

THE FRANK LLOYD WRIGHT

NEWSLETTER

VOLUME 2 NUMBER 1
FIRST QUARTER 1979

F. C. BOGK HOUSE MILWAUKEE, WISCONSIN

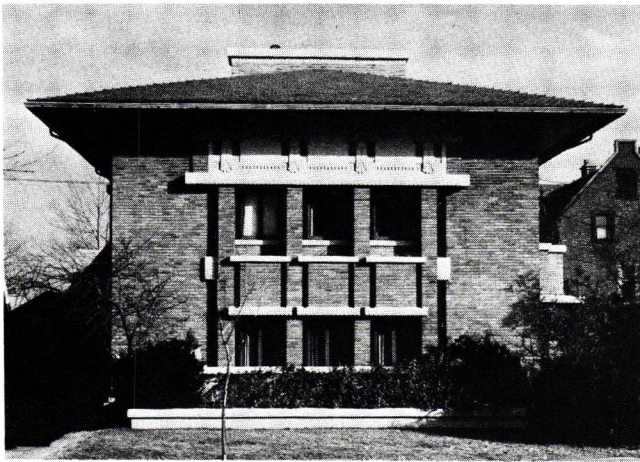
Harriet Riddle
Milwaukee, Wisconsin

This article was written by Harriet Riddle of Milwaukee, Wisconsin in 1939. She was a friend of the Bogk family and is now friends with the present owners of the house, the Elsners who kindly passed the manuscript on to the Editor.

After visiting her friend Mrs. Avery Coonley in her charming new home designed and constructed by Frank Lloyd Wright, Mrs. Frederick G. Bogk of Milwaukee decided that she, too, wanted Mr. Wright to design her home. The Coonley house, low and spread out, with beautiful fusion of the garden and house, is an inspiration to anyone. In 1917, therefore, Mr. and Mrs. Bogk began their new home a block west of Lake Michigan. The first design submitted by Mr. Wright was what his clients wanted except for one major change: instead of a flat roof which made the house resemble a mausoleum, a typical tile roof with a five and a half foot cornice was added. With the exception of the insertion of windows on the south end of the living room, a second story over the living room, a basement and an attic, and a garage attached to the house so space above it could be used for a maid's room, the plans were accepted.

Unfortunately, the construction of this house was under way during the war. One by one, the young competent workmen went away to war, and when older men were taken on, work was retarded because they were unfamiliar with modern construction. Even more inconvenient was the fact that Mr. Wright was at work on the Imperial Hotel in Japan at the same time. He tried to give instructions by cable, but now and then he came to the United States for a month or so to catch up the threads of his commissions. Naturally, the transportation of materials was most difficult in a time when the country was more interested in transporting men and war supplies. The tile for the roof, for instance, weighed thirty-five thousand pounds, and it took several months to get it all to Milwaukee. The walnut and gum wood, moreover, being rather rare for woodwork, involved great expense in transportation. Also, the house is almost solid concrete with a brick veneer, both inside and out, and the transportation of these materials was a problem. Expense cannot be spared, however, when only the best of construction materials is being used.

Calling himself a functionalist seems odd when you consider that Mr. Wright originally eliminated the attic and the "unwholesome basement"¹ in the Bogk house. But Mrs. Bogk refused to be inconvenienced by lack of a place for her laundry tubs, her washing machine, and oil furnace. She wished, moreover, a good dry place for her trunks



Front Elevation (looking east) of the Bogk House taken in 1975. Photo courtesy Thomas A. Heinz.

and extra furniture. Wanting, therefore, to keep his contract, Mr. Wright was forced to comply with her wishes by putting in the two features which he calls “useless heights.”² The remainder of the house is entirely typical. He declared the “whole lower floor as one room, cutting off the kitchen as a laboratory.”³ Then the one room was partitioned off for various domestic purposes — dining, living, and receiving callers. Thus the interior became more spacious. This idea of spaciousness was carried to the windows which he decided were to be of casement type. Since they swing out, he felt that now the house was more associated with the out of doors. Here is where Mr. Wright’s love of Nature interferes with his realism and functionalism, because of all the impractical types of windows, the casement is almost the worst. In summer, the flies collect on the screen, and in order to close the window, the screen must be opened, and in come the flies.

So that the house would be organic in nature, Mr. Wright naturally wanted to design all the furniture and equipment to make them all one with the building. After letting him design a table or two, however, Mrs. Bogk decided that they were too severe, so she called on Mr. George Niedecken of Milwaukee, a man who had worked with Mr. Wright several times and who knew his ideas and inclinations. He designed and decorated all the furniture with beautiful feeling, so that it would harmonize with the house. The dining room furniture, especially, looks as though it had grown with the house. It is solid walnut, rather a light color, on rectilinear lines but with the geometric decoration that Mr. Wright’s lacked. The draperies are a light rust shade matching the simple geometric design of rust and green on the

beige rugs. Mrs. Bogk had originally ordered Austrian Woolen rugs, but due to the war in Europe, it was impossible for her to get them. Instead, she had some carpets made in the United States which were very appropriate. The design is only in spots, and each design is slightly different in shape and size. As for the furniture in the living room, it has walnut legs and is upholstered in green-blues and rusts. The lighting fixtures were made in Milwaukee by William MacArthur, and are small pagodas, three of different lengths in a group, suspended from the ceiling. Two groups hang one in each of two corners. All extra space in the room has been filled in with book cases.

By the time Mr. and Mrs. Bogk finished the decoration of the first floor, they were unable to afford elaborate furnishings for the second floor. The cost of the entire house had been so much more than they had anticipated that they concentrated their efforts only on the wallpaper, which was made to order in Milwaukee. It is of a fairylike Japanese design, made in strips four feet wide. In one of the bedrooms, the furniture is handpainted in the same design as the wallpaper. This is the only bedroom done in the same vein as the house. Whereas the first floor woodwork and trim is walnut, the second floor is trimmed with gum wood — a seldom-used elastic wood. Although I do not know the advantages of this wood, I do know that it is used in a cover for the radiator and in twenty-one years it has not warped from the heat.

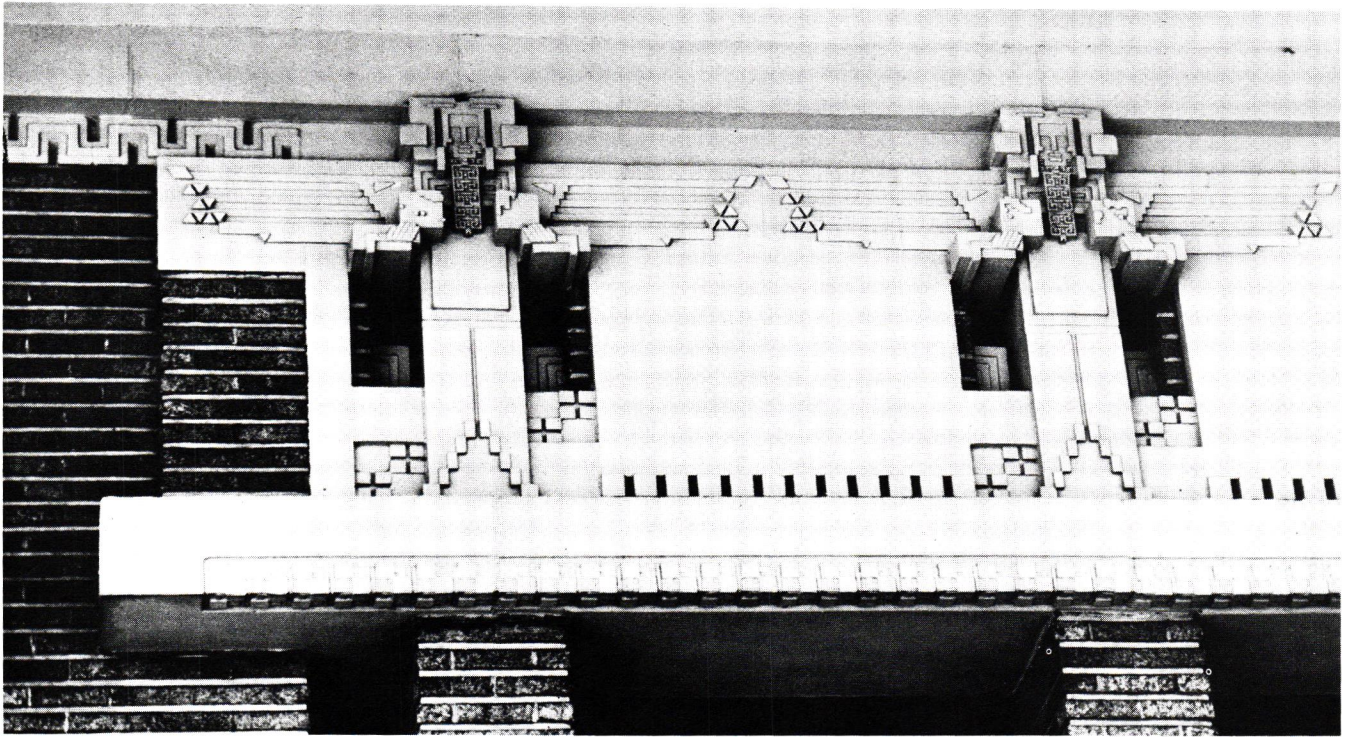
The decoration on the outside of the Bogk house is a simple, geometric design, cast in the concrete. This decoration is found only on the lintel of the windows on the street side of the house, and on the outside of the sun porch. Here, on either side of the windows, are long narrow panes of amber stained glass. The pieces are so small, however, that they are most difficult to clean. The decoration above the second story windows on the front of the house is sculpture, cast in slabs of concrete. But these slabs are so small that they cannot be seen from a distance. Otherwise, the decoration on the outside is the concrete rectilinear lines of the construction carried from the inside to the outside.

Since the tile roof weighs thirty-five thousand pounds, it necessitated very solid walls. The house is made of ferro concrete faced with brick — all stretchers, which is perfectly solid since the concrete is underneath. This brick faced concrete is also carried to the inside in the pillars and in the fireplace which is the main partition in the house. It starts in the middle of the basement and goes straight through the house to the chimney. The chimney is entirely typical of Mr. Wright’s style because it is low and very broad, emphasizing the horizontal effect, since it slopes up gently, with an eave spread of five and a half feet. Two more strong horizontals are the broad lintel above the second story and the low, generous porch on the

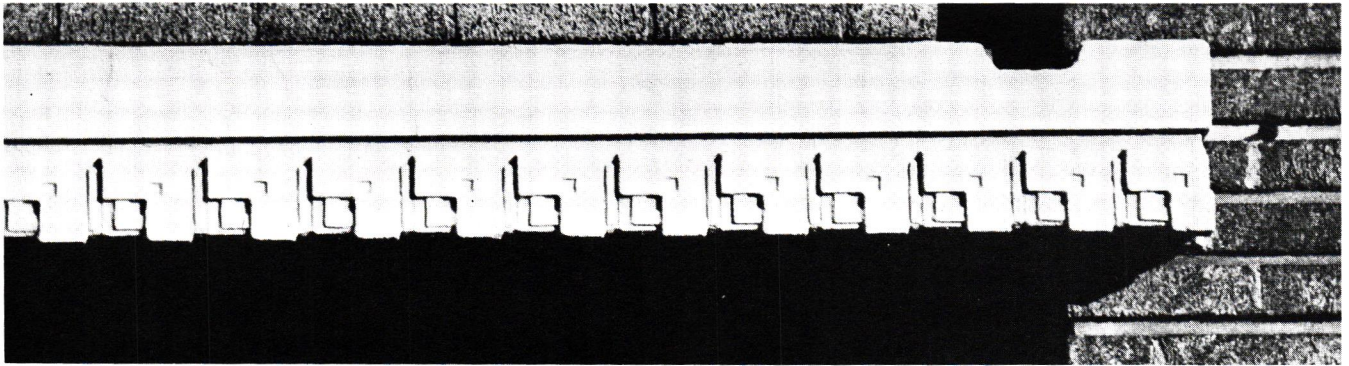
¹ Wright, Frank Lloyd, *An Autobiography of Frank Lloyd Wright*, page 142

² Ibid. page 138

³ Ibid. page 141



Terra Cotta ornament under eave. Photo courtesy Thomas A. Heinz.



Detail of cast stone above first floor windows. Photo courtesy Thomas A. Heinz.



Interior of living room with built-ins. Photo courtesy Thomas A. Heinz.

street side. In fact, the second story concrete lintel runs around the whole house. Mr. Wright's favorite word, next to "integral," was "horizontal." He liked to stress it because it made the house "grip the whole to Earth."⁴ Today, however, Mr. Wright has changed his tune somewhat. For a time he emphasized the horizontal of the earth to the *vertical* lines of the house, but in his very latest productions, he seems to have gone back to the horizontal. Right now Frank Lloyd Wright has production going "full blast." At last, it seems, the country is finally giving him "a chance to live his life and do his work in the creative manner of his own design."⁵ He has, moreover, formed the *Taliesin Fellowship*, whereby some thirty apprentices live and work with him at Spring Green, Wisconsin.⁶

Frank Lloyd Wright was a precursor of modernism. As early as 1903, he thought of windows as connectives to window-spaces. He was the first to use the cornerwise or wrap-around window so popular in modernistic architecture. Also in 1903, Mr. Wright built a skyscraper model in cantilevers of glass and metal, more modern than anything ever dreamed of at that time. In 1923, he designed a block square glittering copper and glass skyscraper for National Life Insurance Company, still fifty years ahead of the Empire State Building. He also did pioneer work in air-conditioning, metal furnishing, and fireproofing. Today he is working on a new heating system that will eliminate radiators by letting heated floors distribute their warmth evenly.⁷

Recognized as a prophet, genius, and master-builder, Frank Lloyd Wright today lives at Taliesin III with his wife, Ogilvanna, her daughter, Svetlana, and their daughter in pigtails, Iovanna. They work and play in perfect harmony with the apprentices and their wives. They picnic, attend their own theatre, which shows the best foreign and American movies, and do all the necessary chores at Taliesin. In winter, the Fellowship moves to Arizona where work continues.⁸ At Taliesin, then, Mr. Wright reveals his passion for the fully rounded life and his hatred of specialization.⁹

In his architecture, too, this passion is shown in the way he wishes to do all of the building himself — design, decoration, furnishing, plumbing, heating, and lighting. But his life is carefree and happy and it seems to me that Mr. Wright should now be doing his very finest designing and building. His work is more acceptable now, too, since it is not as eccentric and far ahead in every way as it was twenty years ago. In relation to the prevailing styles of the period, the Bogk house was peculiar. People parked in front, walked around it and gaped at it.

With a few impracticalities removed, I think the architecture of Frank Lloyd Wright is both logical and natural. It is a place to live — of human size and for human comfort. His architecture is non-historic and altogether original. As for beauty, some of Wright's constructions could be called beautiful, but the majority, to my opinion, are ugly to look at. I do not understand why, for when a construction blends with Nature, makes use of it, and harmonizes with it, it should be more beautiful. It may be, then, that his architecture is so original and so entirely different from what we have always known, that we are inclined to call it ugly because we are uninitiated and ignorant. On the other hand, I did think the Bogk house was utterly charming in every way. In conclusion, I have found a poem written by Mr. Wright in his youth. It very well describes the way he works with no thought of the material gain. This "Work Song" hangs in the drafting room at Taliesin.

"I'll work
As I'll think
As I am!
No thought of Fashion or Sham
Nor for Fortune the Jade
Serve vile Gods-of-Trade
My Thought as beseemeth a Man
My Thought
Thought that beseemeth the Man."¹⁰



⁴ Ibid. page 140.

⁵ Levin, Meyer, *Master Builder*, Coronet page 169.

⁶ Ibid. page 174.

⁷ Ibid. page 183.

⁸ Ibid. page 177.

⁹ Ibid. page 181.

¹⁰ Ibid. page 177.

Inlaid wood table in living room, notable for asymmetrical construction and symmetrical appearance. Photo courtesy Thomas A. Heinz.

FURNITURE – DECORATIVE ARTS

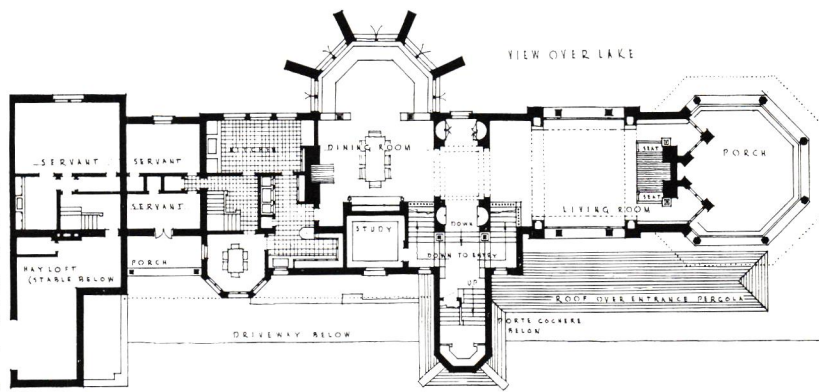
HUSSER HOUSE DINING ROOM SET

Irma Strauss Chicago, Illinois

The Joseph W. Husser Residence has eluded scholars probably because of its rapid decline and early demise. Built in 1899 at 178-180 Buena Avenue (street number changed to 730 West in 1909)¹ on what Frank Lloyd Wright then described as a “Lake View Suburban lot – One hundred and thirty by one hundred feet – Broadside to Lake Michigan,”² the house was destroyed in 1923 or 1924.³ Moreover, after visiting the house, William Gray Purcell commented in a troubling notation, “Went through lower floor around 1911 – in bad shape by that time.”⁴

The house was built in “Waller’s addition to Buena Park”⁵ and photographs taken before 1910 indicate that it had an unobstructed view of Lake Michigan whose sandy shore was then located about one-half block to the east. Today the house would be located on the mid-North Side of the city in the middle of a crowded block of apartment buildings with the Outer Drive, built in 1943⁶ on land fill, now located where the shore of the lake was in 1899.

Joseph Husser first appeared in the Chicago directory in 1895 when his home was at 1942 Deming Place.⁷ He was first listed at the Buena Avenue address in 1901⁸ and was listed for the last time in 1911⁹ after which he never again appeared in the Chicago directory. In 1897 he was listed as an executive for John M. Williams, a real estate broker at 140 Dearborn.¹⁰ In 1901 he was no longer listed with Williams but was listed as being involved with the Christian



Science faith, also at 140 Dearborn.¹¹ On February 8, 1923 he sold the house to Laura Sudduth who turned it over to John Sudduth on May 23, 1923. It was mortgaged to Edward M. Levin on July 23, 1923 and although the issuance of a destruction permit was never recorded, a permit to build on the Buena Avenue lot was issued in 1924.¹² A large apartment building stands on the site today.

The Husser House, chronologically the last to be designed by Frank Lloyd Wright before the emergence of his Prairie style, was also the last to make some exterior references to ornamental and structural detail inspired by the work of Louis Sullivan. Scholarly descriptions of the house have generally been limited to analyses of its exterior appearance and its parti.¹³ Both Henry-Russell Hitchcock and Grant Carpenter Manson pointed out that this was the first of Wright’s cross-shaped houses and the first in which the main living quarters were raised above the ground.¹⁴ Hitchcock also pointed out the more emphatic tendencies towards abstraction in the masses of the stable block at the rear.¹⁵

That it was, initially at least, a source of pride to Wright has been documented.¹⁶ In his memoirs, Charles Robert Ashbee recalled his first meeting with Wright which took place in Chicago in 1900 when that English Arts and Crafts

1. For street change listings see appendix of the *Lakeside Chicago Directory*, 1909.

2. *The Architectural Review*, VII, No. 6 (June, 1900) drawings of which follow text on page 72 marked “plate XXXVII, The House for Mrs. Helen W. Husser.”

3. Permanent Records Section: Building Department of the City of Chicago.

4. Letter written to author by Alan K. Lathrop, Curator, Northwest Architectural Archives, University of Minnesota dated July 12, 1977. The pencilled notation is “in a note above the photo of the house which appears in his Purcell’s copy of Hitchcock’s book, *In the Nature of Materials*” in the Purcell and Elmslie collection of the Archives.

5. *Charnley House* published by the Chicago Commission on Historic Landmarks, May 1972. This land was owned by James B. Waller who had founded the suburb of Buena Park. He was one of the four brothers who held extensive tracts of land in Chicago and its suburbs. His brother, Edward C. Waller, a great patron of the Chicago School, was responsible for many of Wright’s important building commissions during the Prairie Period.

6. *Chicago Park District Annual Report for 1943*, pp. 40-41.

7. *Lakeside Directory of Chicago*, 1895.

8. *Lakeside Directory of Chicago*, 1902.

9. *Lakeside Directory of Chicago*, 1911.

10. *Lakeside Directory of Chicago*, 1897.

11. *Lakeside Directory of Chicago*, 1901.

12. Cook County Recorder and Registrar’s Office. Book 544.

13. H. Allen Brooks, *The Prairie School* (Tornoto, Ontario: University of Toronto Press, 1972), p. 153. Here Brooks compared the axiality of Marion Mahoney’s floor plan with the Husser house floor plan.

Henry Russell-Hitchcock, *In the Nature of Materials* (New York: Duell, Sloan and Pearce, 1942), pp. 27-28.

Grant Carpenter Manson, *Frank Lloyd Wright to 1910* (New York: Reinhold Publishing Co.), pp. 76-79.

15. Hitchcock, text for figure 45.

16. *The Ashbee Journals*, December, 1900, Vol. I, pp. 241-242. Reprinted in Alan Crawford, “Ten Letters from Frank Lloyd Wright to Charles Robert Ashbee,” *Architectural History*, 1970, 00. 64-76. My thanks to Miss Cecilia Chin, Associate Librarian of the Burnham Library of the Art Institute of Chicago for locating this more recent and available source.

leader was on a lecture tour of the United States; "Wright is to my thinking far & (sic) away the ablest man in our line of work that I have come across in Chicago, perhaps in America. He not only has ideas, but the power of expressing them and his Husser house over which he took me, showing me every detail with the keenest delight, is one of the most beautiful and most individual of creations that I have seen in America. He threw down the glove to me in characteristic Chicagoan manner in the matter of Arts and Crafts and the creations of the machine. 'My God' said he, 'is machinery, and the art of the future will be the expression of the individual artist through the thousand powers of the machine, the machine, doing all those things that the individual workman cannot do, and the creative artist is the man who controls all this and understands it.' "

That same year Robert C. Spencer hinted at the richness of its interiors¹⁷ " walls are of a dull yellow brick engaged with deep toned and unvarnished wood with inlaid lines of tawny gold mosaic that mark the beginning of a new epoch in the use of permanent and beautiful materials for domestic interiors in the west." Spencer also illustrated and described the gold enamel and glass mosaic wisteria design created for one of the Husser house fireplaces by Chicago artist Blanche Ostertag, and executed by the artist and glass manufacturer Orlando Giannini.¹⁸ At the conclusion of Spencer's essay are detailed drawings of var-

¹⁷ Robert C. Spencer, Jr., "The Work of Frank Lloyd Wright," *The Architectural Review*, VII, No. 2 (June, 1900), p. 72.

¹⁸ It is still unknown if this wisteria glass mosaic was, in fact, ever installed though it has been assumed so. Both Spencer, in his article, and the review of the "Chicago Architectural Club Exhibition of 1900" in the *Chicago Evening Post* of March 24 that year indicated that the panel, which was on display, was destined to be installed in the house. It was shown again at the exhibition of 1902 but as a cartoon detail (Catalogue of Exhibits - item No. 471.)

While Hitchcock later mentioned this panel also (*In the Nature of Materials*, p. 28) he referred to its flowers as "hollyhocks" rather than the "wisteria sprays and pendant blossoms" described by Spencer. Since the house was destroyed about seventeen years before the publication of *In the Nature of Materials* in which he stated, "The interiors of this house are apparently gone beyond recall . . ." (p. 28) it can be assumed that he had not seen the panel in situ either.

Around 1910 a similar panel was photographed in place in the Darwin Martin House (1904) in Buffalo, New York (It was subsequently destroyed by vandalism when the house was empty.) Mrs. Sharon Darling of the Chicago Historical Society has reported that a similar mosaic design appears on the Samuel Nickerson House in Chicago and also in a house in Evanston, while Thomas A. Heinz has reported that one appears in a house designed by George Maher in Pasadena, California. Wright's willingness to promote this panel in two exhibits and its use by other architects - even if altered - creating additional commissions for its artist, Miss Ostertag, and its manufacturer, Mr. Giannini, appears to disprove the self-serving attitude towards his craftspeople ascribed to him by Allan Gowan in *Images of American Living*, J.B. Lippincott, 1964, p. 412.



Interior of dining room looking west. Photo courtesy Northwest Architectural Archives.

ious aspects of the house, here referred to as "for Helen W. Husser." In these Wright recommended that the "Interior walls of lower entrance and principle rooms" be "lined with slender bricks - light tan in color carrying gold insertion and inlaid bands of olive oak - plaster dead gold."¹⁹

Only two interior photographs of this house, probably of the dining room, are known to have survived,²⁰ and although they do not convey a sense of space they do reveal some details. These portray Wright's struggle to translate organic principles into architecture through the integration of form and decoration and, by plastic means, through the manipulation of spatial flow from the inside, out. In these photographs can be seen the leaded glass doors of the china cabinet in the adjoining hall,²¹ the special brick, wood, and

¹⁹ Spencer, note on plate after p. 72.

²⁰ Collection of the Northwest Architectural Archive. Both photos are from the Purcell Collection presumably taken by him in an early visit to the house.

²¹ Shown only as a wall spur in the plan.



*Interior of dining room looking NNE.
Photo courtesy Northwest Archi-
tectural Archives.*

mosaic wall work described above, the built-in sideboard of leaded glass framed in wood molding, the dining room fireplace which apparently was surrounded by three decorative panel paintings, the “cubicle sticks and accent blocks”²² — here in a compound form — which screened the stairway, and the cabinet partition which served to symbolically demarcate the room where its great half-decagon bay, lined with leaded windows above and window seats below, came through the exterior plane of the building out towards the lake. Despite the unique and artistic use of many materials and the great sense of space which the bay must have provided, the look seems somewhat archaic. This is perceived when compared with the greater sense of integration of the succeeding Prairie House interiors, including those of the Hickox and Bradley Houses which immediately followed the Husser House. In the Husser House the dividers are clumsy and the geometry of the room appears compromised by excessive detailing in the screening, and in the vertical wood elements of the case pieces and the window frames, for example. The architect’s signature is obvious, however, and he has left past references behind.

22. Frank Lloyd Wright, “In the Cause of Architecture, IV: The Meaning of Materials — Wood,” *Architectural Record*, LXIII (May 1928), p. 183.

Interest in the recent discovery of some of the freestanding dining room furniture built for the Husser House is highlighted by the relative dearth of information about the interiors of this lost house. The mother of the present owner of the beautiful, almost square, oak dining room table and eight elegant, high slat-back chairs recalls purchasing the ensemble in 1923 from Mr. Steinberg, the proprietor of a second-hand furniture shop on the near West Side of Chicago. In the shop were a piano which had been built-in, three similar dining room tables and 24 matching chairs all of which, Mr. Steinberg reported, were from a Frank Lloyd Wright designed house on the lake shore. Although the dimensions and styles of the three tables were the same, one table had a panel on one side of its apron which contained nine buttons and the second had a rather large square hole cut out from the center of its top. The buttons had no doubt been installed for summoning the servants, turning on the lights and, perhaps, for other unknown but intriguing reasons. The large, square cut-out had probably been made to hold a standard for a glass lamp.²³ Inasmuch as the purchaser and her husband were moving into their first house, which was too small for all of the pieces, they bought the table which had not been altered and eight of the chairs. These comprise the ensemble we know.

If the room was somewhat *retardataire*, the moveable furniture is not.²⁴ The table and chairs are made exquisite by their proportional harmony, the subtle expertise of their detailing and the consummate integration of all their parts. A careful scrutiny enhances the appreciation of Wright's accomplishment in these pieces of furniture, for they are more than the mechanical ordering of geometric parts conceived with respect to wood.

The table's top measures 54 by 60 inches and it is 28 inches high. The table's oak veneering forms a six inch deep border around its top surface, which is mitered at each corner — "to turn the flowering grain around."²⁵ A panel of triple-row checkerboard pattern, which ends about six inches from each corner, is carved into the sides of the top. This carved motif served many purposes. Since it was never again used in Wright's vocabulary,²⁶ it lent distinction to this house. Inasmuch as it can also be seen in the wood molding of all the built-in furniture of the room, it helped to unify all the furnishings. Photographs cannot convey the richness which this carved pattern bestows upon the table and it most likely had the same effect on the other pieces in the room. The way the pattern plays with light and shade also helps to mitigate the weightiness of the thick and deeply overhanging top.

The table's heavy square legs, which might otherwise appear gross, are tempered by the tiny square strips of molding which are centered and run vertically from a horizontal band of similar molding about five inches below the table top (at the lower border of the apron where the legs begin to descend) to a horizontal strip of molding around the table legs about five inches from the floor. The latter lines up with the lower horizontal strip around the chair's legs and stretchers and was intended to line up with the wood

base molding of the room itself. From the bottom strip of horizontal molding the table legs flare gently outward to the floor. This gives the large feet an illusion of grace, while it simultaneously creates an emphatic foot effect which weights the table to the ground.

At two opposite sides of the table the apron above and the stretcher below hold a screen of vertical square spindles which extend between two legs of the table and relate the table to the chairs. (The placing of the chairs to the sides of the screening must have created a spectacular rhythmic pattern across the width of the three tables, when viewed from behind). The other two ends of the table are left clear with only a vertical support bar set slightly away from and parallel to each of the two table legs. These are also bisected by an imposed strip of the small square molding as are the table's two stretchers which meet them at the bottom. The manner in which this strip molding articulates as it flows along the surface of the furniture parts, creating light and shadow effects and vertical and horizontal rhythms, not only summarizes but enhances the sense of plasticity of the table's support system.²⁷ The various forms of molding in the room do not function with the simplicity and clarity of this table.

The chair is 51-7/8 inches high at the back and is eighteen inches high from the floor to the top of the two inch seat cushion. The seat is 17-1/4 inches wide at the front, 14-1/4 inches at the back and 17-1/4 inches from the front to the back. This tall, straight chair curves gently behind only where its crest rail reaches full height. The rear legs flare slightly back as they reach the floor. This reduces the suggestion of rigidity and creates a sense of the chair's readiness to accept the weight of the human body.²⁸ The stiles, which extend in one piece an inch or two from the top of the crest all the way down to the floor, are in themselves subtly sculptural forms. They contain the rows of simple, square spindles which appear in the table's screening, and they descend from within the bottom of the deep and molded crest rail to the chair's rear stretcher, about five inches from the floor. The small square strip molding defines the wood platform of the seats, above and below. It also bisects each of the two stretchers which line up with

23. Item No. 420 in the 1902 "*Chicago Architectural Club Exhibition*" (*Catalogue of Exhibits*) was a sketch of "Model Dining Table Standards for the Husser House made by Giannini and Hilgart." Since the extant end table (of the series) shows no signs of reconstruction and only one large square was reported to be cut out of the second table, the exhibition sketch of standards (plural) presents a question and it is probable that the design was simplified in the construction and either not changed for the exhibition or not yet consummated.

24. The chronological practice in the studio was to design the furniture after the completion of the drawings for the building. Since Wright had achieved the artistic breakthrough which ushered in the Prairie style sometime in 1899–1900, the later design of this furniture should help to explain its greater refinement.

25. Wright, *In the Cause of Architecture*, p. 183.

26. Although the checkerboard pattern was used on the exterior of the Isadore Heller House in 1897, it was never repeated after its use two years later in the Husser House. As a matter of fact, the only wood carving Wright ever again used was in the narrow border moldings seen in the Heritage—Henredon line of furniture which he designed in 1955.

27. "Foreward" by Vincent Scully, in Hanks, David A. *The Decorative Designs of Frank Lloyd Wright*. (New York: E.P. Dutton, 1979), p. XIV. Wright, *In the Cause of Architecture*, p. 183. Edgar Kaufmann, Jr., "Frank Lloyd Wright: Plasticity, Continuity, and Ornament," *Journal of the Society of Architectural Historians*, XXXVII, No. 1, (March 1978), pp. 34-39.

28. The leg of the dining room chair designed by Wright c. 1895 for his own home was originally four-square. Thomas A. Heinz discovered that a small triangular kick was added to its back at the bottom which created the same flexion that is naturally designed into this chair. This is a fascinating illustration of Wright's attention to detail in attempting to perfect even the most minute aspect of his designs.

the stretchers of the table and the horizontal strip molding which marks the feet of the table and chairs.²⁹ The screening of the backs of the sixteen of the 24 chairs which could fit around the three tables when placed together, would have created a mini-environment for the diners.³⁰

In detail as well as form, each element which comprises the table and the chair was carefully weighed to balance and to integrate. Wright's creative concepts, moreover, succeeded in uniting the table to the chair and all of the chairs to all of the tables as well as to the built-in furniture and to the room itself. Ultimately the ensemble embodied the fundamental organic principle, that the whole is more than the sum of its parts, when it functionally completed the architecture of the dining room. The entire set was successfully designed to create a space within a space and at the same time to become an essential part of what Wright felt was the "reality" of architecture — the interior space where human activity occurs.³¹

The Husser dining room ensemble, designed four or five years after the table and chairs for Wright's own dining room,³² reveals the rapidity with which Wright was able to synthesize and perfect unique furniture forms of beauty and sophistication made extensively by power driven machinery in a factory.³³ With this ensemble Wright's furniture designs were ready for the 20th century. ■

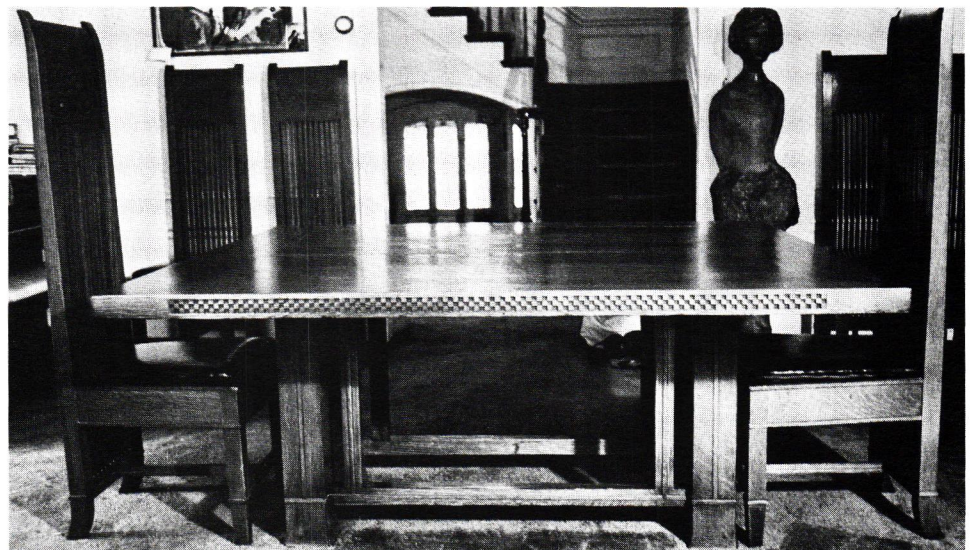
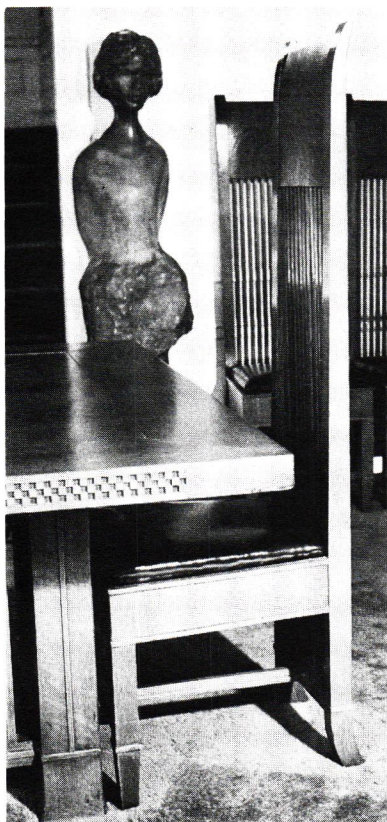
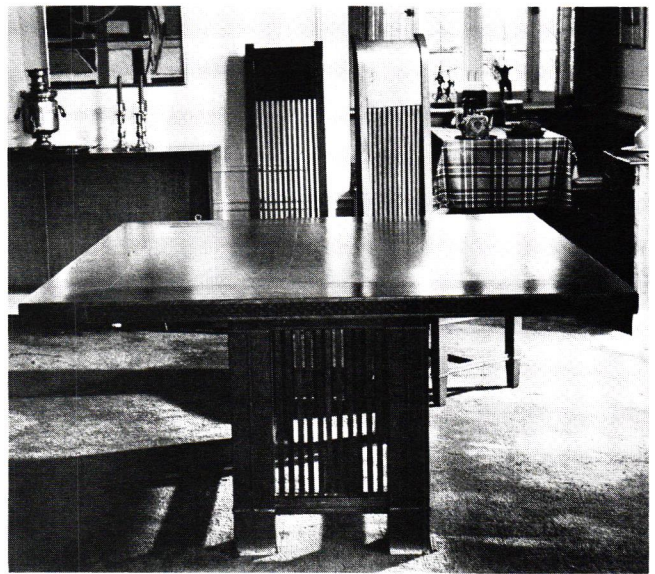
29. Thomas A. Heinz has pointed out the rarity of this stretcher formation in chair designs since it is more difficult to construct than the more common parallel, H, U, X, and box-shaped stretcher formations, nor does it give the stability of the other forms.

30. Donald Kolec, "The Prairie School Furniture," *The Prairie School Review*, I, Number 4, (Fourth Quarter, 1964) pp. 11.

31. Frank Lloyd Wright, *A Testament* (New York: Horizon Press, 1957), p. 106.

32. Hanks, pp. 34 - 37.

33. The maker of this set has not been documented. A preliminary analysis of the chairs, however, reveals that they have some similar construction characteristics to the Bradley and Hickox dining room chairs made subsequent to these and known to have been manufactured by John W. Ayers & Co. See Hanks, pp. 201 and 202. Ayers was very dependent on his use of machines.



All photos by author.

PHOTOGRAPHY WITH FRANK LLOYD WRIGHT

Edmund Teske, Los Angeles

I was sitting in the studio of Anton Rodzinsky, in Steinway Hall, New York City. The music poured from his piano — I was deeply and beautifully absorbed. I several times had the privilege of visiting with him in this way. It was my first visit to New York City; it was my first trip far away from home — Chicago. It was early Spring, 1936.

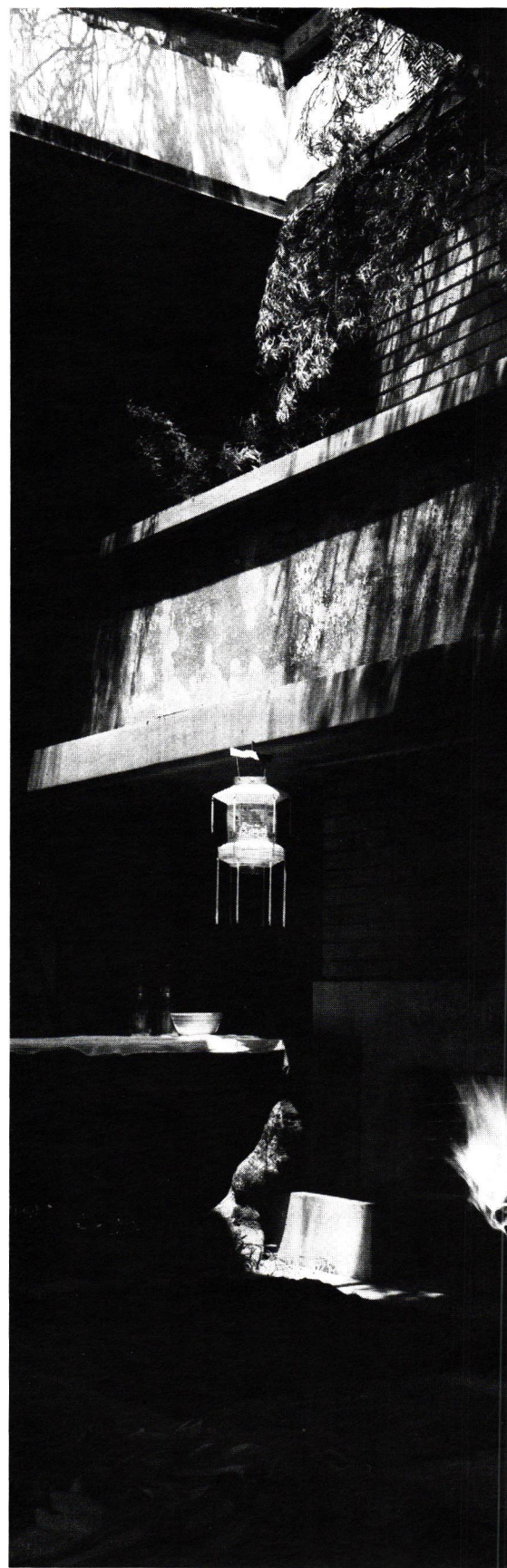
I had come to New York City for the primary purpose of meeting Alfred Stieglitz at his “American Place,” because photography as a creative form of expression had by now totally absorbed me over, above and beyond painting and drawing.

I had many visits with Mr. Stieglitz. The vistas of him opened up more deeply to me in his photographic penetration of Georgia O’Keeffe. I met her briefly in a silent moment that has expanded into all eternity. Naturally, Stieglitz could mean so much.

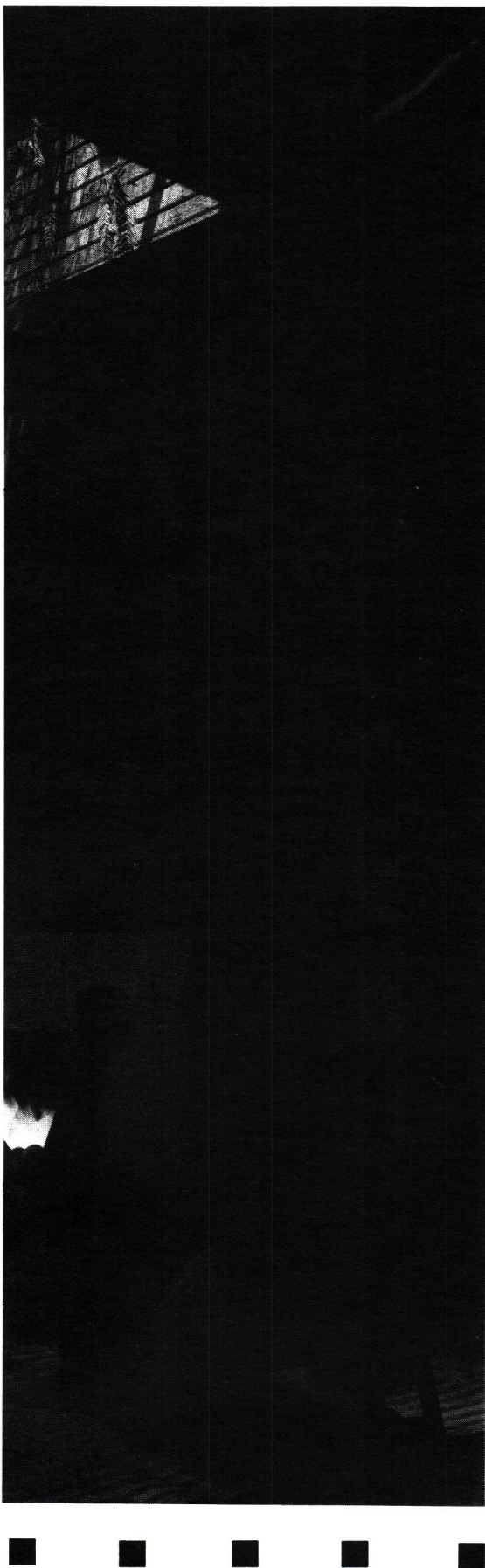
As Anton Rodzinsky and I left his studio to descend in the elevator to the streets of New York, he turned to me and said, “Well, I won’t be seeing you again - because I will be traveling to the mid-west for the summer. “Oh,” I said, “where in the mid-west, if I may be so bold?” “To Taliesin, the home of Frank Lloyd Wright, in Spring Green, Wisconsin,” he said. The breath went out of me - there was a great sense of light - and then a most blessed inhalation. “Oh! How I wish I could go with you,” I said. “I wish I could take you,” he returned. Little did we know at that moment. Little do we ever know in any moment, the expansive wonder the gods have in store for us.

From the far South side of our residence in Chicago to the downtown heart and central loop area of that city, was a one hour’s run in the big lugubrious No. 4 streetcar of Cottage Grove Avenue. My mother often made the run with her three children. This child, yours truly, E. Teske, seven or so by now, would always be sure to be on the right side of the streetcar - and what was the right side of the streetcar? The side from which he could most intensely with concentrated vision experience the Midway Gardens of Frank Lloyd Wright at Sixty-Second Street on Cottage Grove Avenue. The Midway Plaisance of the 1893 World Fair Columbian Exposition, Campus now of the University of Chicago.

Thus did I feel and know the essence of Frank Lloyd Wright before I ever knew the word, Architect, let alone the name of Frank Lloyd Wright.



Olive Hill Residence.



Anton Rodzinsky and I said our goodbyes in New York City. I returned to Chicago and my commercial job with A. George Miller, in his Photography, Inc. which was located in the Mather Tower on Wacker Drive overlooking the Chicago River as it mirrors the Wrigley Chewing Gum statement of architecture on the other side of the river.

I was walking down Michigan Avenue on my way home to the far south side by way of the Illinois Central when a voice hailed me as I was about to descend into the subway entrance of the I.C. It was Joe - Joe Elson, viola player in the Chicago Symphony Orchestra of Frederick Stock, friend of Ida Lustgarten, a scholarship student of Rudolph Ganz, who sought to make a concert pianist of me.

Joe was inebriated and as he drunkenly sauntered up to me, he said: "Edmund, where I have been this summer is where you should be. I know Frank Lloyd Wright would love your photography. I will make arrangements for you to meet him."

I was astonished and said, "Joe, I have just seen Anton Rodzinsky in New York City, who was going to Frank Lloyd Wright's for the summer." "Oh, yes," said Joe, "he was there - we fought continuously."

Joe made the arrangements. He, a musician friend of his, and myself were to be weekend guests at Taliesin. When the time came to go, however, neither one of them could make it. I was obliged to go alone by train from Chicago to Madison, Wisconsin, and then due west through such legendary sounding places as Mezomania - Black Earth - Spring Green.

Spring Green, of course, was naturally the place where anything like Taliesin (shining brow) could have materialized. Somehow or other I missed my stop (due to individual karmic content - I suppose) - and found myself in the desolate darkness of Lone Rock. I got a lift back to the Meyer Hotel in Spring Green from where I called Taliesin on the phone. In the voice that answered were already the vistas of being and becoming implied in the intonation of Taliesin! It was the voice of Gene Masselink, Secretary to Mr. Wright. "We met the train," he said, "but you were not on it. I will come again to pick you up." - He did - and I was ultimately ushered into the presence of Frank Lloyd Wright in the loggia of Taliesin in Spring Green, Wisconsin.

Mr. Wright looked at my folio of photographs and said to the fellows of the Taliesin Fellowship who were present, "Let's keep Teske here to do portraits of us all." I thereupon became an honorary member of the Taliesin Fellowship - establishing the first photographic workshop in which photography functioned for the organic architecture of Frank Lloyd Wright, and the indigenous life of the Taliesin Fellowship. Anton Rodzinsky was most surprised when we met again at the Taliesin of Frank Lloyd Wright.

I took residence at Taliesin and went to work with Mr. Wright's "master builder" - as he called Hans Koch, building the photographic unit that Mr. Wright made sketches for.

It became beautifully operative, and when he and Mrs. Wright returned from a trip to Arizona where they purchased land for what was ultimately to become Taliesin West, I presented to Mr. Wright, at the welcoming-home tea in the living room, expensively matted, tissue-wrapped photographs of my first efforts in the new photographic unit of Taliesin. Mr. Wright took the prints, and seeing the forms of the compositions showing through the tissue, said - "Well I can see that they are already something." He walked dramatically to the far end of the living room. Laying the prints on a spacious table, he threw back the tissue of each one. Then he looked at me and said with great appreciation, "Well, Teske, if we can make them like this - let's make lots of them." Well we made quite a few and they have taken their place in the large body of photographic work documenting for all time the organic architecture of Frank Lloyd Wright and the indigenous life of the Taliesin Fellowship.

As I was intensely into photography as a creative form of expression in its own right - Stieglitz, Steichen, Paul Strand, Weston, Man Ray, Dorothea Lange, Imogene Cunningham - I could not respond to Mr. Wright's suggestion that I also draw at the boards. Of course I could have and was highly complimented, but much as I worship in the shrine of architecture, and am deeply compelled by Mr. Wright's statement of it being the dominant mother art, it could not be my personal forte - in photography I reach out in terms of that indefinable ardor of creative love to all of the undulating aspects of the life happening - subjectively and objectively - and realize again and again summation of the life experience -



I take you in upon myself
 Green are the leaves
 Pointed pine
 Golden the burst of dandelions
 in the blue green
 grass
 Of an early dawn
 moist with dew
 Exquisite - the focal point
 Of all being

I returned to Chicago - if as a child - making sure to be on the right side of the big lugubrious No. 4 streetcar of Cottage Grove Avenue as it lumbered past the exquisitely transcendental beauty of the Midway Gardens - I did not know the word architect, let alone the name Frank Lloyd Wright - I now knew. Mr. Wright - touching into the expansiveness of all being by way of architecture - gave one to know - an act of invocation! He thus is the spiritual father, culturally speaking, of this our time and place - deeply rooted in the essence of Walt Whitman - *Leaves of Grass*. Democracy - The organic process of being and becoming in terms uniquely individual and divinely creative - emanating from deeply within the collective source - light of being! Realization! To Be and never ever not to be! There is no question.

From Chicago I continued to photograph for Mr. Wright as he directed: The Lloyd Lewis House - Libertyville, Illinois, Schwartz House - Two Rivers, Wisconsin, Manson House - Wausau, Wisconsin, Pew House - Madison, Wisconsin.



Work at Taliesin - Spring Green.



And again at Taliesin - deep in untouched snow - as most everyone was at Taliesin West - deep in desert warmth.

At this time too (late thirties) I began my first teaching program for the Federal Arts Project, and would visit Taliesin with entourages of the most appreciative students. I had with students' assistance started to do "Portrait of My City" - namely Chicago. Hopefully in the spirit of Atget who silently alone photographed his beloved Paris. Thanks to Bernice Abbott, today we have that document of a deeply running silent love.

Mentioning my project to Mr. Wright at one of my visits with students to Taliesin, he responded saying, "Well, Teske, we will use you as a backdrop." At home again in

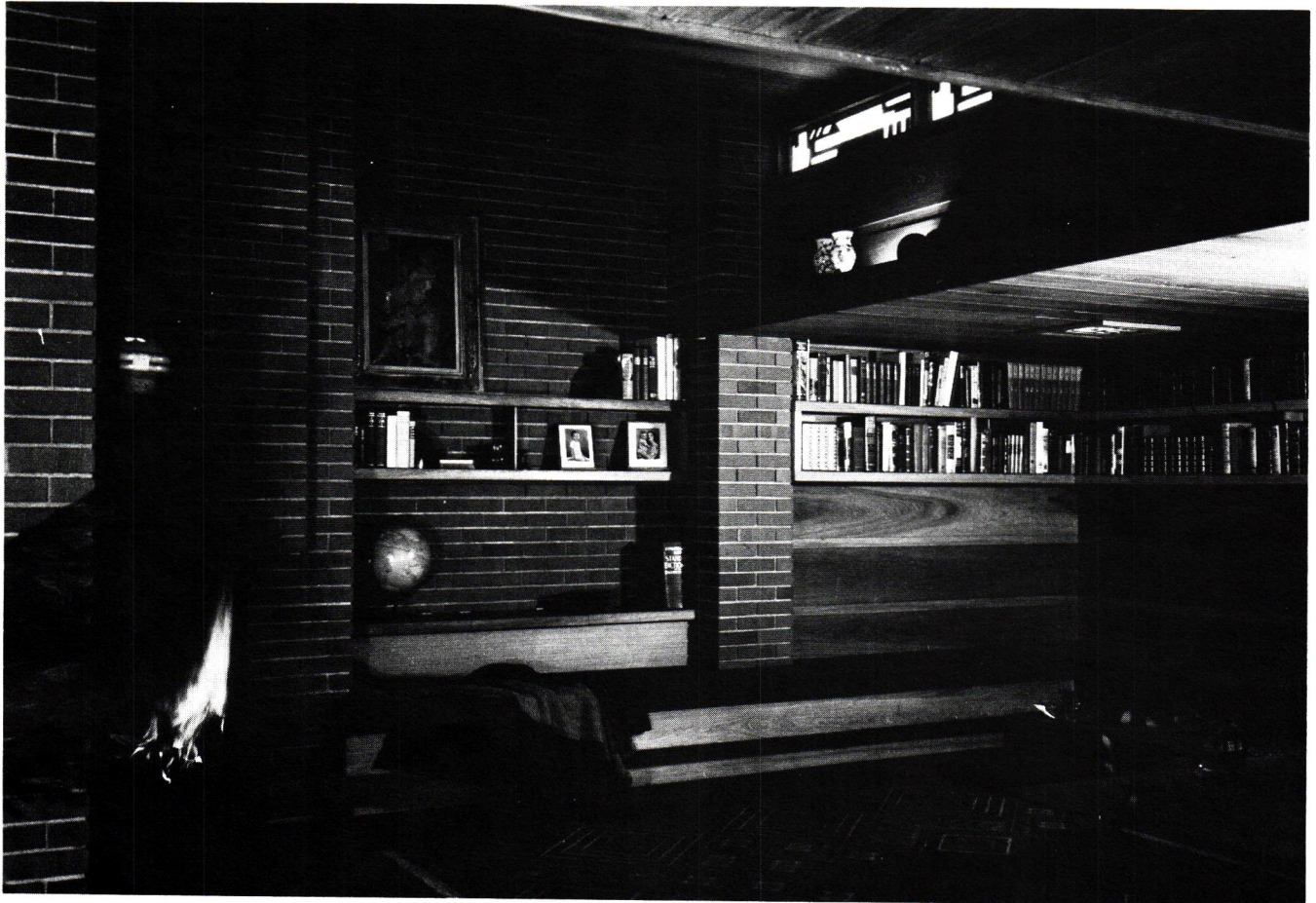
my basement workshop I gave Mr. Wright's words considerable thought and out of it began to grow my montage portrait of Frank Lloyd Wright wherein the play of things at two levels of cultural happening swirl about the central figure of Mr. Wright himself.

In 1941 - I was at work in the Photographic Department of the U.S. Engineers at the Rock Island Arsenal - I lived in Davenport, Iowa - just across the river. By bus one weekend I traveled from Davenport, Iowa across the breadth of the Mississippi River to Taliesin in Wisconsin. I had under my arm a very large rolled-up proof print of my montage portrait of Mr. Wright. When I unrolled it for him he was astonished - well pleased and highly critical - with much





Bernard Schwartz House, Two Rivers, Wisconsin



appreciation, he said, "Well, Teske, you haven't gone away without learning something."

I acted upon his criticism and thanks to Paul Strand's constructive criticism much later here in Hollywood, the third and final arrangement of the material involved has become my montage portrait of Frank Lloyd Wright.

"Portrait of My City - Chicago" never came to form - but much of that material has become that backdrop to Mr. Wright that he spoke of. Much more of the material has become part and parcel of a voluminous work called "Song of Dust," a sequence of seventy-two photographic images intoning that line of cultural movement in our time and place that is a direct counter-point to that of Frank Lloyd Wright - a somewhat different form of the same idea involved in the montage portrait. At Taliesin (1936-1937) I especially and magnetically was drawn into the work done for Aline Barnsdall on her Olive Hill in Hollywood, California.

When in the spring of 1943 I traveled west to Los Angeles, stopping for some time at the Taliesin West of Frank Lloyd Wright in the desert of Arizona near Scottsdale, I met Aline Barnsdall on her Olive Hill, and was invited to live and work in her Studio Residence B. She had kept ownership of this great house after having given the top of the hill with Hollyhock House and Studio Residence A to the city as a park memorial to her Father. Her words of memorial embossed in a bronze plaque have always filled me with that elation that comes from a pure and ascendent idealism. The inscribed words are:

"Our Fathers mined for the gold of this country,
we should mine for its beauty."

From April 1944 through 1949, I lived and worked in Studio Residence B. Miss Barnsdall said, "Edmund loves the house so I know I have a house to come to in town." It was in this house that Miss Barnsdall passed on, one week before Christmas in the year of 1946.

Recently, the grandsons of Aline Barnsdall - David and Michael Devine - gifted the City of Los Angeles with twenty-four of my photographic images pertaining to Olive Hill - they are now in the gallery of Hollyhock House, a Memorial to Aline Barnsdall. The Friends of Hollyhock House and the newly appointed curator of the house - Virginia Kazor - hold forth in terms of the inherent idealism that has given rise to this great work.

After Miss Barnsdall's death I continued to live in Studio Residence B for another four years or so, at which time the house, in bad condition, had to come down. I left Hollywood for Topanga Canyon, where I wrote a poem which here and now seems more than ever appropos:

Brighter than a star,
Above the solidity
of the canyon night,
The body of Him -
In whom alone are all things
contained.

At His feet,
I humbly place the garland
of my adoration.

Oh! to know again in one sweet
time bound moment,
The quick ascent -
The annihilation -
The incisive fine line
of His eternally youthful,
timelessness of being.

Oh! to know again the light
That moves the vitreous pour
of the canyon walls,
And sings the upsurge of grass,
In the lyric sweep,
of the mountainous land.

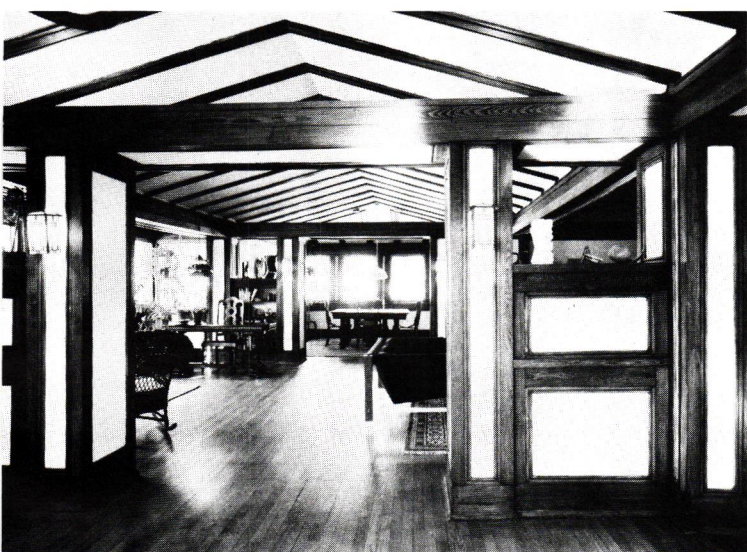
Oh! but to touch the hem
of this His robe,
That falls in these quick folds,
From the strength -
of His fine shoulders;
This His remnant,
Volcanicly radiant,
From out of the heat -
Of His ample breast.

SUPPORT GIVEN PRAIRIE SCHOOL BOOK

The Associated General Contractors of Greater Milwaukee Inc. have given a \$6000 gift to the Milwaukee Art Center to support the publication of a book entitled *THE PRAIRIE SCHOOL TRADITION*. Joint announcement of the gift was made recently by Kurt Schrang, President; John Avery, President-Elect of the Associated General Contractors of Greater Milwaukee Inc.; and Brian A. Spencer, Architect and Consultant to the Prairie Archives of the Milwaukee Art Center. *THE PRAIRIE SCHOOL TRADITION* is being published by the Whitney Library of Design, Watson-Guptill Publications, and will be available through the Milwaukee Art Center's Prairie Archives and local bookstores in late May of 1979 for \$30.00.

Edited by Brian A. Spencer, Architect, *THE PRAIRIE SCHOOL TRADITION* will be comprised of selected works documenting the exhibition "An American Architecture: Its Roots, Growth and Horizons," organized by the Prairie Archives of the Milwaukee Art Center and presented October 21, 1977, to January 8, 1978.

In describing the book in his introduction, Mr. Spencer states, "Although we feel we have scarcely scratched the surface of an exciting and vital architectural heritage, the selections encompass the work of well-known and not-so-well-known architects and designers representing the totality of the design process. The exhibition was developed to reawaken our senses to indigenous, innovative American design, and the book is a permanent record of this wealth and heritage." ■



CORRECTION

See "Recent Publications", Vol 1, No. 6 page 7.

The Allentown Art Museum is located in Pennsylvania not New York, zip 18105. The booklet is authored by Mr. Peter F. Blume (not Haight) and Deborah S. Haight. It is also available from the bookshop in the Frank Lloyd Wright Home and Studio Ginkgo Tree Bookshop, for \$3:00. ■

TOURS

Rockford-Belvidere, Illinois

16 June 1979 tour of more than eight structures in the area including the Kenneth Laurent house designed by Frank Lloyd Wright in 1949 (1956). The other houses are of all the different styles and periods of the area's development. The cost of the tour is \$5.00 per person. The proceeds will go toward the matching restoration grant received by the Belvidere Junior Women's Club of Belvidere who are making efforts to restoring the Pettit Memorial Chapel designed by Wright in 1906. For tickets and other information Contact Mrs. Sam Ruzic, 178 Beacon Drive, Belvidere, Illinois 61008. ■

See Volume 1, Number 2 pages 2-4 for a discussion of the Chapel and its history.

Wright Plus '79 Oak Park, Illinois

May 19, 1979 is the date for the annual Wright Plus tour in Oak Park. The houses featured this year include the 1904 Edwin Cheney House and the 1913 Harry Adams, both designed by Wright. Other buildings included are designed by local architects such as E. E. Roberts, John Van Bergen, and Tallmadge & Watson. The Frank Lloyd Wright Home and Studio and his Unity Temple are regular features of this benefit tour. The funds raised by the event will go towards the operation and restoration of the Home and studio. The tour will last from 9 to 5 and tourees will be free to circulate at their own pace by the special buses on the route. The cost of the tour is \$15.00 per person, (\$12.50 before May 1). For tickets and more information contact the Frank Lloyd Wright Home and Studio Foundation, 951 Chicago Avenue, Oak Park, Illinois 60302, (312) 848-1976. ■

Interior of Edwin Cheney House looking north across living and dining rooms. Photo courtesy Thomas A. Heinz.

1978 ISSUES AVAILABLE

There are a limited number of 1978 issues still available. There were 6 numbers last year all with unique color mastheads designed by John Howe, Ling Po, Bruce Goff, Vernon Swaback, Fay Jones and Anthony Putnam. When these are gone, because of the very high printing costs, it may only be possible to reprint them in black and white. The cost is \$3.00 for each number and \$18.00 for the set. ■

HOLLYHOCK HOUSE CURATOR NAMED



Edmund Teske photo.

A recent reorganization within the City of Los Angeles' Municipal Arts Department which operates Frank Lloyd Wright's Hollyhock House has placed the administration of this residence for Aline Barnsdall under the Department's Cultural Heritage Division headed by Ileana Welch. Virginia Ernst Kazor has assumed curatorial responsibilities.

Ms. Kazor has been curator for the Municipal Arts Department since 1970 and has organized over a dozen exhibitions, including a major survey of the work of architects Henry and Charles Greene, and an exhibition of the photographs of Edmund Teske with special emphasis on those relating to Wright's work.

Her training began at the University of Southern California where she studied architecture for three years before receiving her degree in Art History. While there, she worked closely with Grant C. Manson who was then Dean. Before joining the staff of the Municipal Arts Department, she was assistant curator of modern art at the Los Angeles County Museum of Art. As curator for Hollyhock House she hopes to gather information relating to the original interiors and eventually to raise funds for their restoration. ■

GRANTS

In Illinois, the Arthur Heurtley House and the Pettit Memorial Chapel each received grants under the Federal Historic Preservation Grants-in-Aid program. The grants are to be matched on a 50-50 basis with other funds. The Heurtley House received \$10,000 to be applied to a restored wood

shingle roof. The Pettit Chapel received \$15,000 for general restoration work. The Chapel was recently listed on the National Register of Historic Places. Both grant applications were prepared by Thomas A. Heinz's Pensayer architectural and design firm of Oak Park. It is hoped that the construction of both projects is largely completed this year. ■

PRAIRIE ARCHIVES RECIPIENT OF FORD FOUNDATION GRANT

The Prairie Archives of the Milwaukee Art Center is pleased to announce receipt of a Ford Foundation grant to undertake photographic documentation of drawings by Frank Lloyd Wright now in private and institutional collections. The intent of the project is to insure a record of the legacy of Frank Lloyd Wright and contribute to the ever increasing research of his philosophy and work.

At this time over eighty original drawings have been located and identified. These drawings, encompassing buildings, furniture designs and graphics, are from collections in the Netherlands, England and Japan, as well as the United States.

The project was initiated by the Milwaukee Art Center's Curatorial Consultant in Architecture, Brian A. Spencer, Architect, and Edgar A. Tafel, Architect, of New York City.

Mr. Spencer was initiator of the Prairie Archives and Curator of *An American Architecture: Its Roots, Growth and Horizons*, an exhibition presented by the Milwaukee Art Center in the fall of 1977. He is editor of *THE PRAIRIE SCHOOL TRADITION*, a forthcoming publication of the Whitney Library of Design, New York, documenting the exhibition.

Mr. Tafel, former apprentice to Frank Lloyd Wright (1932-1941), practices architecture in New York City and has been involved with the preservation of four of Wright's houses now in the public domain. He is author of the forthcoming McGraw-Hill book, *APPRENTICE TO GENIUS*.

The photographic documentation is currently underway and is the work of Pedro Guerrero, former Wright apprentice/photographer. Mr. Guerrero of New York will be traveling the United States photographing drawings in the various collections.

Any additional information as to the whereabouts of drawings by Frank Lloyd Wright would be appreciated. Please contact either Brian A. Spencer, Architect, 3755 E. Poinsetta Drive, Phoenix, Arizona 85028 or Edgar A. Tafel, Architect, 14 East 11th Street, New York, New York 10003. ■

Observations Concerning the Color of Wright's Plaster Surfaced Prairie Houses

H. Allen Brooks, Toronto, Paris

It is often a common, well-known thing which we know the least about, and this seems to apply to the question of color for Wright's plaster finished prairie houses. Most people would insist that this is a non-question since we all presumably know that the plaster was its natural off-white color, as clearly seen in old black and white photographs or, for that matter, in the houses themselves, resplendent as they are today in their post-International Style paint jobs. And certainly we all retain the image of our color slides, such as those of the Ward Willits house.

But were these houses all an off-white, a sort of clamshell color? It seems not.

The color rendering of the Willits house shown at the 1962 MOMA exhibition first aroused my curiosity on this point. It seems to be a warm sand tonality which could be, but probably is not, the effect of shadows. This is entirely plausible since plaster or stucco is made with sand and because that tone is so harmonious with the color of the wood trim.

While in Buffalo one day I discussed this matter with the owner of the Davidson house (1908) on Tillinghast Street.

He mentioned that his house was originally light blue. Blue? Well! Of course I informed him that he was mistaken; anyone familiar with Wright's work knows for a fact that the prairie houses were never blue! What a ridiculous idea. Undaunted, my friend produced a pocket knife and directed me outdoors where we picked off successive layers of paint until we got down to the original plaster color which was, alas, blue. Admittedly it was a light pastel tone, and there were grayish overtones, but nevertheless it was blue.

Shattered by this experience, I mentioned it in a letter to John Lloyd Wright and received one of those marvelous Wrightian responses to the effect that: but of course, and what color had I expected it to be? certainly not white!

By happy coincidence, about this time, I was thumbing through my 1844 edition of A. J. Downing, *Cottage Residences*. It contains one color plate, a chart of Downing's recommended colors for country homes. And there was the Davidson house blue!

Six tints are represented on this chart, ranging from a sort of rouge and sandy tones to variations of blue-grays. Of these we surely can reject any which tend toward rouge, i.e., those which have a certain amount of red and orange in them. Or should we? What about the Glasner in Glencoe of 1905? I have chipped there too. And the present rouge, tinted with some orange, seems pretty close to what must have been the original.

I would like, therefore, to propose the following hypothesis — until someone can prove me wrong. I would like to suggest that the exterior plaster on Wright's prairie houses was often tinted in colors, and that these were often similar to those found on the above mentioned chart. By this I do not mean that Wright used the Downing chart; he probably never saw it, especially since it does not appear in all editions of the book. But these colors were certainly "in the air" and a part of the built environment in Wright's early years. Why shouldn't he have been in tune with his times? It is we who are out of tune; ever since the 1920's we have been thinking, "white," and even one of the chief protagonists in this drama, Le Corbusier, would surely turn over in his grave at seeing how the French government has just "restored" his famed Villa Savoye at Poissy by painting dead white over all the original subtle pastel colors that until recently gave life and vitality to the stucco surfaces. This may be a just fate for Corbu, but I don't think that it is for Frank Lloyd Wright. ■

Advertising — For information concerning rates and availability please contact the Editor.

Thomas A. Heinz, Editor

CORRESPONDENTS:

H. Allen Brooks,
Toronto
Arthur Drexler,
New York
Leonard K. Eaton,
Ann Arbor
David Gebhard,
Santa Barbara
Bruce Goff,
Tyler, Texas
Camillo Gubitosi,
Naples, Italy

Frederick Gutheim,
Washington, D. C.
David A. Hanks,
Washington, D.C.
H.R. Hitchcock,
New York
John H. Howe,
Minneapolis
Donald G. Kalec,
Oak Park
Edgar Kaufmann, Jr.
New York

Bruce Brooks Pfeiffer,
Taliesin
John D. Randall,
Buffalo
Vincent Scully, Jr.,
New Haven
Kathryn Smith,
Los Angeles
Brian A. Spencer,
Phoenix
Paul E. Sprague,
Milwaukee

Edgar Tafel,
New York
Masami Tanigawa,
Tokyo, Japan
Edmund Teske,
Los Angeles
David Wright,
Phoenix
Frances L. Wright
San Diego
Robert L. Wright,
Washington, D.C.

Membership information

This newsletter is a quarterly publication of The Frank Lloyd Wright Association. To become a member, send \$15.00 (US \$25.00 overseas) to: The Frank Lloyd Wright Association, P. O. Box 2100, Oak Park, IL 60303. Memberships in the Association are for the calendar year.

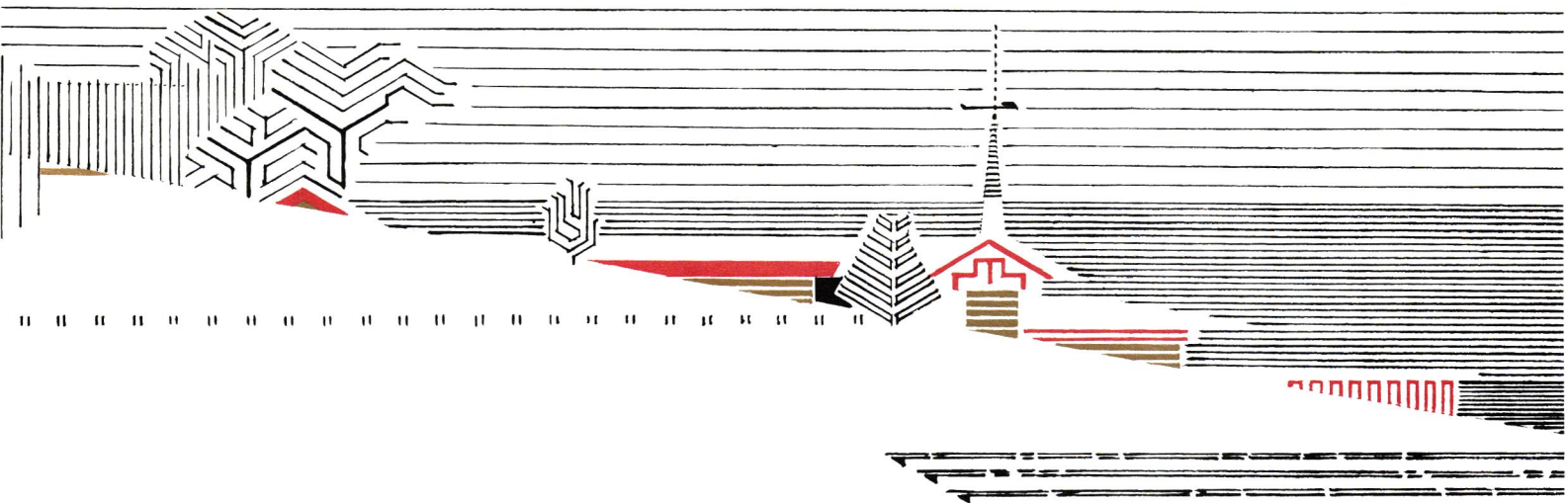
© Copyright 1979 The Frank Lloyd Wright Association Oak Park, Illinois

International Standard Serial Number (ISSN) 0160-7375.

Masthead by John H. Howe
Architect Minneapolis



John H. Howe and Mr. Wright, a familiar sight in the Taliesin West drafting room from 1930's to Mr. Wright's death just 20 years ago.



FRANK LLOYD WRIGHT

NEWSLETTER

VOLUME 2 NUMBER 2
SECOND QUARTER
1 9 7 9

THE DESTRUCTION OF THE BOX

by H. Allen Brooks

Department of Fine Art, University of Toronto

Frank Lloyd Wright wrote eloquently and often about the destruction of the box,¹ and writers ever since have indiscriminately used such phrases as "open space" and "flowing space," whether they are discussing interiors by Wright, Le Corbusier, or any number of 20th-century architects. In so doing they reveal basic misconceptions concerning Wright's achievement: Wright's spaces are more open and flowing than those that existed previously, but they are also profoundly different both in their design and in their psychological impact from the interiors with which they are often associated.

When Wright entered the profession late in the 1880s the Shingle Style had largely spent its force. From this style he inherited the idea of using generous openings between principal rooms and of occasionally basing his layout upon an axial or cruciform plan. Until about 1900 this exerted a considerable influence on his work.

But Shingle Style planning did not call into question the basic concept of the room. The four walls, joined at the corners, and the uniform floor and ceiling remained; the room continued to be a box. What had changed was the degree of openness between the rooms and this was achieved by increasing the size of the door (the hinged door gave way to a sliding door, or might be eliminated altogether) until it approached the size of the wall itself. The specific organization and use of the room was not affected. What one gained was a sense of spaciousness while looking from room to room. What one lost was a sense of privacy.

Wright realized this. He also saw that room specialization exceeded realistic limits with each social or family function requiring a separate room. In effect, one box, neatly labeled, was placed beside another and a series of these boxes made up the home. This was nothing new; the room as a box had been a western tradition since earliest times. It was a situation that Wright inherited, yet he soon re-defined the concept of interior space, and he began this process by dismembering the traditional box.

1. Wright's most concise discussion of the box will be found in *An Autobiography*, (New York: Duell, Sloan & Pearce, 1943) pp. 141-142 in the section "Building the New House."

The Ross House (1902) at Delavan Lake will ideally serve to demonstrate how he approached the problem. Being among the earliest of Wright's Prairie Houses, changes in it can be noted at a rudimentary stage in their development, and being a small house, it is not so difficult to analyze as the more complex Willits or Martin Houses of about the same date. And because the plan derives directly from a Shingle Style house, it is easy to compare and contrast differences.

From Bruce Price's Kent House (1885) at Tuxedo Park Wright accepted, in designing the Ross House, the basic layout of the plan. Both are cruciform in shape, both have the same disposition of similar rooms, and both have a characteristic U-shape veranda around the front (Figs. 1 and 2). Different but essential is the subtle spatial relation in Wright's design between the dining and the living rooms.

Wright attacked the traditional room at its point of greatest strength—at the corner. He dissolved the corner between the dining and living rooms at the Ross House by permitting one room to penetrate into the other. If the living room walls are extended to their point of contact, the corner is at the dining room table. A similar extension of the dining room walls makes a corner located well within the living room. At a primary level, therefore, both rooms are making use of an area within the other room's space; this is totally different from Shingle Style space (Fig. 3). In addition, the area of overlap serves as a connecting space (the corridor or doorway) between the rooms. Thus Wright obtains several uses out of this single space and he can reduce the size and cost of the house by that amount—without making the house seem any smaller.

This, when demonstrated, is a simple idea (most great ideas are simple ones) yet in its ultimate implications it is one of the most important "discoveries" ever made in architecture.

In Wright's work, space loses its fixed value and acquires a relative one. In the sense that it depends upon experience and observation, this is empirical space, contingent upon the viewer rather than possessing an independent reality of its own. It relates to individuals and their changing position within that space.

The visual space in the Ross House extends well beyond that point of overlap between two rooms. Unlike the vista in the Shingle Style house, it is diagonal, not face-to-face. As a result, Wright gains more privacy and variety. The view into the neighboring room is restricted, and changes markedly as one moves from place to place.

Outside corners were more difficult for Wright to eliminate, yet once he got rid of them his "invisible corners" (of mitered glass) became one of the hallmarks of the modern movement. In the Ross House he took a major first step

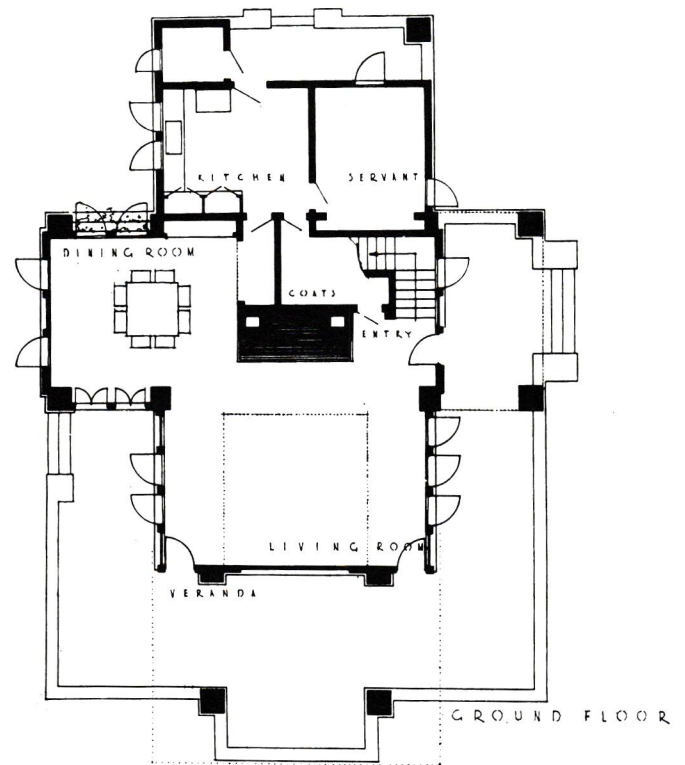


Fig. 1. Frank Lloyd Wright, Charles S. Ross House. Delavan Lake, Wisconsin, 1902, plan (Hitchcock, *In the Nature of Materials*).

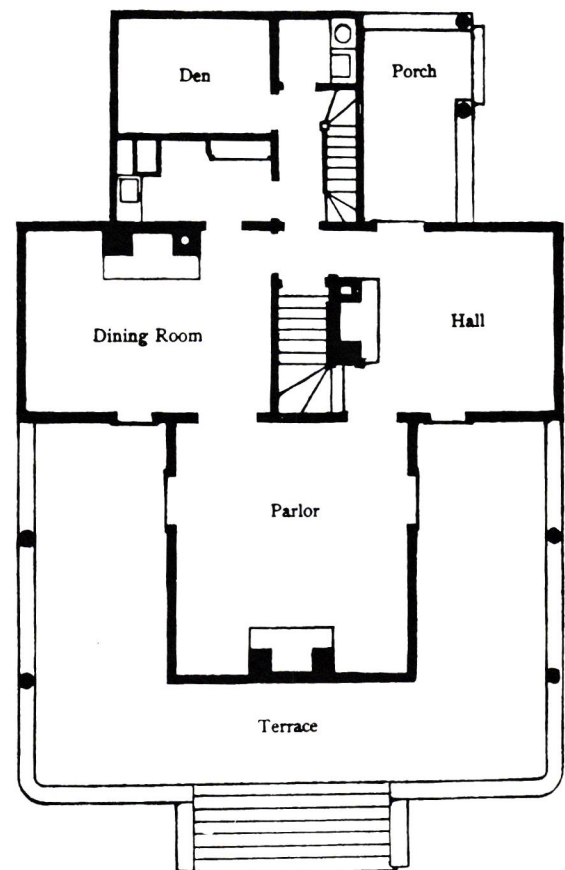


Fig. 2. Bruce Price, William Kent House, Tuxedo Park, New York, 1885 plan (Sheldon, *Artistic Country-Seats*, 1886-1887).

in this direction. The glazed doors leading to the veranda are set flush against the corner, visually eliminating the right angle at this point. As one looks down the length of the lateral walls one's sight is not stopped at the corner but passes outside through the doors. At the other end, the left hand wall has no visible inside corner where it dissolves into the dining room. It is beginning to assume the character of a freestanding slab. When Wright completely freed the wall from its corners, it did become a slab, and once it became a slab he was free to move it around or divide it up at will. When this happened, the room as a box was destroyed.

Yet boxes have tops and bottoms as well as sides, and already at the Ross House Wright began manipulating the height of the ceiling in order to enhance the activities taking place underneath. The dotted line on the plan indicates a higher ceiling in the front-center of the living room—the area where one normally stands. Near the fireplace, along the windows of the outside walls, and in the dining room — all places where one normally sits—the ceiling height is lower.

The axonometric sketch (Fig. 4) clarifies what has been said. To the left is what Wright set out to destroy, a house made up of a series of boxes, each placed beside or above the other, and each with its single specialized use. Enlarging the openings between contiguous boxes (as in the Shingle Style) created a sense of greater openness, but if carried too far, the smaller rooms would merge and become a single larger room with one relinquishing its identity to the other (a process that again produces a series of boxes).

The axonometric at the right indicates Wright's first step in destroying the box. He interlocks two rooms so that part of each space is given over to the other. The corners (the least useful part of the room) are destroyed and a controlled view into the adjacent area is opened up. This view, which is diagonal and pinched at the point of interlock, is limited and leaves much of the adjoining area obscure, introducing a sense of mystery into the spatial sequence. Mystery is an essential element in Wrightian space; he never resolves all visual questions at once; rather he holds in reserve something to be examined later. To assist in this process of limiting and controlling the view and guarding the privacy of the adjoining spaces, Wright screens openings by various means—for example, vertical wooden slats combined with low bookshelves (Willits House), walls that do not reach the ceilings (Roberts and Hanna Houses), fireplaces of chimneys that open into the neighboring space (Martin and Robie Houses).

A comparison of the Willits plan with a house project of similar date by Robert Spencer makes abundantly clear the difference between Wrightian and "open" space (Figs. 5 and 6).

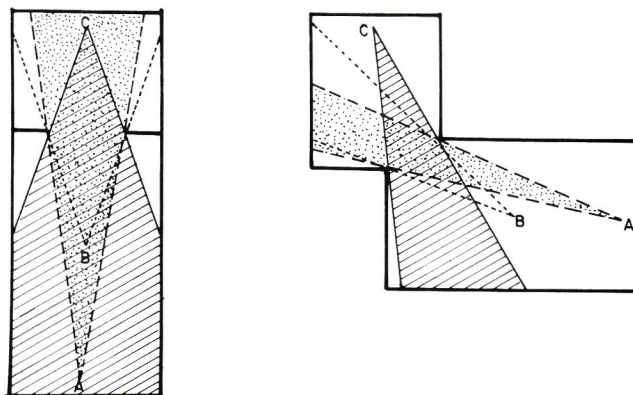


Fig. 3. Shingle Style vs. Frank Lloyd Wright. Left: typical Shingle Style plan with large openings between the principal rooms. Right: in a Wright house, one room penetrates into the other at the corners.

A, B, and C show the angle of vision, taken from identical positions, into the neighboring room. Wright achieves more privacy and variety.

Room dimensions in these two plans are identical (author).

The axonometric also indicates how two spaces of different height can interpenetrate, the one imparting to the other its ceiling and/or floor height. In its simplest form, this creates a balcony (Roberts, Baker, Millard at Pasadena) or "split-level" type of house (Davidson, Pope, Grant). But in the sophisticated arrangement preferred by Wright it produced two or more ceiling heights that overlapped and interpenetrated throughout the house (and on the exterior as well) with the height carefully related to the human activity underneath. Although Wright perfected this for his Usonian house, he mastered the idea prior to 1910.²

2. A brilliant early example of this is seen in the dining room of the Boynton House (1908) at Rochester where three ceiling heights relate directly to Wright's furnishings which, after 70 years, are happily still in place. A small family-size table for breakfast or lunch is placed near the outside windows; over it the ceiling is only head-height and creates a wonderful sense of intimacy for family meals. Further into the room is a large, imposing table flanked by high-backed chairs. This is obviously for formal family gatherings and for entertaining guests, and in scale with it is a higher ceiling. Between these two tables with their related ceilings is a single-sided clerestory that lights the main table and brightens the deepest parts of the room. This story-and-a-half high ceiling covers the area where one walks within the room.

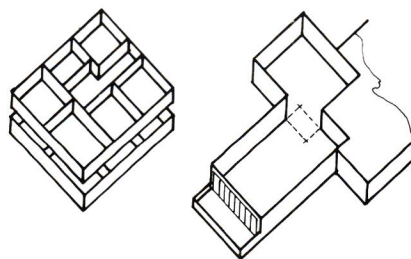


Fig. 4. Left: typical house composed of box-like rooms. Right: Wright's first step is destroying the box. Rooms are interlocked, usually at the corners, with each relinquishing part of its space to the other. Sometimes this occurs at different levels creating balconies, split-levels, and varying floor and ceiling heights. The corner has been dissolved (author).

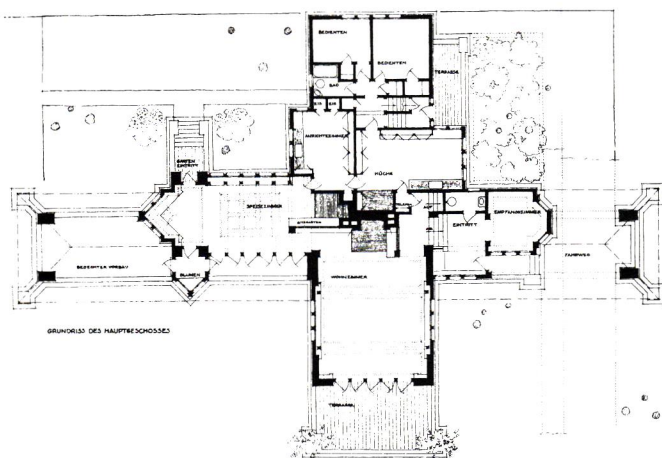


Fig. 5. Frank Lloyd Wright, Ward Willits House, Highland Park, Illinois, 1902, plan (Hitchcock, *In the Nature of Materials*).

Before continuing with other implications of Wright's research, two points will be developed further in order to clarify and amplify what already has been said. First, a consistency of design permeates every aspect of Wright's work, imparting to it a unity that is total and complete. Consequently, the concept behind the destruction of the box found expression in a wide variety of things designed by Wright. Note, for example, the interior pier at Unity Temple (Fig. 7). The wood stripping (Wright's word for trim) is not used in the traditional manner in order to define a two-dimensional rectangle on the surface, with a separate rectangle for each face at the pier, but instead the stripping passes around the corner to unite the two surfaces into a single three-dimensional form. This destroys the age-old concept of the corner just as effectively as Wright destroyed it in the region between the living and dining rooms at the Ross House. This three-dimensional manner of thinking, which is characteristic of Wright's work, can also be seen in the way he often unites ceilings and walls by this simple device, as in the Robie House. Spatially Wright dissolves the corner and makes it transparent; the next logical step was to use mitered glass instead of opaque materials, a system Wright perfected early in the 20s.

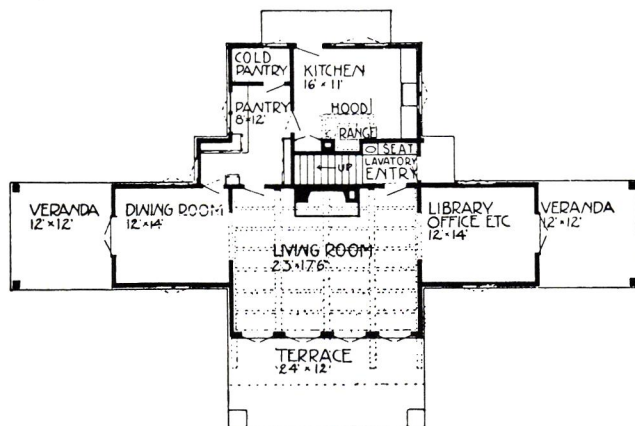


Fig. 6. Robert C. Spencer, Jr., "A Shingled Farmhouse," project, 1901, plan (*Ladies' Home Journal*, April 1901).

The second point concerns the center of the wall. Unlike the architects of the Shingle Style or their 20th-century counterparts, Wright did not create large openings in the wall³ since this would lead to a loss of interior privacy. Instead, if he wished to relate two rooms face-to-face, he substituted for the wall a screen that could be walked around or looked over. The Robie House is a perfect example of this. The dining room and living room have their outer walls in common, but the "wall" that separates the two rooms is a freestanding fireplace (Fig. 8). The flues go up the sides making possible a large opening in the chimney mass at the level of the ceiling. From either room one can look back to the adjoining ceiling, and this adds a sense of spaciousness without diminishing privacy. Similarly—and this is of great importance—one has an un-

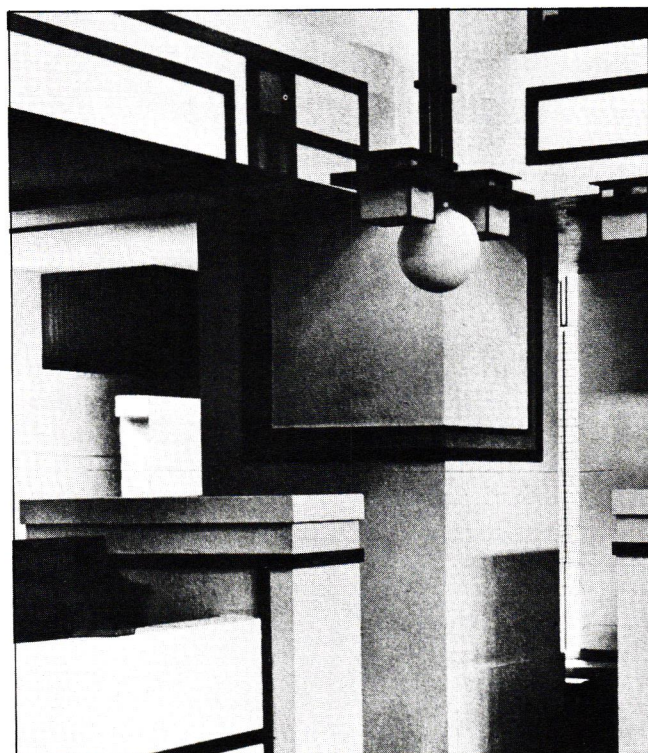


Fig. 7. Frank Lloyd Wright, Unity Temple, Oak Park, Illinois, 1906, interior pier (John Szarkowski).

broken view along the lateral walls of these two connected rooms. Due to the absence of corners (no visual "stop" signs) it is impossible to tell where these outer walls terminate or when they are no longer part of the space in which you are standing. This is especially effective on the street side of the Robie House: the uninterrupted range of French doors is simultaneously part of both rooms. No visual break, outside or inside, denotes the limits of either space. This is so, as already explained, because Wrightian space depends on the position of the viewer and not on a pre-determined boundary.

3. Except when uniting interior and exterior space. Then he would often create a screen of glazed doors between the interior and the terrace, as at the Willits House or any number of Usonian houses.

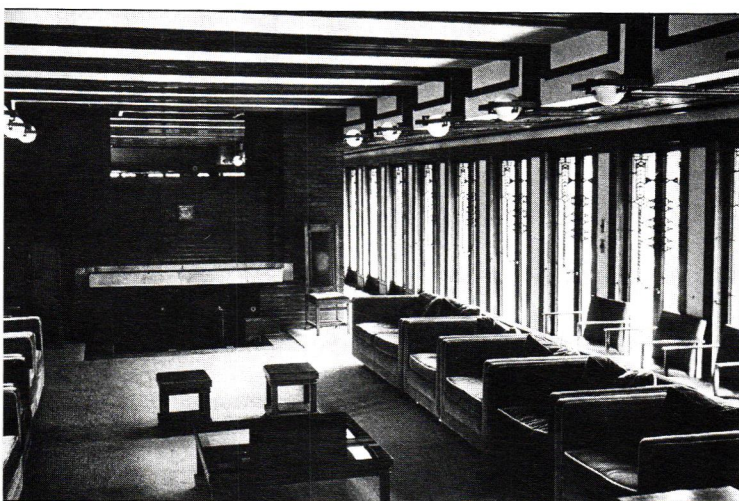


Fig. 8. Frank Lloyd Wright, Frederick C. Robie House, Chicago, 1908, living room with dining room beyond the fireplace (author).

By visually extending space, Wright achieved a sense of expansiveness that the actual dimensions of the building would seem to deny. This was immensely important for Wright's later work; it holds great potential for the future of architecture, yet even in his smallest prairie houses Wright utilized this means with stunning effect.⁴

Thus far we have emphasized the destruction of the box and Wright's attack on such traditional elements as corners, walls, and ceilings. But he did not stop there.

The implications of freeing the wall from its terminals were immense, and further consequences of this fact were soon realized by Wright. Once the wall was freed from its corners it became a slab, and once it became a slab, it was no longer locked into a fixed position in space; it could be rotated on its axis, it could be divided into smaller slabs, it could (as later occurred in Cubist painting) be reassembled and reintegrated to define something new. The evolution of this process is illustrated in Figure 10 where the first sketch-plan, A, represents a typical rectangular room with its four walls locked together at the corners. In the second diagram, B, the corners are eliminated and the corner posts removed.⁵ The walls have become independent planes of slabs, each clearly separate from one another. Taken together they define (rather than precisely enclose) an area that is similar to the first diagram, except for the region near the corners. This sketch is analogous to the Ross House plan already discussed.⁶

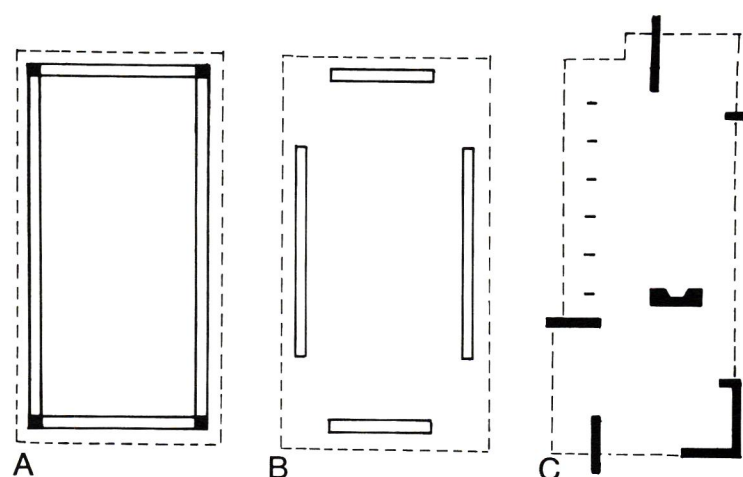
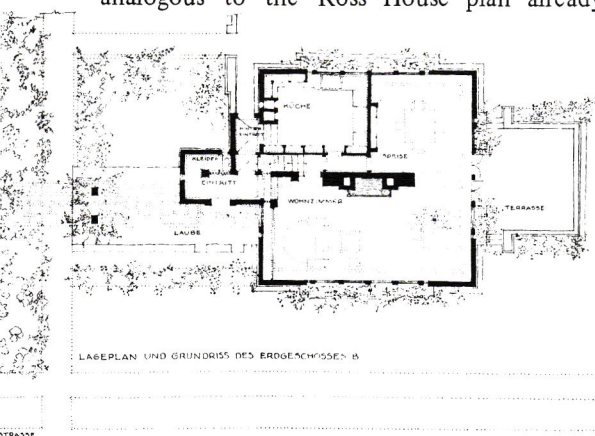


Fig. 10. A: typical room with walls joined at four corners. B: Wright's first step: eliminate the corners, thus turning the walls into freestanding, movable slabs. C: Wright's second step: define, by reassembling segments of these slabs, a new spatial context that integrates the former functions of the demolished rooms; this is the schematic plan of a Usonian house (author after Wright).

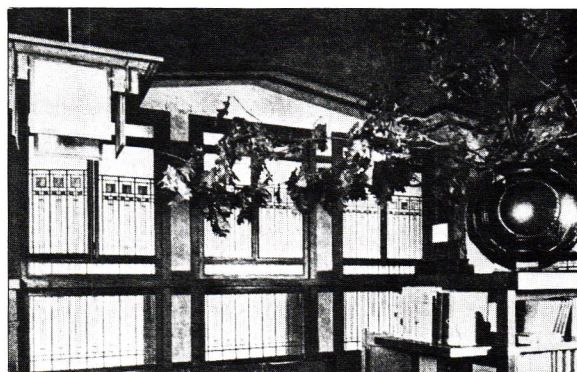
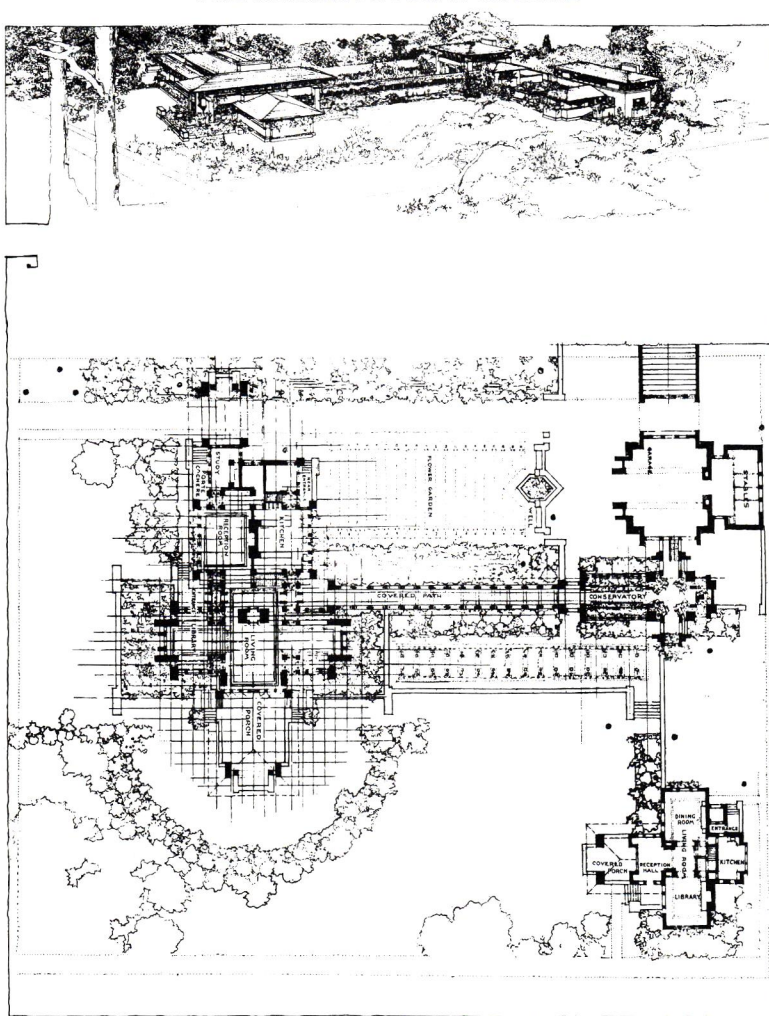


Fig. 11. Frank Lloyd Wright, Browne's Bookstore, Chicago, 1908, demolished, hanging light fixture consisting of four squares of pendant glass that do not touch at the corners; compare with Figure-10-B (*Ausgeführte Bauten*, 1911).

- For example, the *Ladies' Home Journal* project (1906) for a "Fireproof House for \$5,000" (Fig. 9) and its progeny such as the Hunt House at La Grange, Illinois. These share a continuous window-wall between the living and dining rooms similar to that at the Robie House. A fireplace also screens the opening between the two rooms. And again, it is one's position within the house that determines whether this window-wall is considered part of the living or dining room.
- A structural advantage is also inherent to this scheme. When the main supports are moved back from the corners a cantilever is created. As a result, under certain conditions, the number of supporting posts, or the size of the stringers, can be reduced.
- It is also analogous to certain non-architectural elements designed by Wright such as the electric light fixtures at Browne's Bookstore (1908) in Chicago (Fig. 11). These consist of four squares of translucent glass hung from a larger square such that the pendant pieces, which form a cube, do not touch at the corners. In plan this fixture is similar to diagram B, except for being square.

Fig. 9. Frank Lloyd Wright, "Fireproof House for \$5,000," project, 1906, plan (*Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright*, 1910).



PLAN AND PERSPECTIVE, D. D. MARTIN HOUSE, BUFFALO, N. Y.
FRANK LLOYD WRIGHT, ARCHITECT
BRICK-PIER PLAN, 4'-6" UNITS

Fig. 12. Frank Lloyd Wright, Darwin D. Martin House, Buffalo, New York, 1904, plan (*Architectural Record*, January 1928).

An intermediary stage between B and C is exemplified in the plan of the Martin House (1904, Fig. 12), which was published in the 1910 Wasmuth portfolio and therefore widely available in Europe (cf. Mies van der Rohe's 1923 project for a brick country house, and the work of the de Stijl group, for instance). The striking fact about this plan is the absence of walls in the traditional sense. Only piers and slabs are used, set in a charged, yet dynamically balanced, paired relation one with the other. A screen of windows, as protection against the weather, connects these points of support, which define the limits of the house and the various spaces therein.⁷

The third diagram, C, illustrates what Wright achieved once the wall was free of its terminals. Here even the formality and axial symmetry of the Martin plan (which owed much to Beaux-Arts planning) are gone and instead there is an abstract pattern of reassembled parts. This pattern represents the schematic plan of one of Wright's Usonian houses in which the living space contains many "rooms." Integrated into this new spatial environment can be a living room, a dining room, a hallway, a den, and perhaps other

rooms as well. They are defined within the context of the larger space. Thus one or two spur walls, a lower ceiling, a different fenestration create the setting for a dining room, other combinations are used to establish a den, and so on.

These are sometimes difficult to identify in plan, but when experiencing the three-dimensional space the function of each area is absolutely clear—and this is independent of any furniture grouping. Each use-space utilizes and participates in part of the adjoining spaces (and they in it) just as we saw in a more rudimentary form at the Ross House. Only bedrooms and baths retain their integrity as private rooms.

Our attention thus far has focused upon the walls of rooms rather than on floors and ceilings. Yet these were also essential to Wright's manipulation of space and they gained in importance as the actual size of the house decreased and more and more "rooms" were integrated into the basic living space. Either two or three ceiling heights were used in his smallest houses and, if the character of the landscape permitted, he would raise or lower the floor as well.

With a change in ceiling height Wright could psychologically define the boundaries of a use-area in a region where the walls had been removed. Thus the outer limits of a low ceiling might "stake out" a dining room, the ceiling height harmonizing with the seated activity of dining. All areas primarily designed for sitting and for intimate thoughts and conversation have lower ceilings than those designated for standing or walking or working. The miracle is that Wright did not end up with an overhead mess of conflicting ceiling heights but instead succeeded in creating something that was as unobtrusive and restful as it was effective.

Floors present a special problem but occasionally Wright introduced a single change in level, as in the Willits and Davidson Houses dating from the Prairie period. Later, for instance at the Palmer House, he might employ an upward step to dissuade the visitor from approaching the bedroom wing, or, as at the Pope House, to increase the sense of nobility and spaciousness as one descends from the entrance into the more public regions of the house (Fig. 13).

7. This effect is more dramatic in plan than in the actual building where low walls under the windows impart a solidity to the design. Later Wright would use floor-to-ceiling French doors to achieve the intended result.

Originally, the freestanding fireplace was open on both sides, and the stripping of the ceiling united living room, fireplace, and entrance hall in a single spatial entity. Unfortunately the fireplace has been closed on one side by subsequent owners and stripping removed from the ceiling.



Fig. 13. Frank Lloyd Wright, Loren Pope House, Mt. Vernon, Virginia, 1939, interior. Two floor levels and three ceiling heights are visible in this photo. From the entrance (center, rear) several steps lead down, and the height of the ceiling is raised in scale with standing activities of the living area. For seating areas, around the dining table to the right and between the fireplace and the windows at the left, the ceiling is much lower (HABS/Boucher).

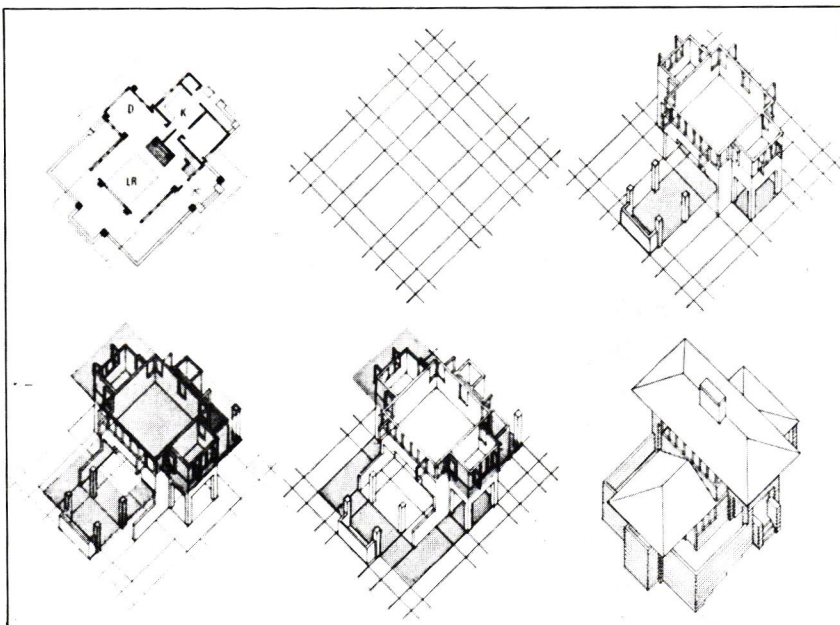


Fig. 14. Charles S. Ross House. R. C. MacCormac's analysis of the plan from which he determined the unit system used by Wright in its design. The units form a tartan-like pattern rather than a regular grid, yet it should be noted that MacCormac has suppressed certain (less significant) intermediary lines which would, had he chosen to draw them, reconstitute the regular grid of the Froebel system (MacCormac, *Architectural Review*, 1968).

The dimensions and placement of these various space-defining elements (such as screens, slabs, piers, ceiling, fireplaces) were never haphazard or arbitrary but were always controlled and governed by what Wright called a "unit system." Uppermost in his mind was the need to create buildings with a sense of repose and calm and to achieve this it was essential that every aspect of the design—scale, proportions, materials, furnishings, colors—be in perfect harmony. Nothing must strike a discordant note. Architects through the ages have turned to mathematics and geometry to aid their search for harmony: the most enduring crutch has been the golden section ($\frac{a}{b} \times \frac{b}{a+b}$) yet in our time Le Corbusier's Modulor has claimed much attention.

Wright never made a secret of his system which developed, he said, from his Froebel kindergarten training. Occasionally he even published the units under illustrations of his buildings (Fig. 12).⁸ Yet he never explained how the system worked. We had to await Robert MacCormac's published research⁹ before having a plausible explanation. I do not intend to recapitulate MacCormac here, but his analytic drawing of the Ross House indicates the tartan-like grid of units that controlled the size and placement of each element in the plan (Fig. 14). Later Wright applied this system to elevations as well.

An essential aspect of Wright's organic architecture is the idea that interior space must find exterior expression. That this occurred is revealed by even the most cursory review of his buildings. In the closed, stately forms of the Winslow facade (1893) space is imprisoned and there is no sense of outward release. With the Prairie Houses the wall quickly loses its role as container of space as increasingly it is shattered into piers and screens; horizontal elements are left visually unsupported at their terminals and become cantilevered roofs and balconies that in no way impede the outward-inward interaction of space. A comparison of the Willits (1902) and the Robie (1908) Houses makes this development absolutely clear. In the years that followed, the change was one of degree, not of kind. The buildings became more informal, open, and immediate in their association with the natural surroundings. The modest-sized Usonian house was the perfect expression of this. Yet outwardly, the spatial facts of the interior could always be read. A closed, U-shaped masonry wall, lit internally only by a

clerestory window under a low slab roof, was a den, a place of retreat; a higher roof and banks of glazed French doors signaled a more public living space; modest windows facing a protected court were those of a bedroom. The manifestations of the space were always apparent; they were defined, and the definition was there for all to read.

In sum, we have seen how Wright dealt with the age-old question of interior space. For him the process of its reorganization was no fanciful or playful matter, but an arduous intellectual feat. The traditional concept of the room, formed by walls joined at the corners, had existed—unchallenged—since the earliest habitation, and by the 19th century its proliferation (nowhere carried to a more ridiculous extreme than in the English country house) had reached, both socially and economically, illogical bounds. He recognized this and was determined to correct it. He analyzed the components of a room, which basically was a box. He realized that the corners were the most expressive element, so he demolished them first. He then dismembered intermediary walls, ceilings, and even floors. Finally, as in synthetic Cubism, he reassembled the shattered pieces (images) in a different spatial context. He defined, rather than enclosed, the functions that rooms had served. And in accordance with his profound understanding of the human psyche, he created a physically smaller, yet psychologically more healthy, environment in which to live. This is the measure of his genius, and toward this end the destruction of the box was the first essential step. ■

© Copyright 1979, Society of Architectural Historians. This article was reprinted from *The Journal of the Society of Architectural Historians*, March 1979. Reprinted with permission.

THE BASEMENT OF THE DARWIN D. MARTIN HOUSE IN BUFFALO

by Jack Quinan, SUNY at Buffalo

The recent photographs of the basement of the Darwin D. Martin House in Buffalo of 1904 reveal aspects of the original design which are no longer extant elsewhere in the house and which have only become visible, once again, during the past year. A brief account of the history of the house since the death of Darwin D. Martin in 1936 will demonstrate the significance of these views.

Mrs. Martin abandoned the Martin complex in 1939 because it was impossible to maintain. During the 15 years that it stood empty it was wantonly and selectively vandalized. Local youths destroyed the glazed mosaic fireplace, among other things, while craftier persons made off with many of the art glass windows. The property was acquired by the city of Buffalo in 1946. A local archi-

8. See his 1920s series "In the Cause of Architecture" published in the *Architectural Record* and especially the article subtitled "The Logic of the Plan," LXIII, January 1928, pp. 49-57.

9. "The Anatomy of Wright's Aesthetic," *Architectural Review*, CXLIII, no. 852, February 1968, pp. 143-146, and "Froebel's Kindergarten Gifts and the Early Work of Frank Lloyd Wright," *Environment and Planning B*, 1974, pp. 29-50. See also John Sergeant, "Woof and Warp: A Spatial Analysis of Frank Lloyd Wright's Usonian Houses," *Environment and Planning B*, III, 1976, pp. 211-224.

tect, Sebastian Tauriello, purchased the entire complex in 1954 but he soon realized that he was unable to maintain it. He therefore demolished the pergola, the two-story garage, chauffeur's apartment, and stable (which housed the heating plant for the main house), the conservatory, and a second greenhouse, and sold that rear section of the property. He then subdivided the main house into four apartments during which a considerable amount of the oak trim was removed and lost. In 1967 Tauriello's widow sold the main house to the University of Buffalo, and Edgar Tafel was employed to direct a partial restoration of the house which was to become the residence of the (then) University President, Martin Meyerson.

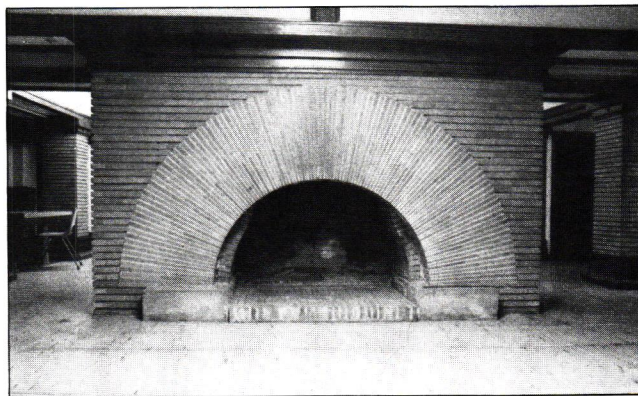
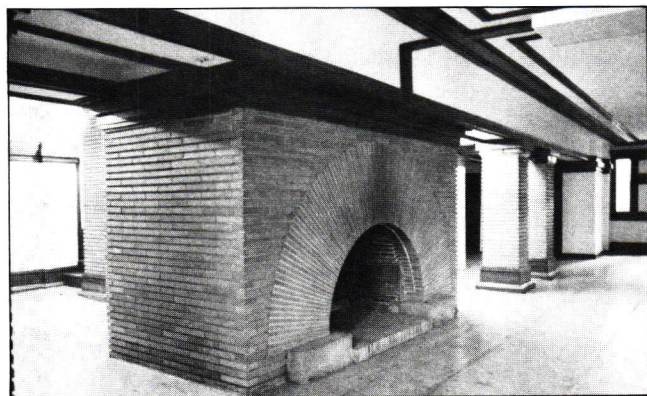
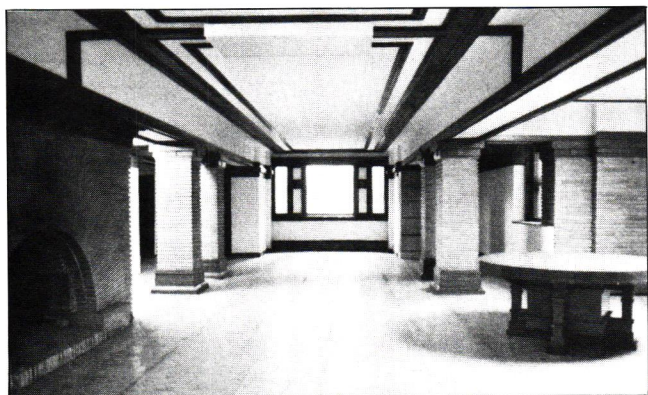
Mr. Tafel, who had visited the house in company with Frank Lloyd Wright in 1939, did an admirable job under the circumstances. He was forced, for instance, to completely modernize the kitchen, to intensify the illumination of the interior with fluorescent light, to add off-white wall-surfaces where there once had been Dutch-metal finishes, and to install a bold skylight in the principal entrance hall. When President Meyerson left the University in 1970 the building was turned over to the University Archives and the University Alumni Association, two organizations which have discretely occupied the basement and second story spaces while leaving most of the main floor accessible to occasional visitors and tours. The gradual return of many of the original furnishings to the

house has considerably enhanced the authenticity of these principal spaces.

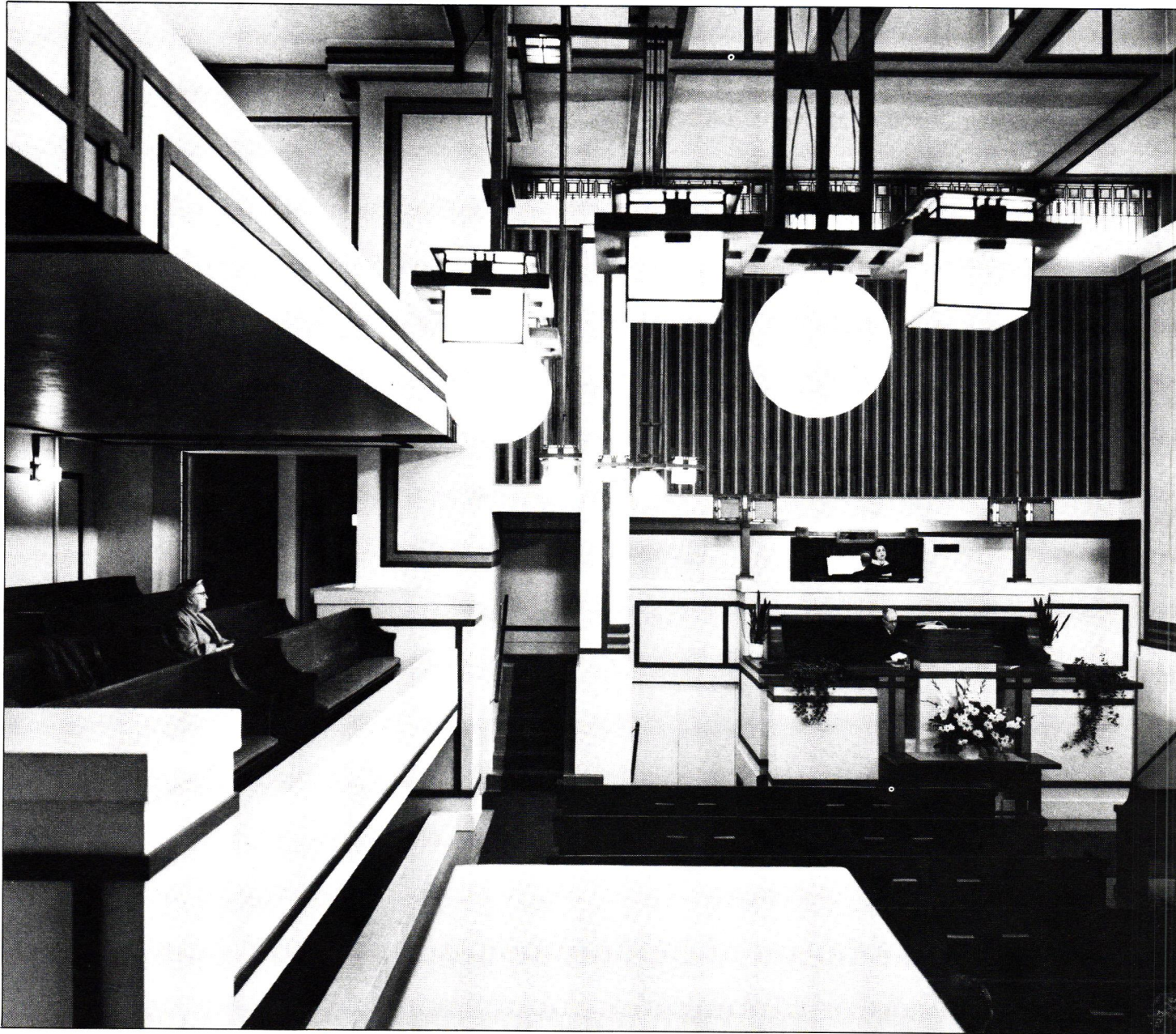
With the departure of the University Archives from the Martin House in 1978, the long portion of the basement immediately below the dining room-living room-library axis of the cruciform plan was emptied of archival stacks and made visible for the first time since 1971. Despite its barrenness and a worn linoleum floor, the fumed oak trim, which no longer exists in the living room and south room on the main floor, is intact here, while clusters of brick piers and a splendidly arched chimney seem to stand patiently, awaiting the further restoration and use of this handsome space.

In an interview conducted on 14 December 1975, Dorothy Martin Foster recalled that this part of the basement was the family playroom. The Highland Park Literary Club met regularly here, as did a kindergarten to which her younger brother, Darwin R. Martin, belonged. The Martins were quite temperate with regard to partying, but the playroom was equipped with a stove and a piano and could easily accommodate 100 guests on occasion.

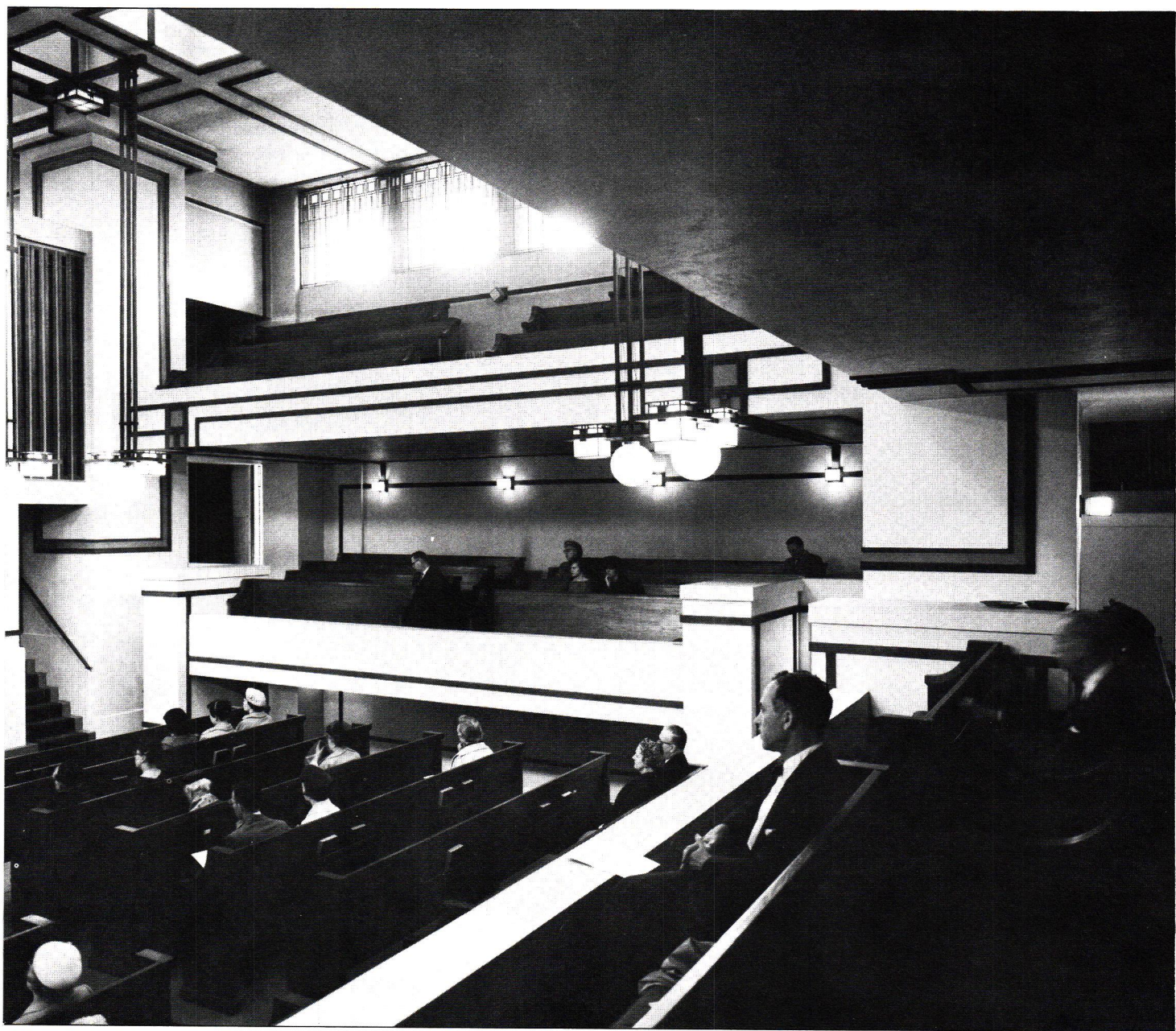
The future of the Martin House has not been fully determined, but it is unquestionably one of the greatest of Wright's Prairie Houses, and, as these photographs indicate, its original vitality still lies within the grasp of an extensive program of restoration. ■



Four views of the basement of the Martin House. Photos courtesy Jack Quinan.



INTERIOR — UNITY TEMPLE, OAK PARK, ILLINOIS PHOTOGRAPH BY RICHARD NICKEL,
Courtesy John Vinci. To view this as one would normally see the interior, hold one side at a 90° angle to the other.



WARD WINFIELD WILLITS A CLIENT OF FRANK LLOYD WRIGHT

by Mark David Linch, Highland Park, Illinois

I am especially grateful to Peter W. Burnside, Ward Willits' grandson, for providing valuable information during the course of this research.

This essay is the result of research which has by no means been exhaustive but has revealed new information about a Wright client and the building of a Wright-designed house. Parts of the picture are yet to be completed. This first part of three essays is just the beginning. The aspects of the subject enumerated here are the following: a brief biography of Willits, a discussion of Wright and the state of his office at the time, a mentioning of various contractors, and the relationships among the participants.

Ward Winfield Willits¹

Willits was born on October 26, 1859 in New Boston, Illinois, which is located on the Mississippi River straight west of Chicago. His parents, Job Evans and Caroline Baxter, came to Chicago for their son's public education. At the age of sixteen he got a job suiting his training with the law firm of Isham and Lincoln. He was employed there for three years and subsequently was hired by Adams and Westlake, a railway supply manufacturing company which was founded in 1857. Quite sharp and quick to grasp a situation, he was elevated to general manager and director in 1890 and made vice-president in 1891.

Willits married Cecelia Mary Berry in 1897 and in 1901 the first of four children was born. By this time his upward mobility needed expression in a new house. Most probably he chose Wright to design it because of his acquaintance with Giannini who joined Adams and Westlake in 1887² and later teamed up with Hilgart to design glass for Wright. The house was built in 1902 and 1903 for \$20,000.³

After his move to Highland Park in the late spring of 1903, Willits rose even higher in stature. He became president of Adams and Westlake Company in 1904 and joined the exclusive Exmoor Country Club in Highland Park where he was a vice-president in 1906. He was later listed as a veteran member in 1935.⁴ During the construction of his house, Willits had tried to economize where he believed there were inefficiencies. This image of being tight with money resulted from his Exmoor exploits. He was referred to as a "cheapskate" by a man who caddied for him because he did not tip well. He was a kind and generous gentleman, though, and from all indications he was very unassuming. Mrs. Willits, however, was quite a socialite who, though active with the ladies, stood fast by her husband and always travelled with him. She thought Wright was quite a boor which was the result of the trip

to Japan which the Willits and Wrights took in 1905.

Mr. and Mrs. Willits left for Japan the week of February 14, 1905 for several months.⁵ Upon his return Willits became quite active in civic affairs. In 1909 after a vote of the people living east of the tracks of the Chicago and North Western Railway, the Highland Park East Park District was established. Willits was one of the commissioners along with F. W. Cushing. Joseph Fearing and W. C. Egan. Egan was president for four years and Cushing succeeded him.⁶

The population of District 5 had grown to the point where it warranted the establishment of a board of education. The school district (now numbered 108) had seven board members. Among them were Willits and Mrs. Ralph Fletcher Seymour,⁷ who was a good friend of Mrs. Willits.

Up until 1914, Highland Park was run exclusively by a mayor but on October 14th the old form of government was changed to a commission form. On April 20th of the following year five commissioners were elected. Samuel

1. This is the definitive spelling.
2. Located in the directory of Adams and Westlake by Thomas A. Heinz.
3. *Sheridan Road Newsletter*, July 25, 1902. This letter also states that "... Wright was at work on plans. . ." thus indicating that the house was still being designed.

Further, when Willits bought the land and built his house, a Plat of Survey was completed by Emil Rudolph, a local surveyor, on July 3, 1902. Apparently Willits had this survey done after he received plans for his house in June of the same year. The actual construction of the house began in the fall. Some time during the construction of the house Willits bought a very slight wedge of land to the southeast which appeared in another Plat of Survey on March 18 and 23, 1903.

Though Willits told Grant Manson unequivocally that the house was designed around 1900 and that there was a delay of a couple of years between design and construction, this seems highly unlikely. The reasons are that the Willits House was not part of the exhibition in the spring of 1902 and the drawings were not completed until June of 1902.

To resolve this conflict, I propose the theory that Wright showed the "Home in a Prairie Town" to Willits as a basis for the design, and that Willits interpreted this to mean that it was the design for his own house, which was not really the case.

4. *Exmoor Country Club Yearbook*, 1935, p. 10.
5. *Sheridan Road Newsletter*, February 18, 1905.
6. Evva Egan Truax, *Notes on History of Highland Park*, (Highland Park: Daughters of the American Revolution, 1976).
7. Marvin Wittelle, *Pioneer to Commuter*, (Highland Park: Singer Printing and Publishing Company, 1958), p. 218.

Hastings was elected as mayor with Ward Willits being one of the commissioners.⁸ The Highland Park Fire Department was established shortly thereafter for reasons which probably had personal significance for Willits. The volunteer firemen were mistakenly summoned to the home of Mayor Hastings and a second drill at the Willits home made a municipal fire department become a reality.⁹ A local hospital was also started while Willits was on the commission after a man complained that injured people had to be taken into Chicago by train.¹⁰ On one of the more festive occasions, Willits was photographed with the commission as they opened the newly brick-paved Green Bay Road which stretches from Evanston to Wisconsin.¹¹

In a philanthropic gesture, Willits, C. T. Boynton, and F. R. McMullin helped bail out Ravinia Park, a popular summer home of opera, baseball, and theater. Shortly thereafter, however, Mr. Eckstein became principal sponsor though apparently the earlier sponsors did not retire too willingly.¹²

During his lifetime Willits belonged to several organizations. He was a member of the organizing group, vice-president, and director of Head Light Company between 1894 and 1924. He was also an organizing member, director, vice-president, and treasurer of Certain Supply Company between 1899 and 1926, which is when it merged with Adams and Westlake.

Willits was a director of Harris Trust and Saving Bank, Harris Safe Deposit Company, a life member of the Isaak Walton League, a member of the Field Museum of Natural History, and a member of the United States Seniors Golf Association and the Illinois Seniors Golf Association. He also belonged to the following clubs: Union League Club, Chicago Athletic Club, Three Lakes (Wisconsin) Rod and Gun Club, and the Masons. He was also affiliated with the Republican Party.

Ward W. Willits lived to be 90 years old. He was what one might call a prototype American. From a pioneering family, he worked his way from the bottom to the top. His choice of the first truly American architect for the design of a house in the first truly American style is an idea easily romanticized, yet justifiably so.

Office of Frank Lloyd Wright

After a short stay at the Rookery, Wright moved back to the Steinway Hall office. Soon thereafter he entered into a brief partnership with Henry Webster Tomlinson in January of 1901. Wright had originally left because he felt the group in Steinway Hall was too sociable.¹³ He may even have returned for financial reasons. At the very least he found the partnership with Tomlinson to be a business

convenience. Soon thereafter Wright developed schemes for homes on the prairie which were published in the *Ladies' Home Journal* in 1901. Wright was 34 years old at the time the 42-year-old Willits commissioned him, probably in late 1901 or early 1902.

The other key figure in the office of Wright was Walter Burley Griffin. Griffin studied with N. Clifford Ricker at the University of Illinois and received his degree in June of 1899. He spent two years working at Steinway Hall and then moved to the Oak Park Studio in 1901 when business began to pick up. He was 25 years old when Wright received the Willits commission, and Wright placed a good deal of responsibility and faith in his abilities. He was much more amiable than Wright, and he emerges as a buffer in the dealings with Willits.

Contractors

The main contractors involved with the building of the Willits House were Mr. Clow—a carpentry, masonry, and plastering contractor; Foster, Glidden and Woodruff—a plumbing contractor who outbid Ambercrombie and Sullivan; and Giannini and Hilgart—a glass manufacturer who outbid Healy & Millet, and Hooker & Company. There were no letters written by Willits to Giannini and Hilgart or to Clow, but there was mention of a Clow foreman named Russell and a Clow employee named Pearson. Foster, Glidden and Woodruff on the other hand received nine letters from Willits, most of which were written in January.

Foster, Glidden and Woodruff had offices in Chicago at 40 Dearborn Street. Giannini and Hilgart were also located in Chicago and were apparently very well known. They did the glass for the First Church of Christ Scientist by Hugh M. G. Garden in Marshalltown, Iowa, at about the same time. The windows were made distinctive by the brackets which linked the window mullions and the roof overhang.¹⁴ It was a very colorful and very plastic treatment which demonstrates the skillful art of glass manufacturing at the time. The glasswork in the Willits house has no less the level of skill.

8. Traux, p. 230.

9. Wittelle, p. 159.

10. *Ibid.*, p. 160.

11. *Ibid.*

12. Ralph Fletcher Seymour, *Some Went This Way*, 1945.

13. H. Allen Brooks, *The Prairie School* (Toronto: University of Toronto Press, 1972), p. 30.

14. *Ibid.*, p. 50.

Though Clow received no letters from Willits, he was mentioned the most often and quite steadily in August of 1902, and from November to March of 1903.

Relationships

The relationship between Willits and Wright is a difficult one to analyze without Wright's responses to Willits' letter. However, some reasonable conclusions can be made.

One thing that dominates the letters which Willits wrote is impatience. The job seems to have progressed fairly well until December. In numerous instances thereafter, Willits stated that he had suffered severe hardship and embarrassment because of delays in several areas. One item that held up construction was the lack of correct specifications. Apparently once a change was made in the drawings, it was very difficult to get Wright to change the specifications. A second item is that Wright was very slow to change a detail at the suggestion of Willits. Willits had an excellent knowledge of materials and the way they reacted under many circumstances. The letter of December 20th refers to the refrigerator and its panels, the weight of the ice, and the capacity of the stringers (known as joists today). Willits knew the strength of the wood and was familiar with the necessity of placing additional stringers under the refrigerator.

A third item is that Willits knew very well how water reacts under different conditions. He found leaks in the plumbing. He traced down the problem of the ineffective heating system on the second floor and subsequently informed Foster, Glidden and Woodruff in a letter dated February 17. He also knew that any moisture in the coal room would severely reduce the effectiveness of the heating system. Also, during the construction of the stable, Willits made certain that pipes were being laid below the frost line and that no clay was getting into them. He seems to have been acutely aware of freeze-thaw cycles and the expansion and contraction of water that results. He apparently was on the site quite often talking to Mr. Russell, Clow's foreman, making certain that his wishes were being fulfilled. In another letter to Foster, Glidden and Woodruff, Willits strongly advised, almost ordered, the firm to drain the plumbing system and repair the leaks. This was March 27. Further, Willits asked that tags be placed at every pipe to indicate what work had been done so that he would be able to check it.

A fourth item is that Willits was very knowledgeable as to how materials are put together, i.e., techniques of building. He knew very well the order of construction and continually attempted to get the plumbing and the electrical work completed before the lathers did the finishing.

Wright had a knowledgeable client on his hands who, becoming impatient in December, threatened to give the job of the stable to someone else if Wright and Clow could not begin to get together on some bids. Willits wanted to be assured of being charged 1902 prices and not 1903 prices, which he stated in the letter of December 27. The job came through less than two weeks later with Willits carefully checking the price estimates and subsequently cutting things out. His economy with the dollar is somewhat evident in his discussion of the barn estimate in a letter dated the 31st of December, in which he dissected each item.

If anything would have disturbed and upset Wright the most it is this last item: Willits for reasons of practicality at times and impatience at others, submitted changes in design in the form of sketches. On February 2, Willits stated that he had received a letter from Wright dated the 31st of January which included a scheme for a terra cotta fireplace. Willits had a totally different change in mind. He wanted the Roman brick to run all the way up to the ceiling which is the way it was finally done.

Another set of instructions which probably did not sit very well with Wright was the one dealing with the design of the lighting. On February 11 Willits stated that he would like the design before he left on a trip to the East Coast. He wanted the gas pipes to run across the ceiling and then to drop for a chandelier. This would have been contrary to Wright's philosophies concerning natural lighting, but nonetheless, this was carried out as per Willits' instructions. It is fairly certain though that Wright had the opportunity to design the chandelier.

After four months of waiting for Wright to have an "inspiration" regarding the design of the decorative glass, Willits became very cynical as to Wright's design abilities. Giannini and Hilgart wanted the design rushed to them so they could begin fabrication. The house was near completion and needed windows.

In another letter of March 7, Willits wanted to settle a matter of the redesign of the radiator boxes with seats built in. Mr. Russell had thought that the seat in the den was to be omitted, while Willits was agreeable to a width reduction. The reason for the change was that a radiator was needed which was larger than had been estimated. As a result, Willits, knowing that a change by Wright could cause a great deal of delay, included a sketch for a proposed redesign.

Willits also changed a good deal of the woodwork. In the den Wright had proposed a change from Georgia pine to quarter-sawed oak. It took too long to get a sample so Willits decided to put a stop to the change. On the second floor, Willits wanted to give up a linen closet in



Front south wing of the Willits House during construction, probably during the fall of 1902. The construction is balloon type on a stone foundation that is later covered with a concrete curb. Photo courtesy Peter W. Burnside.

order to facilitate a later partitioning of one of the rooms. He enclosed a sketch showing the changes. In the living room Willits anticipated an expansion of his book collection and asked that the bookcase be extended by three feet on either side. In this last instance, Willits has even added to the horizontality of the room.

The frustration that Willits felt with the delays during the construction of his house seems to have been justified. He thought highly of his position in society and had he not pushed Wright the way he did, he never would have received the quality of workmanship or design which he desired. He remained fairly tactful in his letters and he knew how to force an issue into completion.

Whenever a large number of changes had to be made or whenever he needed something to get through Wright's office, Willits wrote to Griffin or even called him. Griffin was more willing to talk over details than Wright

was. In August Willits wrote to Griffin and wanted to discuss items such as electric lights, speaking tubes, plumbing, gas piping, hot water heating, carpentry, and glass. In two letters written in January, Willits requested quotations on what some of the extra costs would be for the bookcase and hardware. In a letter of February 6 Willits complained about not having been notified of the changes which neglected safe boxes, an item Willits had specified as being a necessity. Twenty-one days later Willits informed Griffin that Clow was ready to fit the sashes but the drawings had not been revised. He also asked to meet with him early the following week. Willits felt comfortable with Griffin, who was less uncompromising than Wright.

Willits apparently felt as though he were laying his reputation on the line with this house. Any delays caused him a lot of embarrassment. Besides the frustrating delays from Wright's office, Willits also was quite annoyed by the

delays from Foster, Glidden and Woodruff. The house was to be ready for occupancy by May 1 and was contingent upon getting the heating system in operation. Mr. Clow needed the heat so that there would be adequate working conditions inside for carpentry and plastering. Clow was not giving Willits any problems. He even said that he could be finished by April 15 which Willits told Foster, Glidden and Woodruff on January 26.

Shortly thereafter the heating system was installed. It was a hot water system with the water being heated by a coal furnace. It featured radiators throughout the house and apparently used radiant heating in the living room. In a letter dated January 31, Willits discussed the impracticality of having the control valve for the radiant heating in the basement beneath the living room. He wanted to control the heating from the first floor.

Willits had a flair for the practical because in a letter of February 6 he informed Foster, Glidden and Woodruff of the fact that it would be most beneficial to set up the heating system so that it could be totally shut down for cleaning and to avoid freezing. Woodruff had told Willits that the system was not set up that way but Willits insisted it be modified to work that way.

In addition to this request Willits also wrote that the heating system was not working too well on the north side of the second floor. This trouble persisted and even the dining room on the north side of the first floor was too cold. Willits checked all the branches of the system and found that they were almost frozen. He said that without the salamanders they would be completely frozen. As if this were not enough of a hint, on the 28th Willits wrote them another letter saying that the main pipes looked bad and that he assumed that Foster, Glidden and Woodruff were waiting until the weather got better in order to drain the system and repair it.

A week later he wrote to say that Mr. Clow wanted the plumbing completed so that he could finish the floor. Clow had already started the trim in the living room. The reason this referred to the living room is that there were heating coils for radiant heating. The floor finish was then to conceal the radiant heating. Also in this letter, Willits stated that he had been very embarrassed by the delays of the plumbing firm. He was anxious to move in on the May 1 date, apparently for social reasons.

By March 25 the stable had been started or at least laid out because in a letter of the same day he advised Foster, Glidden and Woodruff that the sewer drain was clogged with clay and that the pipes were breaking. He then instructed them on how to repair it and emphasized that they should make sure that the pipes were below the frost line. Further down in the letter he stated that the I. Wolf

Manufacturing Company was ready with the plumbing supplies and they were waiting to be asked to send them.

Two days later Willits wrote Foster, Glidden and Woodruff another letter stating again that the supplies were ready for delivery. This firm was causing him as much aggravation as Wright was. At one point in the letter he said that he could not get the sink dimensions from Wright or from them. He asked for either the sink or the dimensions so that Clow could finish the casework. He was becoming so irritated that he threatened to give the contract for the lawn sprinklers to a local contractor.

He tried valiantly to insure that everything was in order before he left for the East Coast and that the house would be ready after his return. This letter of the 27th of March is the last one. So sometime between then and May 1 Willits probably went east.

Ward Willits wrote Wright over fifty letters in the course of eight months. On some days he wrote more than once and on December 11 even wrote three to Wright and one to Foster, Glidden and Woodruff. This indicates that Willits was quite concerned about the construction of his house. He seems to have been a man of great detail, one who was quite meticulous. Further, Willits apparently gained Wright's respect, as evidenced by the trip to Japan by Wright and the Willits in 1905.

Wright's office was very busy at this point in his career. He apparently leaned fairly heavily on Walter Burley Griffin to maintain client happiness. When Willits was most aggravated, he turned to Griffin for help. Wright was too frustrating for Willits to deal with, which is evidenced in some of the letters. Willits was annoyed by undated letters and by omissions in letters which stated that there were enclosures. The letters may have been used by Willits to even hound Wright and to keep him aware of what was going on. After all, Wright was building extensively in Oak Park and perhaps Willits felt a bit left out. The two did have telephone contact but perhaps Wright did all the talking and left Willits to air his complaints in the letters. A very good example of how the two may have been speaking on different levels is the incident regarding the designs for the windows. Willits had waited four months for Wright to have an "inspiration" and he was tired of waiting. So he gave Wright an ultimatum.

It is likely that Willits was so incensed by Wright's antics during the construction of the house, his running off by himself in Japan, and his running away to Berlin that he (Willits) had a grudge against Wright for the remainder of his life. As late as 1939 when Manson interviewed him, Willits said that there was a couple of years delay between design and construction. He said this unequivocally. I

believe that there is enough evidence to contradict this, which would mean that Willits was stretching the truth for posterity. It is unlikely that the two men remained friends for very long after the trip to Japan, especially since Willits took numerous trips to Phoenix later in his life and he does not seem to have made any effort to contact Wright ■

Mark David Linch recently received his Masters of Architecture degree with Distinction from the University of Michigan at Ann Arbor, where he studied under Leonard K. Eaton. He has also studied under Walter L. Creese at the University of Illinois, Urbana, and currently resides in Highland Park, Illinois.

CLARIFICATION

Since the publication of "Husser House Dining Room Set" by Irma Strauss in the last issue of the *Frank Lloyd Wright Newsletter*, additional information has been uncovered. The dining room table is not veneer, as originally believed, but of solid oak with a carved border. The table top is composed of a frame of four heavy planks, with four parallel planks forming the interior.

Irma Strauss ■



A similar view to the construction photo after construction was finished, probably taken during the winter of 1903. Photo courtesy Peter W. Burnside.

PAUSON HOUSE, PHOENIX, ARIZONA, ENDANGERED

The Rose Pauson House (1940) by Frank Lloyd Wright is scheduled for demolition for the construction of a new road in October, 1979. The house, atop a prominent hill in Phoenix, burned in 1942 and has been left as a magnificent ruin since. A consolidated international, national and local effort to save and rebuild this house is now underway. An original set of plans has been found and several prospective buyers interested in rebuilding have been located. Statements of support addressed to "To Whom It May Concern" and offers to help should be addressed to: Friends of the Pauson House, 164 Vista del Cerro, Tempe, Arizona, 85281. We are positive that this house can be saved by a concerted effort. ■



A view to the southeast of the Rose Pauson House, now endangered by the city of Phoenix road program that proposes an extension of a road over the top of the hill currently occupied by the house. Photo courtesy Stuart Hubler.

FRANK LLOYD WRIGHT'S 1906 GRIDLEY HOUSE



Front or east elevation of the house on the estate.



This pond located on the south is part of the drainage system.



A typical Wright fireplace is the center of interest in the living room.



Many of the cabinets are built in, as is the side board of the spacious dining room.

The many books, articles, and pictures of Frank Lloyd Wright's architectural work can to some extent convey the spirit of his Prairie homes—but it is only in the living in, of and around them that one comes to understand and respect the integrity of the artist.

The 1906 Gridley home, known as Ravine Place, is harmoniously integrated into 3½ acres of mature trees, open lawn and a deep wildflower ravine with a delightful pond. It is located in the Fox River Valley which is 40 miles west of Chicago on Route #31, just two miles south of Geneva, Illinois.

Ravine Place has been in our family since 1912, and three generations have had the privilege and opportunity to gain the deep appreciation of living with a work of art. Now with the family scattered from coast to coast, we are searching for a family, a large family for this is a very spacious home, to carry on the responsibility which we have honored over the years.

This is not one of Mr. Wright's elaborate Prairie homes but its very simplicity is incredibly subtle. That subtlety is only partially seen by the camera's eye; it takes the human eye and heart to really catch the significance of Mr. Wright's genius. If such a statement leads you to think we love this home, you are right. That's why we are looking for that one in a million family who will learn through living here what Mr. Wright's legacy is all about.

With nearly 4000 square feet of living space, the house has 14 rooms overall, including five very large bedrooms (the master bedroom with roman brick fireplace is 19' x 14½'), a spacious (24' x 23') living room with fireplace, a gentleman's den with fireplace, a separate dining room (24' x 14½'), a roomy kitchen, a butler's pantry, a two story separate wing for maid's quarters, plus a full basement. We have scrupulously respected Mr. Wright's original concept; there have been no major alterations either to the interior or exterior.

Please call owner Mary L. Snow at Century 21, Kanute & Zak Realty at 232-9000 or at home 879-5705.

PROPERTIES AVAILABLE

RICHARD C. SMITH HOUSE, Jefferson, Wisconsin

The Frank Lloyd Wright house known as the Richard C. Smith residence is for sale, with bids starting at \$250,000.

Located in Jefferson, Wisconsin — the heart of cross-country ski area — it is just a 30 and 45 minute drive from Milwaukee and Madison, respectively.

Built in 1952 of native limestone and cypress, this seven room, three bedroom home is a perfect example of Wright's diamond module design. It consists of three wings — the living area wing is parallel to, and shifted back from, the bedroom wing. A shorter connecting wing contains the kitchen and eating area, utility and work area, and the spacious entryway. Thermopane glass door walls in the rear of the home lead to a large private patio that surrounds a magnificent 200-year-old oak tree. The professionally landscaped grounds adjoin the private Meadow Springs Golf Club.

In May 1979 the Wisconsin Historical Society announced that this home was accepted and added to the National Register of Historic Places. Many advantages go along with this prestigious designation, such as grants for any restoration or repair, plus certain tax advantages.

Please submit all bids or requests for further information to:

Jan Castillo, Century 21 T. J. Grant, Inc., Realtors

680 North Western Avenue, Lake Forest, Illinois 60045
Phone: (312) 234-8300, Office—(312) 295-2664, Home

REBHUHN HOUSE, Great Neck, New York

Located in Great Neck Estates, 20 min. from Midtown, New York City on 15,125 sq. ft. of land. Built in 1938 on a cruciform plan with a two-story high living room, the home has living room, dining room, library, kitchen, three bedrooms, three baths, three fireplaces, plus cellar, garage and a small detached sculpture studio. Radiant heating by gas hot water. Exterior is cypress board and batten with brick. \$250,000. Contact Jane Rebhuhn, 9A Myrtle Drive, Great Neck, NY 11021 (516) 829-8594.

Advertising — For information concerning rates and availability please contact the Editor.

Thomas A. Heinz, Editor

CORRESPONDENTS:

H. Allen Brooks,
Toronto
Arthur Drexler,
New York
Leonard K. Eaton,
Ann Arbor
David Gebhard,
Santa Barbara
Bruce Goff,
Tyler, Texas
Camillo Gubitosi,
Naples, Italy

Frederick Gutheim,
Washington, D. C.
David A. Hanks,
New York
H.R. Hitchcock,
New York
John H. Howe,
Minneapolis
Donald G. Kalec,
Oak Park
Edgar Kaufmann, Jr.,
New York

Bruce Brooks Pfeiffer,
Talesin
John D. Randall,
Buffalo
Vincent Scully, Jr.,
New Haven
Kathryn Smith,
Los Angeles
Brian A. Spencer,
Phoenix
Paul E. Sprague,
Milwaukee

Edgar Tafel,
New York
Masami Tanigawa,
Tokyo, Japan
Edmund Teske,
Los Angeles
David Wright,
Phoenix
Robert L. Wright,
Washington, D.C.

Membership information

This newsletter is a quarterly publication of The Frank Lloyd Wright Association. To become a member, send \$15.00 (US \$25.00 overseas) to: The Frank Lloyd Wright Association, P. O. Box 2100, Oak Park, IL 60303. Memberships in the Association are for the calendar year.

BUILDING WITH FRANK LLOYD WRIGHT

An Illustrated Memoir

BY HERBERT JACOBS with Katherine Jacobs

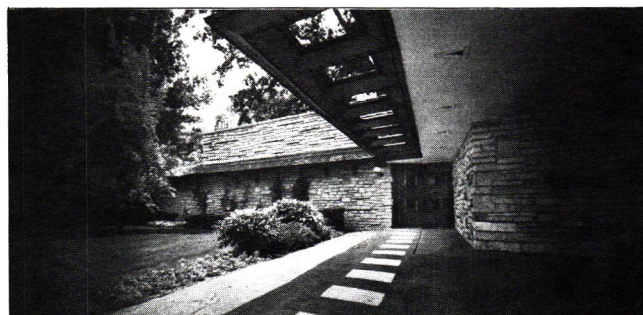
The story of the building of two Wright houses by clients who did much of the building themselves, this is also an account of a 25-year-long friendship with Wright.

"Bravo! It is wonderful! . . . You have captured it all." — Donald Kalec, Art Institute of Chicago.

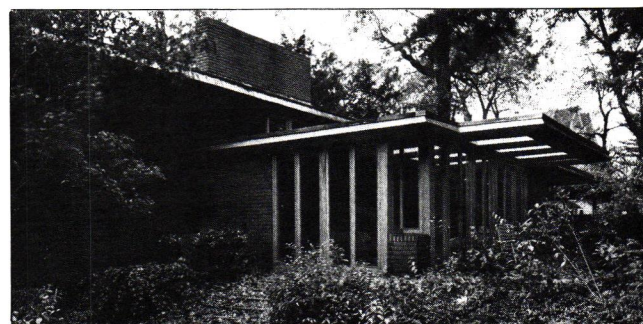
"A remarkable document . . . a client's full report, from a client who understood the architect, who also understood the building process, and who (more rare still) writes clearly and beautifully." — Donald Hoffman, author of *Fallingwater: The House and Its History*

BUILDING WITH FRANK LLOYD WRIGHT is available at your bookstore, or by mail order from the publisher. To order by mail, please send \$8.95 (paperbound) or \$14.95 (clothback) and \$1.00 for postage and handling, to:

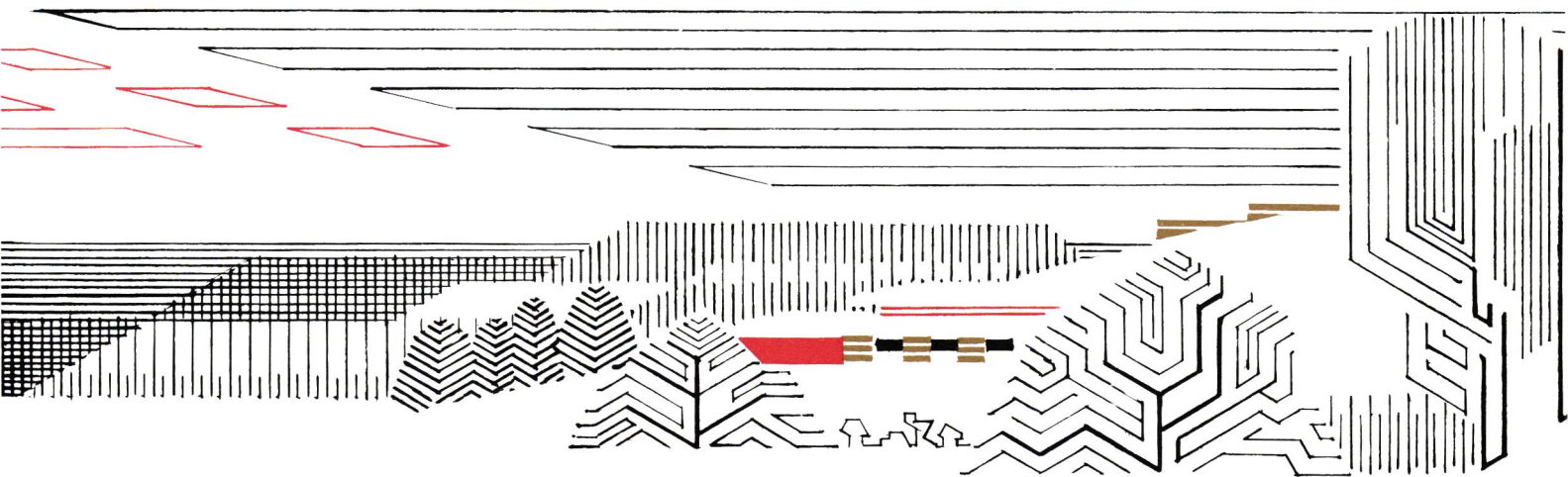
Chronicle Books 870 Market Street, San Francisco, CA 94102



Richard C. Smith House, Jefferson, Wisconsin.



Rebhuhn House, Great Neck Estate, New York.



Masthead by Ling Po, Taliesin

This photograph is a familiar one, but it has always been presented in a cropped condition without showing the book of pressed plants and the unidentified house model. Edmund Teske speculates that Frank Lloyd Wright took this photograph himself because his right hand does not show and is probably squeezing a bulb. He was an avid amateur photographer with his own 8 x 10 camera. The original negative to this was an 8 x 10 glass plate. Photograph courtesy Edmund Teske.

