. Clark house, La Grange, Illinois that appeared in the Newsletter Vol. 1, No. 3, pages 4-8.

There is no question that the drawings of the W. I. Clark house discovered in 1967 confirm the mention in the *Inland Architect* of the house as from designs by Wright. What seems to me very possible — since I never knew Wright to lie however confused he might have been about dates — is that after the drawings were completed there was a break between Wright and the Clarks. The Clarks may then have decided to employ the well-established Chicago architect, Turnock, expecting him to respect Wright's original design. This would explain why there seem to be no Turnock-like elements in the executed house. At this point, Wright was 25 years old (although he believed himself to be two years younger); Turnock was ten years older. Later in life, actual supervision, by himself or by one of his representatives from Taliesin, seemed to Wright the only guarantee of authentic Wrightian execution. He usually denied, as he did to me in this case, the authorship of works on which he did not control the supervision.

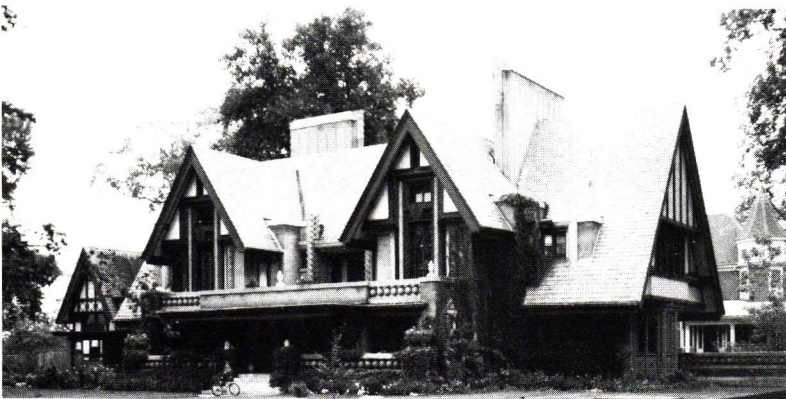
As to Wright's identification of Turnock despite the fact that he was so much older than Wright as someone he had known in the Sullivan office, that may have represented his casual reply to some question of mine that assumed Turnock came from the Sullivan office rather than from the Jenney office, as was really the case.

You have made a good case for the intrinsic interest of the Clark design, both as known through the Clark drawings and as executed, and have associated it correctly with Wright's other early houses from his own house of 1889, through the "bootleg" houses — of which, in a sense, the Clark house was one — of 1892 that preceded the Winslow house, considered by Wright his first mature work.

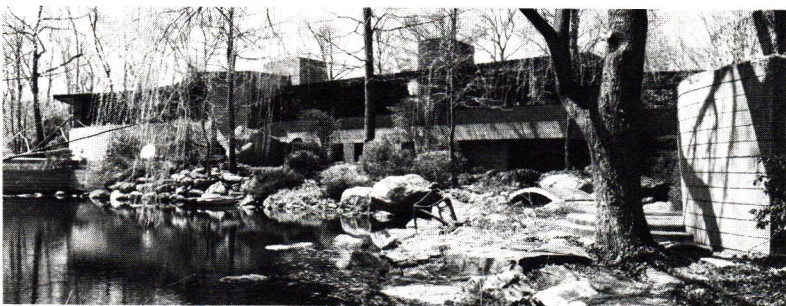
The Clark house is certainly a very special case. One wonders if there are other works in the Chicago suburbs also built from Wright's designs but not supervised by him, a circumstance that would have led to Wright's rejecting them firmly from his accepted *oeuvre*. ■



Portion of main house "Auldbress."

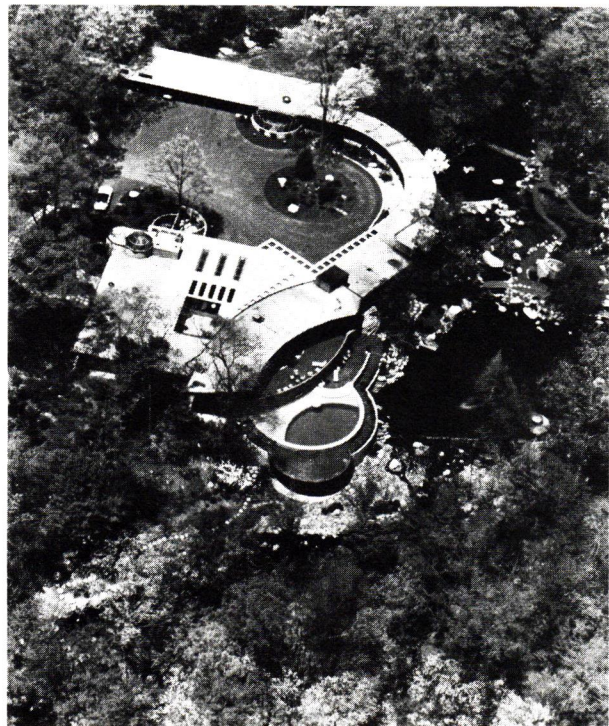


Moore House south garden front illustrates Wright's fanciful reconstruction of this fine residence. Photo courtesy Thomas A. Heinz.



Above: Pond elevation of "Tirrana" in Spring. Photo courtesy Gil Amiaga.

Below: Aerial view of "Tirrana" showing the building, pond, jet, and gardens.



PROPERTIES AVAILABLE

"Auldbress"

Yemassee, South Carolina

The complex at AULDBRESS is the only plantation designed by Frank Lloyd Wright. Characterized by slanting walls of native cypress boards laid diagonally and held by brass screws, the residence was constructed during the period 1940-46. Besides the two-bedroom main house are a guest house, gate house, kennels, stables. 2400 acres of rich soil yield good crops and present timber value exceeds ¼ million dollars. For sale through W. P. Baldwin & Assoc., P.O. Box 818, Summerville, South Carolina 29483 (803) 873-2296.

Nathan G. Moore House II

Oak Park, Illinois

The Nathan G. Moore house, Oak Park, was designed by Wright in 1895 for the prominent Chicago lawyer as an English Tudor house. On Christmas night 1922, a disastrous fire totally destroyed the second floor of the building. Moore retained Wright for a second time to rebuild the house, and the result was an even more spectacular dwelling than the first. It is situated on the northern end of a 100' x 150' lot, which is actually three lots, two unbuilt. The first floor contains a south parlor, east living room, north music room/office, a grand staircase to the second floor, superb oak dining room, spacious breakfast room and pantry, and a large kitchen. The second floor contains three east bedrooms, each with its own bath and full walk-in closet with dressers. On the west side, the master bedroom suite includes a sitting room, dressing room, and bath. One of the bedrooms, the library, and master bedroom have access to the stunning balcony porch to the south. Over the garage is a full one-bedroom apartment with its own entrance and an extra bedroom below it. The full basement is divided into six well-proportioned rooms serving as billiard, game, and storage rooms. A total of seven fireplaces includes an oak Gothic example in the lower hall parlor. Within the house is an enclosed two-car garage. Fronting on the alley is an additional three-car garage and a parking area for three cars with a basketball court. This house is undoubtedly one of Wright's most visually stimulating designs. Contact the Newsletter Editor for additional information.

"Tirrana"

New Canaan, Connecticut

This 1955 Frank Lloyd Wright residence of concrete block, mahogany and glass is beautifully situated in its dramatic wooded setting on 13 acres in one of New York's most desirable suburban communities. Unique for its extraordinary setting on the Noroton River, the property, sensitively laid out by the renowned landscape architect Okamura, features rare specimen plantings amid an older growth of oak and beech trees, with the river sculpted to flow around the house.

Overlooking the semi-circular pool, with glistening ponds, spillways, and a 100-foot jet fountain below, are the dining room and living room, both with floor-to-ceiling glass windows which open onto the terrace. A total of six family bedrooms, each with private bath, and an additional caretaker's wing with professional greenhouse provide spacious accommodations for family, guests, and staff. Overlooking the river itself is the sunroom/guest room and the observatory, and there is a delightful cylindrical playhouse with barbeque.

This fine residence is offered with original Wright furnishings including built-in and free-standing furniture, fabrics and carpet layout.

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For brochure # FW 4-04 and further information, please contact us at 980 Madison Avenue, New York 10021, tel. 212/472-3465. Telex: 232643.

EVERY COONLEY HOUSE FIRE

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Coonley House interior looking southwest shortly after the blaze was extinguished by the fine work of Riverside's volunteer fire department. Some of them are shown here. Through their fine work few of the original art glass windows were lost. Photograph courtesy Thomas A. Heinz.



Looking east from the top of the living room chimney showing the extent of the burn. It went east of the fire wall at the center of the photo only about eight feet but went west across the living room and burned through the roof. A small portion of the hole can be seen in the extreme bottom of the photo. Photograph courtesy Thomas A. Heinz.

PRESERVATION

AVERY COONLEY HOUSE FIRE

TAH

A disastrous fire occurred at the Avery Coonley House (Riverside, Illinois) at 3:00 a.m. on June 11, 1978, and was extinguished about three hours later by Riverside's volunteer fire department. Although no one was hurt in the blaze, damage to the building was extensive. The home had undergone about a year and a half of major maintenance work, including repair of leaks and rewiring, and was very near completion. The cause of the fire has not been determined by the state fire marshal; however, his initial comment was that had fire stops been included in the building, an uncommon practice at the time it was built in 1907, the extent of the fire would not have been as great. (A future issue of the Newsletter will carry an article about installing fire stops in Wright houses.)

Fire damage extended from the study east of the stairs through the former stair hall and into the living room. The flames leaped a fire wall and burned about 8 feet into a separate apartment on the east side of the building. Most of the walls and roof were burned; the fire extended from the fire wall to the living room and a very large hole was burned in the living room ceiling, most of which later collapsed. Smoke damage was extensive and involved the entire living room and most of the dining room; heavy, difficult to clean smoke deposits were left on the fireplaces of both these rooms. Fortunately, the ornamental tile wall at the former stairway was undamaged, and very few windows were lost, thanks to the care exhibited by the Riverside Fire Department. Many of the decorative wood details, specifically the ceiling grills and panels in both the stairway and living room, were charred and smoke damaged and must be replaced.

Water from the fire department and from subsequent rains caused extensive water damage, especially on the oak floors in the living room. Although only a part of it was burned, the entire ceiling on the first floor was taken down because of the water damage.

Rebuilding was begun immediately by the current owner, who is overseeing all of the construction work. To make the house more fire resistant, the former wood frame wall is being replaced by concrete block filled with vermiculite insulation, and for additional insulation the skylights will be replaced with a fiberglass panel rather than glass. All of the interior woodwork and cabinetry is being faithfully reproduced. For the most part, nothing was damaged that cannot be replaced. Work on the house will possibly be completed in early 1979. ■

FROM THE PAST . . .

These are reprints that appeared in the Chicago Tribune. The first was in the September 19, 1929 edition. Courtesy Chicago Tribune.

CORPORATION TO MANAGE AFFAIRS OF F. L. WRIGHT

Architect Given New Start in His Work

A board of directors will henceforth handle the business affairs of Frank Lloyd Wright, eccentric architectural genius. A charter of incorporation was granted yesterday at Springfield to Frank Lloyd Wright, Inc., for \$50,000 preferred stock and \$50 common stock, with Attorney Samuel C. Kroon, 120 South La Salle Street, as holder of the common stock.

Mr. Kroon said yesterday that the board of directors is composed of a group of prominent and wealthy men who have faith in Wright's ability and believe his mind should be freed from all financial worries. Names of the directors will be made public soon.

Just to Free His Mind

Wright, reached at Taliesin, his country estate near Spring Green, Wis., said he didn't know the details of the arrangement.

"It's simply a device to extend my usefulness," he declared. "My friends think it will keep me from being worried over sordid business matters and I will be free to go ahead with my work. There's nothing revolutionary in the idea."

A year ago a similar corporation was formed in Wisconsin and capitalized at \$75,000 to enable the architect to repurchase his home, pay his debts and start again at his profession after his long series of troubles, domestic and financial.

The new corporation, however, goes much further than the previous organization. Wright, according to his friends, has all the work he can do. Most of his time is divided between his estate at Taliesin, thrice destroyed by fire, and as often rebuilt, and New York. He has the big idea in mind, he said, that of a concrete slab skyscraper process which he believes will greatly change architectural methods.

May Reopen His School

Another plan he has in mind is to reestablish at Taliesin his school for architects and artists which he conducted from 1919 to 1925. Both these projects may be best carried out by him, his friends declared, if all his financial affairs are conducted by a company.

Wright has been known for his artistic extravagances. Even when his income was extremely large he was usually pressed because of his purchases of art treasures and lavish expenditures upon his country estate. His directors will curb his spending proclivities, according to Mr. Kroon.

Built Famous Tokyo Hotel

Wright has an international reputation. He built the Imperial Hotel in Tokyo at the orders of the Japanese royal family and it was the only structure to survive the earthquakes of several years ago. He was selected as architect after the Japanese had sent envoys here to select a great American architect. He made a preliminary trip to Japan to study the situation and then stayed there for four years.

A reprint of an article that appeared in the Chicago Tribune November 24, 1929. Courtesy Associated Press.

WRIGHT DREAM OF ART CENTER MAY COME TRUE

Spring Green, Wis., Nov. 23.—(AP)—Frank Lloyd Wright's lifelong dream of a creational art center was believed one step nearer realization today.

The architect conferred with Carl Milles, sculptor of Stockholm, Sweden, at the Wright country estate near here Friday. Upon the latter's departure it was said a plan had been made for an art center at the Hillside school near Taliesin, Wright's country estate.

Last fall Wright announced that he would reopen the school next year. It was operated from 1887 to 1917 by Ellen C. Lloyd Jones and Jane Lloyd Jones as one of the state's most exclusive schools for boys and girls.

"Mr. Milles and I discussed the art center," Mr. Wright said today. "We have been discussing it and making plans since last fall. We have a plan. That's all I can say right now. The art center will be at Hillside school if it is started." ■

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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QUERIES

In order to promote a more thorough understanding of Frank Lloyd Wright, one of the goals of this newsletter is to foster the exchange and compilation of knowledge about him and his works. It is to this end that these "Queries" appear, and we hope that anyone who has any information on the following topics will submit it for publication in the newsletter and/or for inclusion in the files of the Association, which will be made available to scholars for research purposes.

Information is being gathered on both interior and exterior colors used in Wright's houses; the colors will then be catalogued according to the Munsell color system. Through H. Allen Brooks' work, the relationship between Wright's colors in his early houses and Andrew Jackson Downing's color plate in the second edition of the Country Houses book has become known. The current research is an attempt to enlarge upon those findings.

Photographs are sought of any now demolished buildings, especially the Cement Association Building, the Freeman House in Hinsdale, Illinois, and the Pauson House in Phoenix, Arizona. Even amateur shots of the building would be very helpful.

Information is requested on Orlando Giannini, muralist, art glass maker and potter for Wright, especially for the period from 1880 to 1885 when he lived in New York City; and on Hecla Iron Works in New York, a company for which both Giannini and William H. Winslow worked.

The Newsletter is compiling information that will be put into a guide to courses on Frank Lloyd Wright that are available at schools or in special seminars across the country. If you are teaching or taking a class please let us know. ■



Masthead design by
Vernon Swaback



Frank Lloyd Wright at his draughting board, Hillside. Photograph courtesy Brian A. Spencer and Milwaukee Journal.