

A HOUSE FOR A COUSIN: THE RICHARD LLOYD JONES HOUSE

by Jenkin Lloyd Jones

Half a century ago (1929-30) Frank Lloyd Wright undertook the job of building a house for his first cousin, who was also my father, Richard Lloyd Jones, publisher of *The Tulsa Tribune*.

It was a flint-and-steel proposition, for they had played together and fought each other as children, and they carried on a love-hate relationship for nearly nine decades.

My father, perhaps, was jealous of Frank's greater eminence. He delighted in telling stories of the latter's extravagance. Once, about 1905, when he was a young magazine editor in New York, my father was accosted in his office by a penniless Wright who needed a loan to get back to Chicago. My father coughed up the money, and an hour later Wright was back with a beautiful Japanese print rolled up under his arm. He still needed money to get to Chicago.

But my father admired his cousin, and he remained supportive during the dark days of the 1920s when Frank would go for many months without a commission of any kind. At length, my father concluded that Wright should design a house for him, and the latter leaped at the opportunity.

It had been discussed between the two for about 18 months before construction got underway, and the preliminary sketch, as I recall, was for a rambling home of wood and stucco, with a low-pitched roof and surrounding a courtyard. Perhaps some of these drawings still exist among Wright's archives; I do remember that the major rooms were not squares or rectangles, but included obtuse and acute angles.

(Ed. note: See Wright, Frank Lloyd. *The Drawings of Frank Lloyd Wright*. [Selected by] Arthur Drexler (New York: Horizon Press for the Museum of Modern Art), 1962, plate 91.)

The site comprised a little over four acres of land on an open knoll about a half mile beyond the newest home-building in Tulsa, and after visiting the site, Wright changed his mind. He recommended a 90-degree angle house, made of a series of vertical pillars of dry-tamped concrete, colored a dull orange-brown to blend with the natural sandstone of that portion of Oklahoma. Between the pillars and equal in width were columns of clear glass extending from the floor to the ceiling. Included in these columns were windows which could be slid outward for ventilation on hinges of a unique design.

The large living room featured what Wright described as a "lantern," i.e., a raised square cupola in the ceiling, the windows of which could be opened outward by a winch. This was designed to increase the ventilation, but because the moving parts had a tendency to wear away the concrete to which they were attached it was little used.

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The only blank wall in the room was broken by a series of echeloned steps, leading to the large open fireplace in the corner. On the level of the living room were my father's study and three bedrooms, and four steps below that level were the dining room, the billiard room, and the kitchen and pantry. Wright added a second floor, consisting of three more bedrooms and an upstairs sitting room. In three places jutting out from the main building were glassed-in conservatories, piped with water, in which plants could flourish during the winter.

The pitched roof was discarded, and replaced with flat, tarred roofing, covered with paving stones. There was a large concrete parking court and a detached five-car garage, with a furnace room, laundry room, and three servant's rooms opening onto the lawn at the back. The courtyard and swimming pool were flanked on two sides by the garage and house proper, and were elevated about four feet above the down-sloping lot.

Construction began with a long L-shaped trench carrying heating conduits, water and sewer lines, and electric cables. As the walls rose, the amazement of Tulsans grew. On one Sunday inspection my father was accosted by puzzled onlookers who wanted to know what was being built. "A pickle factory," he replied. "Do they **have** to build them like this?" they asked.

Unhappily, there were, indeed, some pickles.

In the first place, my father almost went broke building it. Wright had guessed that the house could be done for \$70,000—a pretty fancy price in the days of hard dollars. The Great Depression was setting in and my father had other pressing obligations, but he calculated he could just swing it.

But Frank had objected to any local contractors. "They wouldn't even be able to read my plans," he said. Instead, he recommended a Chicago contractor who had worked successfully for him in the past, so the man came to Tulsa.

Midway in the construction, work seemed to all but cease. My father grew increasingly exasperated. One day the contractor appeared at my father's office with a lawyer. Weeping, he confessed he had diverted a large portion of his advance to old debts in Chicago, that there had been cost overruns, and that he was out of money. Prosecution would have been inhumane, but my father was faced with the option of abandoning the house or swallowing the pill. He swallowed it, and the final bill came to well over \$100,000.

Because my father was on the verge of bankruptcy at the time the family moved in, he wasn't able to order special furniture which Frank had offered to design for him. Originally, the idea was to have the whole house, including the carpets, Wright's handiwork.

As it turned out, only an attractive abstract screen by Wright's sister, Maginel, and my father's huge desk, which Wright did design, stood apart from family antiques and conventional furniture which my mother gradually accumulated to her liking.

Frank Lloyd Wright was teeming with new ideas, but because he was then at the nadir of his own financial fortunes he couldn't afford any testing laboratories. So he tested on the spot.

The roof proved little better than a sieve. The paving stones were removed and the roofers called back. Still it leaked magnificently. During one cloudburst, while the family was dashing about the living room with buckets and pans trying to save the rugs, my mother stood in the middle of the disaster and said with acid Irish wit, "Well, this is what we get for leaving a work of art out in the rain!"

On one occasion my father furiously got on the long-distance phone to the architect. "Dammit, Frank," he roared, "it's leaking on my desk!" The calm voice from Wisconsin replied, "Richard, why don't you move your desk?" Happily, the third roof held.

The dry-tamped blocks were another disappointment. Alkali from the Arkansas River sands began to appear in white streaks, and for several years the exterior had to be repeatedly washed with a weak solution of nitric acid before the discoloration ended.

More seriously, in the hot summer the stones soaked up the heat all day and radiated it at night, a veritable fireless cooker. My parents would flee to a northern cottage in June and not return until October.

Had the house been built ten years later, I think there would have been fundamental changes. In that period, Frank had begun to have experience with high temperatures in his camp at Scottsdale, Arizona, which later turned into Taliesin West. Secondly, air-conditioning had arrived. In the light of both this knowledge and that development, it would have been interesting to see what he would have produced for Oklahoma.

Although my mother remained pretty disenchanted with it all, my father loved the house and died there at the age of 90. It certainly had an air of graciousness and charm, equalled by few homes in the world.

After my father's death, however, my mother wanted a smaller place. In the meantime, the city had grown up around it, and the lot had become immensely valuable. A real estate firm offered a rich price if it could bulldoze down the house and subdivide. "I've had my differences with Frank," she said, "but I won't be remembered as the person who destroyed a Frank Lloyd Wright house." Happily, there was a young architect, M. Murray McCune, who had a modest house close by. "I haven't much capital," he told her, "and all I can offer is an even trade. But I'd like the house." She traded.

McCune, who later became very successful, poured much of his income, ingenuity and fresh ideas into the house. After more than 30 years, it needed modernization, but I am unable to see where he did a single thing of which Wright would have disapproved. For example, in the installation of the air-conditioning, McCune's wife, Gloria, located the original molds for the lighting grilles inset into the walls. The new air outlets continued the same motif. The house still retains Wright's stamp and preserves his genius.

Just before McCune died at an untimely young age, he sold the house to Dr. Franklin Nelson, one of the city's leading physicians. It is, of course, on the National Register and stands as one of the city's showplaces. Dr. Nelson, probably to discourage conversation, has put an asking price of half a million dollars on it. If it is sold it will probably go for not much less.

Any account of the house requires evaluation by the present owners. Mrs. Nelson comments:

Westhope is both an exciting and easy home in which to live.

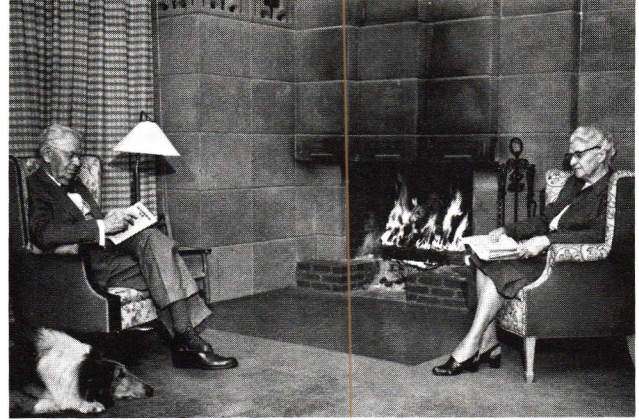
Because of the spatial arrangement, Westhope requires amazingly little furniture and allows for uncluttered spaces which we prefer. It also meets our preference for architectural accents rather than interior decorations. These features make household maintenance minimal.

As a house, Westhope satisfies both our family and entertaining needs. Its large size is comfortably modified by varying floor levels, ceiling heights and interior piers. We are equally comfortable as a family of four occupying a small niche, or when we are hosting a couple of hundred guests. We enjoy both intimacy and space. Visually Westhope is a wonder and inspiration.

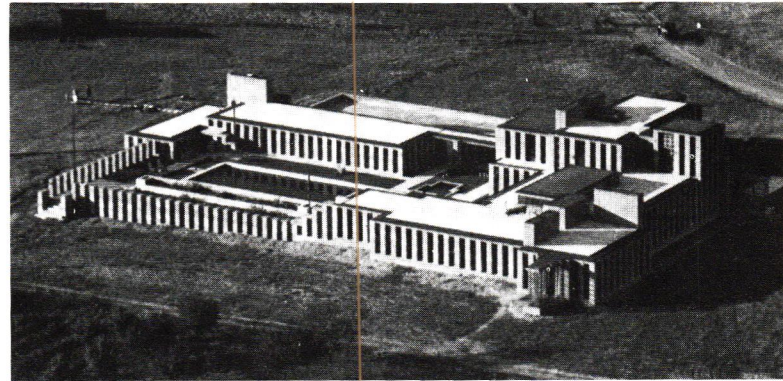
While there are some pickles (presently heating, and, of course, the roof will always leak), Westhope has met our every expectation. It is a unique living experience yet it meets the needs of our busy, contemporary lifestyle.

My father's house was, perhaps, a little like Brunel's Great Eastern. The Great Eastern was a bold leap in the dark, containing many faults, but it grandfathered the Queen Elizabeth and the United States. I like to think that Frank Lloyd Wright's Tulsa experiment, in spite of its problems, has something to say to still-unborn generations of architects.

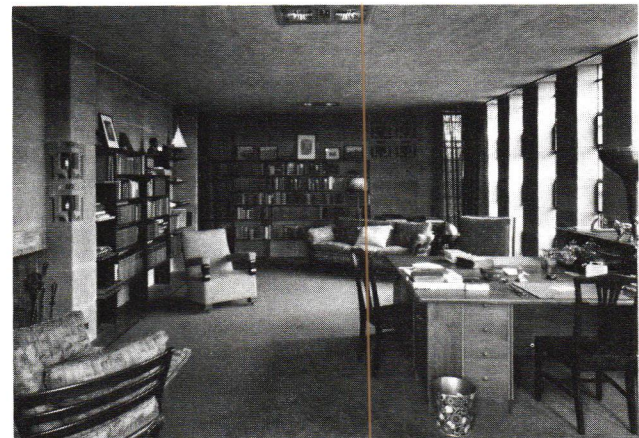
And it will doubtless be around to instruct them. Once it was struck directly by a tornado that half-emptied the swimming pool and hurled the yard furniture completely over the roof. We had to replace two panes of glass. ■



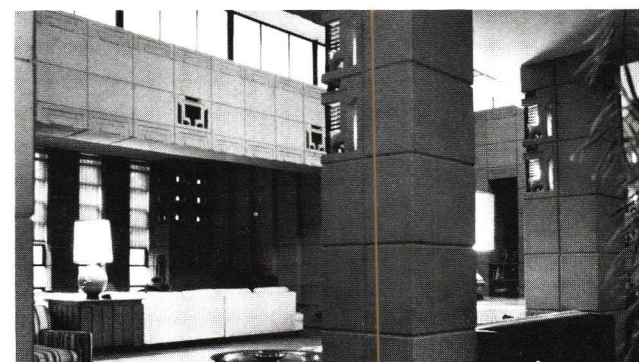
Mr. and Mrs. Richard Lloyd Jones. Photo courtesy their daughter, Mrs. Howard G. Barnett.



Aerial view of Westhope nearing completion in 1930. Photo courtesy Mrs. M. Murray McCune.



Study, showing the desk designed by Wright. Photo courtesy Mrs. Howard G. Barnett.



Living room, showing clerestory. The openings in the patterned concrete block are heating and air conditioning vents. Photo courtesy Thomas A. Heinz.

PERCEIVING A MASTERPIECE: THE HEURTLEY HOUSE

by Jack H. Prost

The Heurtley House was built in 1902 by Frank Lloyd Wright for Arthur Heurtley, an executive of the Northern Trust Bank of Chicago. The house is a few doors from Wright's own home in Oak Park. During its building Wright undoubtedly was on the site directing the construction. After Wright finished the job, Heurtley made two major changes, probably through Wright's offices. Heurtley added a room on the north side, off the kitchen, and enclosed an upstairs porch, on the south, with windows. Very little else was touched. Later, Heurtley sold the house to Wright's brother-in-law, Andrew Porter. Porter remodeled the downstairs entryway, thereby separating the house into two distinct living areas, one upstairs and one downstairs. The remodeling was done with great care and the original condition of the entryway can be reconstructed easily. In the early 1940's Porter sold to Mr. Forte, who put a roof and windows around a downstairs porch, on the west side, and removed a standing bench and cabinet from the living room, just south of the fireplace. In 1971, I bought the house from Forte. The house has had four owners, all of whom were kind to the structure and respected Wright's architectural and ornamental details. The house documents Wright's thinking about artistic effects as of 1902.

I am a biologist by profession, interested in human perception—how do we produce our concepts of reality from the sensory impressions which impinge on us from our environments? My familiarity with the Heurtley House has convinced me that Wright purposely manipulated his plans and trim to play with our perceptions and our feelings, intriguing us, confusing us, and delighting us. His students, with rare exceptions, have not duplicated his effects, and historians have failed to appreciate what he was doing.

Let me talk about some of Wright's artistic effects, using this house as my example. The face of the house, west side from the street, shows: a wide, hip roof; a row of windows under the roof running the entire length of the face, except for an open porch at the south end; heavy brick walls below the windows, penetrated by an arched doorway and a rectangular opening of a downstairs porch. To the south, the brickwork extends as a low wall well beyond the end of the house itself. By day, the face is a "barrier." The wide eaves of the roof keep sunlight out of the porches and the arched doorway; the porches and door appear as three dark, impenetrable shapes on the massive brick facade. The leaded glass windows under the roof reflect sunlight and look like solid screens. From roof to ground, the face is a barrier wall, broken only by

an unsheltered porch projecting out in front of the arched doorway and by two piers, or brick pillars, south of the porch.

At night, the appearance of the house changes completely. Light comes from inside instead of outside. The porches and doorway glow with exciting light. The leaded glass windows lose their screening effect and one can see deep inside the rooms. Massiveness disappears and windows and doors penetrate the face. The roof, which in daylight pushed heavily down toward the ground, now floats above the band of horizontal windows with seemingly no articulation between roof and ground. At night, the facade's three basic forms emerge: an arch and a rectangle at ground level surmounted by a long, wide band of windows above. This is in stark contrast with the massive, flat rectangular form seen by day. In the day the house is low and heavy, squeezed into the ground, impenetrable and imposing. At night it is skeletal and open, a canopied pavilion, inviting one in to engage in festivities.

These changes in character are tricks achieved with light, perceptual tricks which Wright purposely designed into the house's face. The ability of the house to change its shape and form does not stop with its day and night metamorphosis. During the day, depending on where one stands, the house's form appears differently. If one walks around the house its shape changes from square to rectangular, deep to shallow. From the northwest, the house appears low and shallow, dissuading one from believing the house is tall, or long, or deep. From the southwest, the house looks low, deep, and square. From the south the upstairs is a hole, an open porch, while from the north the upstairs is all windows, reflecting light, creating a screen. The roof, with its wide eaves and solid vertical position, gives all views a "low" feeling. The perceptual play between squares and rectangles, shallowness and depth, is achieved by hiding surfaces and angles in one scene and then revealing them as one moves, thus changing one's interpretation of the shape.

The windows high across the front of the house produce a quandry. Where is the floor level? The low roof line is apparently between a two-story and a one-story in height. The windows start directly under the eaves and such windows in a one-story house would be skylights or clerestories, suggesting a one-story interpretation. The windows are, however, clearly the main windows of the house and the arched doorway is clearly below them. If the door enters at one level and the windows are at another, the ceilings must be very low. This interpretation was carefully contrived by Wright, as we will see.

As one approaches the house, using Wright's sidewalks, one must come from either the north or the south. From the south one walks along a garden wall and then along the front facade to the porch. This long walk suggests

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View from the southwest. Photo courtesy Thomas A. Heinz.

View from the northwest. Photo courtesy Thomas A. Heinz.



that upon reaching the porch one is close to the northern limit of the house and is in contradiction to the cuboid shape seen from the south.

From the north, one walks up immediately to the northern edge and quickly to the porch. Once upon the porch a new perspective emerges. The heavy brick piers, rising up to the roof, give a feeling of verticality. The walls of the porch itself rise up 5 feet, surprisingly unanticipated. The arch of the entrance, including the fan shaped brickwork surrounding it, is 12 feet 4 inches with a brick *voussoir* of 3 feet 4 inches. The porch and *voussoir* are much larger than expected, much larger than one would find in other houses. The large brick fan and porch are in proportion, making the whole seem smaller from the street. If an entrance of normal size had been used the porch would have been seen, immediately, as oversized, and the two-story nature of the house directly comprehended.

From the street the house looks low and small, like a cottage. As one approaches the porch, one begins to realize the structure is larger. When on the porch, the house takes on a vertical, massive quality. This shift is perceptual deception. What Wright has done is to get the roof line as low as possible, building the porch and entrance design as large as possible so that the proportions of all are in keeping with the relative scale expected from our experiences with "cottages."



Looking east across porch toward entrance. Photo courtesy Thomas A. Heinz.

As one enters the house one is confused. The size and shape of the structure have not been clearly fathomed from the cues of its facade. Curiosity has been raised. As one passes under the archway, the wide, low overhang of the eaves and low arch of the doorway reestablish the "low" theme. Wright has prepared several surprises. He will not give what one expects.

As one enters under the archway one is inside an outside entryroom. The long axis of this room is north to south. There are leaded glass windows, duplicating the pattern seen in the upstairs windows, on the south wall, and looking through them reveals another, larger entryroom inside. The door to the inside is to the south of the windows. The inside entryroom has its long axis east to west. This shifting of axes creates, in a very small space, a maze effect. Inside the inner entryroom there lies a set of stairs and a bench to the north, with slatting above the bench, revealing a stairway behind. To the south are two doors and a window giving visual access into a huge downstairs "family" room. The family room has its axis north to south; it is a long room running from the entryroom to the far southern extent of the house. The ceiling of the entryroom is distinctly high. The ceiling of the family room as seen from the hall is much lower, reinforcing one's anticipation of low ceilings. The stairs on the north side rise up to a landing where the ceiling drops to about six and one-half feet. This stairway comprises the main stairs to the second floor, yet is placed in a dark corner, looking for all practical purposes like a stairway to a closet, for in fact there is a closet door on the north wall of this landing. Guests usually avoid these stairs and presume that the family room is the main room of the house.

Led up the north stairs, one finds the ceiling of the first landing so low that one's own breathing is audible. Wright is playing again with the "low" theme. As one continues up the stairs, the low ceiling of the landing disappears

and a far higher ceiling emerges. After ascending to a second landing, yet another turn and a climb up another short flight of steps is necessary before finally reaching an upstairs reception room. All of these turns and changes in ceiling height have created a feeling of spatial complexity, a maze. One has made five turns in a space 15 by 30 feet, walking back and forth across the width three times, thinking the space to be large and complex—yet, once one enters the arched outside door, one can stand anywhere in the complex and see all of the elements clearly. The size and complexity are pure illusion. One has been led without being allowed to stop and calculate the simple plan of it all.

The human mind searches for order. If something is simple, its order being immediately ascertained, it is dull. If something is so complex that no order can be found, it is disturbing because it confuses us. If we cannot find an order in our surroundings, we cannot predict, and, therefore, manage our surroundings. Unmanageable environments bother us. The artist must give enough complexity to engage our minds, exercise our senses, challenge our powers of observation, yet embed in this complexity a discernible order and the clues needed to find that order—tensing us as we search, calming us when we succeed. Wright does this.

Our eyes are built to find repeating patterns. Repeating patterns allow us to predict and control. Wright houses are perceptual puzzles, complex and unfathomable at first, but after inspection, orderly and predictable. We come to feel secure with them because, by our own volition, we learn to grasp the plan of the thing. Wright repeats stylistic themes to help us find order, not just to fill space. Each repeated theme, from inside to outside, is used to help us see the order he built into the building.

Wright forces us to interpret, to anticipate, to use visual cues to predict, by building into his structures “decision points,” places where we must decide where to travel next. Decisions evolve from our anticipation of the spatial arrangement. The cues Wright gives lead us to predict and anticipate. All the entryrooms are decision points. In each space we look around and construct an interpretation. We act on our expectations. Then Wright springs a trap. What is expected is not there.

From the outside the Heurtley House looks low. The main downstairs room appears to have a very low ceiling. The ceiling of the first landing on the stairs is low. Then the ceiling opens up and the height is an emotional release. As one climbs the stairs the ceiling is about normal level and one feels at ease. Standing in the upstairs reception room, with its average ceiling height, one is comfortable. Obviously the solution to the low scale of the house, it seems, was to build low ceilings downstairs and normal ceilings upstairs. Wright is ready to spring his grand surprise.

From the upstairs reception room one sees to the south a large opening and more slatting, giving visual evidence of a room to the south. To the west is another opening with windows and more slatting, suggesting another room, a somewhat small room because one entered close to the northern limit of the house and this room could not, therefore, spread to the north. To the east is another opening with more slatting which leads to a rather private, dark hallway. To the north are the stairs one just ascended and a flat wall. Which way? Clearly south or west.

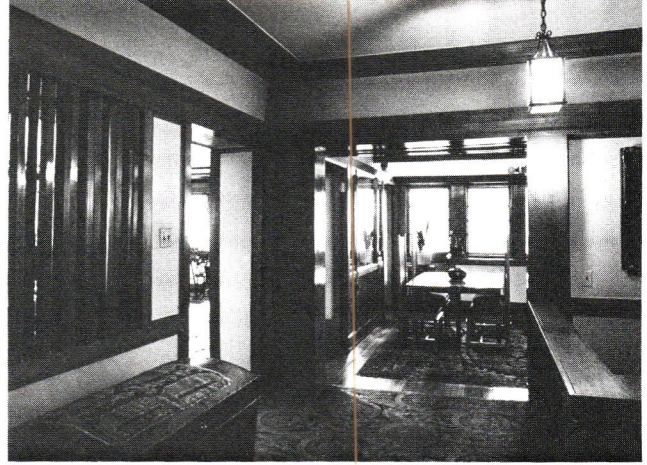
Turning west, toward the windows, which are the windows under the eaves, as identified by their art glass design, one enters a long room with its axis north to south, much of the room extending to the north. In the far north is a V-shaped bay which adds length to the room. This is unexpected since one thought himself to be at the far north of the house. Overhead is a cathedral ceiling rising well above the ceiling in the reception room. The slope of this ceiling goes up into the slope of the roof, so the actual height of this room is well above the eave line seen from the outside. The large hipped roof hides the ceiling from the outside, deceiving one into believing the house is low and could not contain an upper floor with raised ceilings. At night there is another surprise; the ceiling is really a canopy with indirect lighting around its cornice, making the whole appear to float without any support from the walls. This floating effect mimics the floating roof theme seen from the outside. It is pure theatrical drama.

Turning to the room to the south, one has an even greater surprise. The south living room, contrary to the downstairs family room, has not a north to south axis but an east to west axis, with a huge fireplace to the east. The large arched brickwork of the entrance is repeated in the arch of the fireplace. The ceiling is a replication of the roof shape, floating even higher than the cathedral ceiling of the dining room. At the peak is an art glass ceiling light with a complex design of interwoven triangles in colors complementing the colors in the windows. This ceiling light is the major lighting of the room, and looking up at its complex pattern and unexpected height, one feels that the room has boundless space.

Here, in this room guests stand, looking up, saying: “Where am I? I am lost.” All the turns, all the unexpected shifts in axes, all the unanticipated vertical space, have confused them. Yet, order is clearly there, for in each of the two major rooms upstairs can be seen, unobstructed, the entire layout of the house from north to south across the entire west face of the upstairs windows. Once one looks around, calculates a bit, the whole plan is grasped. The house is really one continuous space, divided up merely by the canopies of the ceilings and a few posts and slatted walls. Wright has confused, tricked, and deceived, but eventually he reveals the whole plan, giving access and command of the entire space from one vantage point.

There is much more: details of trim to orchestrate each drama, lighting contrasts to entice the eye. Less is not more if more creates a unity that entertains. Naked space is dull. Labyrinths are prisons. Somewhere in between lies the artistry of Frank Lloyd Wright. ■

Upstairs reception room looking into the dining room and through the slatting into the living room. In place of the panel on the far right, the house originally had wood slatting, which allowed partial vision into the dining room. Photo courtesy Thomas A. Heinz.



Looking across dining room into living room and porch beyond. Photo courtesy Thomas A. Heinz.

Looking across living room into dining room and upstairs reception room. Photo courtesy Thomas A. Heinz.



MOTION PICTURE THEATRE—TOKYO

by Masami Tanigawa

Frank Lloyd Wright's buildings in Japan such as the Jiyu Gakuen (Tokyo, 1921), Hayashi House (Tokyo, 1917), and Yamamura House (Hyogo-ken, 1918) are fairly well known. However, his other Japanese projects have received very little detailed investigation. One project which deserves such attention is the Motion Picture Theatre (1918) that was to be built in Ginza, Tokyo.

The building has been variously described as a "motion picture theatre" and a "moving picture theatre."¹ The legend of the model² also implies the building is a movie theatre. However, from studying the plan and the model, one wonders how useful the building would be for showing films. The theatre-in-the-round arrangement provides no place for a screen. The projection room located in back of the seating implies the possibility of showing something on a screen, but half of the audience would be unable to see even a temporary screen set up above the stage.

Because the square stage is located in the center of the building and is surrounded by seating arranged in an octagonal plan, the design seems to lend itself more naturally to some type of live entertainment. The motivation and inspiration of the theatre design might have come from *Kokugikan*, the Sumo wrestling stadium, and the two-way seating of the Noh theatre, rather than from amphitheatres in ancient Greece or colosseums in Rome. The composition of the theatre seems to have similarity to these Japanese theatres,³ and although Wright denied the influence of Japanese architecture on his work, he was referring to stylistic influence rather than functional influence.

The Motion Picture Theatre has been compared to the Barnsdall Theatre because it was designed just a year earlier and is similar in structure and detail. The facade of the Tokyo project is decorated with rich geometric ornament, but because it is a building for an urban area with adjacent buildings, the other three sides have no ornament. The substantial difference, however, is in the interior: the Barnsdall Theatre has a proscenium stage, while in the Tokyo design the central stage is opened to every direction.

Many things about this theatre are still not understood. Except for the United State Embassy building which was designed in 1914, all of Wright's commissioned works in Japan were the results of contacts and associations made while he was in Japan from 1915 to 1922 for the building of the Imperial Hotel. Thus far there is no known

association of any of the Imperial Hotel people with the Motion Picture Theatre, nor is there any other known client. The Motion Picture Theatre may have been done as a study having the composition of the traditional Japanese theatre and planned for Ginza, the busiest quarter of Tokyo; as a study, it would have been done without a client.

The Motion Picture Theatre is an important structure in the chronology of Wright's theatres,⁴ and of these only five were built: the Dallas Theatre Center, the Cabaret-Theatre at Taliesin West, the Hillside Home School Theatre, Grady Gammage Auditorium, and the theatre at Midway Gardens. The well-known Dallas Theatre Center is regarded as an epochal achievement as a semi-amphitheatre, where half of the circular stage protrudes into the seating to achieve integration of performers and audience. Another manifestation of this type of design was for the 1932 New Theatre. But the line of development of the central stage goes much earlier: to the 1918 design for the Motion Picture Theatre in Tokyo. The significance of this project is not only as a remarkable project in his own work, but also as the original circular theatre in contemporary architecture. ■

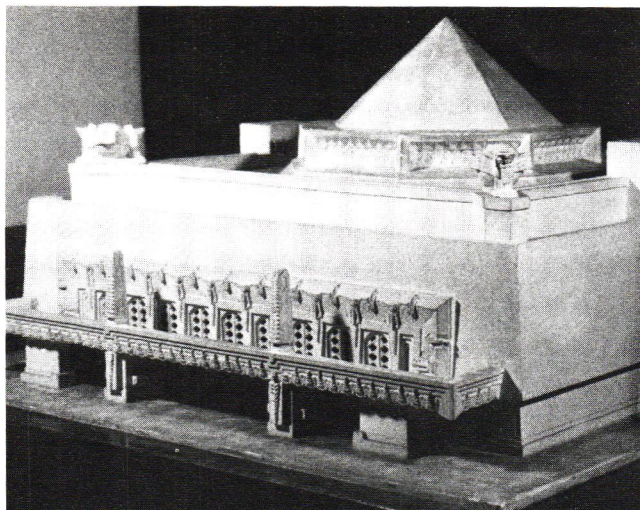
¹See: Henry-Russell Hitchcock, *In the Nature of Materials* (New York: Duell, Sloan, and Pearce, 1942), p. 70, illustration no. 215; Olgivanna Lloyd Wright, *Frank Lloyd Wright: His Life, His Work, His Words* (New York: Horizon Press, 1966), p. 211.

²Plaster models of three buildings designed by Wright are preserved at the Architectural School at Kyoto University: a 1/50 scaled Unity Temple, a 1/100 scaled Imperial Hotel, and a 1/50 scaled Motion Picture Theatre. These models have been there since August 1920 when the Architectural School was established. According to Mr. S. Utsonomiya, secretary to Professor Takeda, the models were given by Wright to Professor Goichi Takeda and then were presented to the University.

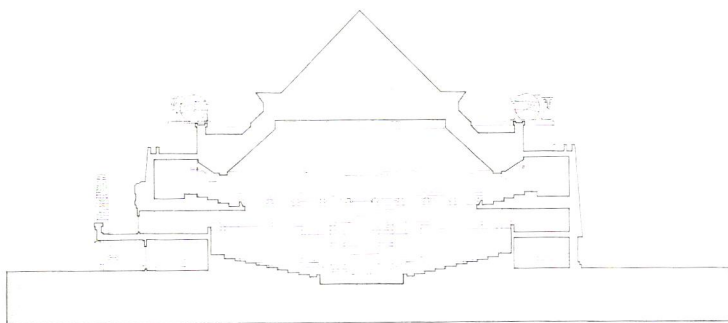
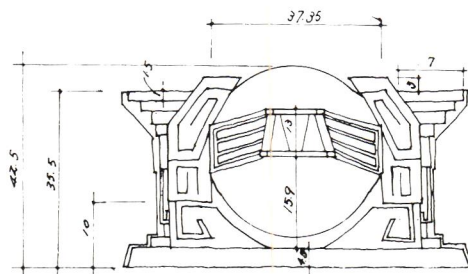
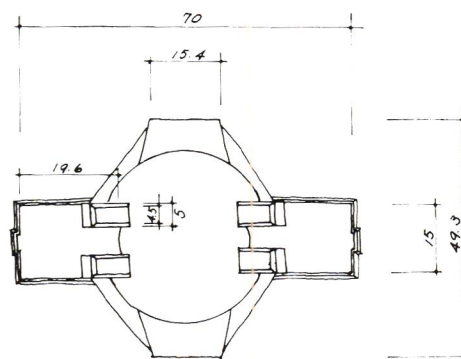
³The Hillside Home School Theatre (1933) at Taliesin also has two-way seating like the Noh theatres.

⁴1913 — Theatre in Midway Gardens, Chicago, Illinois
c.1913 — Motion Picture Theatre, San Diego, California
1915* — Theatre for Aline Barnsdall, Olive Hill, Los Angeles, California
1918 — Motion Picture Theatre, Ginza, Tokyo, Japan
1918* — Theatre for Aline Barnsdall
1920* — Theatre for Aline Barnsdall
1932 — Cinema and Shops for John Lloyd Wright Associates, Michigan City, Indiana
1932 — New Theatre
1933 — Hillside Home School Theatre, Taliesin, Spring Green, Wisconsin
1938 — Theatre in Monona Terrace Civic Center, Madison, Wisconsin
1938 — Theatre at Florida Southern College, Lakeland, Florida
1939 — Crystal Heights Hotel, Shop, Theatres, Washington, D.C.
1947* — Opera House in Pittsburgh Point Project, Pittsburgh, Pennsylvania
1949 — Cabaret-Theatre, Taliesin West, Scottsdale, Arizona
1949 — Theatre for the New Theatre Corporation, Hartford, Connecticut
1955 — Dallas Theatre Center, Dallas Texas
1955* — Opera House/Symphony in revision on Monona Terrace, Madison, Wisconsin
1957 — Baghdad Crescent Opera, Baghdad, Iraq
1958 — Todd-A-O Universal Theatre, Los Angeles, California
1958 — Spring Green Auditorium, Spring Green, Wisconsin
1959* — Drama Theatre, Arizona State University, Tempe, Arizona
1959 — Grady Gammage Auditorium, Tempe, Arizona

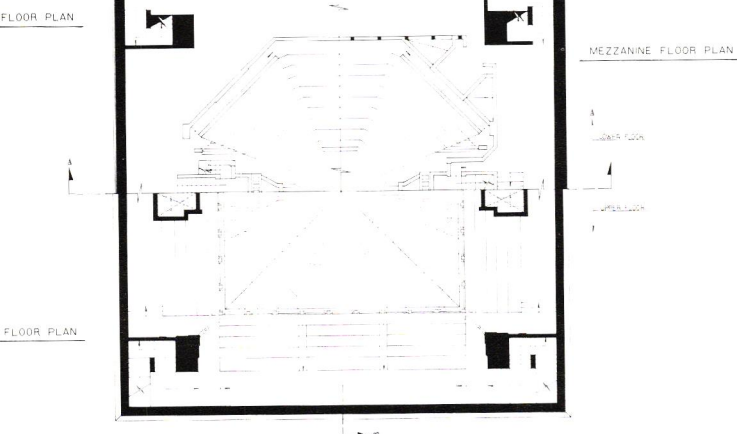
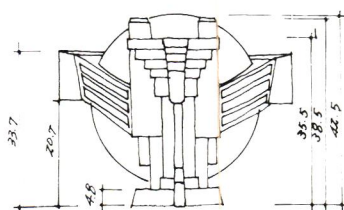
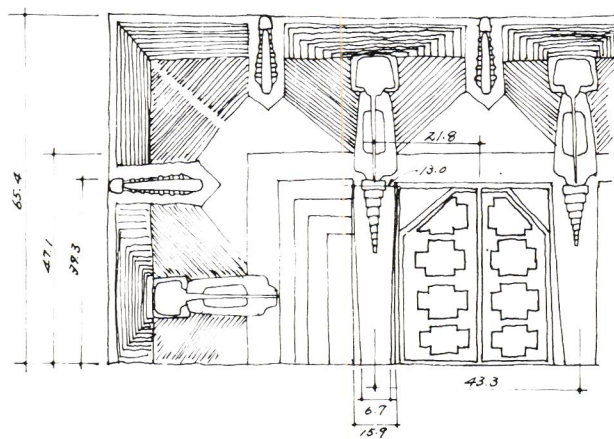
*Source: Bruce Brooks Pfeiffer, Taliesin, 1979.



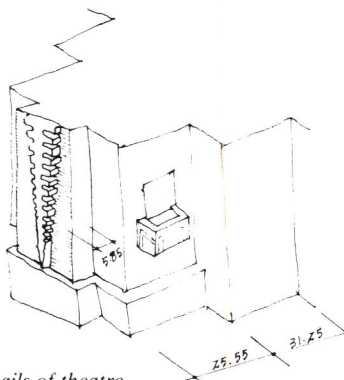
Plaster model of the Motion Picture Theatre. Photo courtesy Masami Tanigawa.



Cross section, plan, and details of theatre drawn by Masami Tanigawa and his staff. Drawings courtesy Masami Tanigawa.



Plan of theatre.



Details of theatre.

Scale drawing of the west elevation of the Arthur Heurtley House (Oak Park, Illinois, 1902). Measured and drawn by Thomas A. Heinz.



BOOK REVIEWS

The Decorative Designs of Frank Lloyd Wright, by David A. Hanks, New York: E.P. Dutton, 1979, 232 pp., illustrated, \$16.95, paper \$9.95.

reviewed by David Roessler

The exhibition in Washington, D.C., New York and Chicago of the decorative work of Frank Lloyd Wright was a handsomely mounted general survey offering many magnificent examples and an unusual opportunity to see some rare pieces. David Hanks, the organizer, offers his book as a catalogue developed in connection with the exhibition, as he indicates in the preface. The book was not available until after the New York showing and is not strictly a catalogue, though most of the exhibits are illustrated and discussed in the text.

And a very attractive survey it is, well designed with a pleasing layout on good white stock which gives maximum legibility to the 220 illustrations and 24 color plates. Illustrations in a book such as this are so important that one always wishes for more photographs in color and larger; however what we do have are well chosen and most descriptive though one or two do not do the job—for instance, it is not possible to do as the text suggests: to compare the Coonley Playhouse windows in the photograph (fig. 112) with the design shown (fig. 113), and occasionally an illustration such as that of the Little House furniture (fig. 117) is poorly reproduced.

David Roessler is Assistant Professor of Architecture, Mercer County Community College, Trenton, New Jersey.

Nevertheless, it is a very fine production which lacks for but two features: numbers directly beside the illustrations and footnotes. These are actually fairly troublesome omissions though the first can be put right with a pencil as this reader did. Some system of footnoting would also have been helpful. In its absence Hanks includes a great deal of marginal information in the text to its detriment yet does not always record sources for comments and quotes, perhaps because they would have further burdened the text in this format.

In its organization the book presents some difficulty, as different aspects of the same topic or project are dealt with in different places and are not always cross-referenced in the text. This happens because the author first considers decorative design, furniture and art glass in separate chapters, then treats Wright's work chronologically, and finally deals in greater detail with the craftsmen and manufacturers individually; thus the very interesting story of the role of George Niedecken is scattered throughout the book. Some less interesting information is also to be found in this last section, such as the entry for Schumacher's which tells rather more than one ever wished to know about the fabric firm and reads in part like a press release. Surprisingly, there are no entries for Alfonso Iannelli or Richard Bock; though they are of course mentioned in the chronological midsection.

The book uses the dates for Wright's buildings established by Hitchcock *In the Nature of Materials* and in doing so neglects later research. A similar preference for old



authorities leads the author to once more assign the name Usonia to Samuel Butler despite John Sergeant's recent explanation.¹ Several other small errors noticed: Ruskin's famous chapter is titled simply "The Nature of Gothic," and Morris formed his firm in 1861 without any intention of doing mostly church work, though it turned out that these were the sorts of commissions he mostly received (both page 62). And Cold Spring, New York is on the east side of the Hudson (page 220).

What the book does best is introduce the range of Wright's decorative works, carefully explaining how various items were made and giving detailed provenances for chosen examples. There is a wealth of specifics and much useful information.

With the book as a whole, however, I have several problems, the first being that Hanks' approach is almost completely uncritical. Perhaps a suitable respectful attitude is necessary to obtain the cooperation of the Wright establishment in mounting an exhibition, but such an approach can lead an author to give erroneous impressions—for instance, in the discussion of Marion Mahoney (page 46) it would be more straightforward to say simply that while she was a superb drafts person, Wright was not. (His early drafting talents were of a quite different order, sometimes very competent as in the plates of the Oak Park Studio and the Winslow and Husser Houses which illustrated Spencer's article in the June 1900 *Architectural Review*, at other times rather slapdash though usually with an expressive immediacy.)

This uncritical attitude towards Wright seems to lead to a certain lack of discernment, and the author often omits an aesthetic judgment when it might usefully be made and would inform the text; for instance, much is made of the grille in Wright's own Oak Park dining room ceiling, first as a decorative design and later as an element in what is described as a radically advanced room. Yet it should be observed that this grille design (fig. 24) is positively Victorian; William Butterfield himself might have been pleased with it. As is well appreciated but not spelled out here, Wright's early work was eclectic and often derivative.

A more extensive example of the author's indulgence is the long discussion (pages 186-195) of the Heritage-Henredon furniture of the 1950s wherein even the promotional blurb is reproduced without comment. Fact is, the stuff really wasn't much good; the design was hackneyed and the decoration, far from being as Hanks says "integral to the furniture rather than added," was actually of the most perfunctory stuck-on sort. In no way can the author claim that these "furniture designs were ahead of their time," and one can only sympathize with the confusion of those department store managers mentioned who "could not decide whether to show the furnishings in their contemporary or their traditional sections." Exciting new or recent designs from Eames, Saarinen, and Bertioia were all available at the time, and

¹John Sergeant, *Frank Lloyd Wright's Usonian Houses* (New York: Watson-Guption, 1976) p. 16.

if not in many furniture stores, they were certainly in wide use and in the magazines. The Heritage-Henredon business represents a lapse of taste on the part of both Mr. Wright and Mr. Hanks, though as the author notes it seems that the architect terminated the contract before long and there are indications that his personal involvement in the design was not so great.² No such excuse exists for the author, however, and such misplaced enthusiasm is unfortunate.

A second problem with the book is that it does not offer a balanced view of Wright's early influences and does not explain what he was seeking to do with ornament. In the first chapter entitled "The Development of Ornament," the author places Wright's thought on decorative design in the continuum of European design theories. The connections are sketched in briefly with reference to Owen Jones, Christopher Dresser, Frank Furness, and Louis Sullivan, though there is no attempt at a careful exposition of the way in which Wright's design related to that of Sullivan and Jones, as, for instance, Thomas H. Beeby offered in his recent article.³ The second and third chapters are devoted to the early development of Wright's ornament and to a brief survey of the range of his decorative interests including an interesting section on his fondness for arranging furniture and flowers. However, a sense of exactly what Wright was up to is missing. His many activities need to be put into a perspective which will help one understand where such wonderful design was coming from and perhaps going to during those early years. At this juncture it is not helpful to compare chinaware designs of 1930 with the Guggenheim (figs. 29 and 30); more welcome in these early chapters would be a full discussion of several factors which are briefly mentioned in passing or neglected entirely:

Japan. That Wright should have chosen Japan for his first trip abroad in 1905 is remarkable in a number of ways. As early as 1908 Wright named but three sources of his inspiration—Japan, Sullivan and nature.⁴ The influence of Japan is to be seen throughout Wright's work, particularly in his sense of an overall design order, with decoration often being a microcosm of this order. Some attempt at explaining and detailing this influence should have been an important concern.

Vienna and Mackintosh. Mention is made of the Secessionists (four times, not once as the index has it) and of Charles Rennie Mackintosh, but Hanks does not allow the possibility of Wright's drawing real encouragement and inspiration from Europe, though the architect's vague nod in 1957 to his earlier peers is quoted. While one might agree that "Wright's furniture aesthetic was his own—as unique to him as his architecture" (page 52), it seems hasty to dismiss European influences particularly when so many striking similarities are known and, as is noted, the generous coverage given to Mackintosh and Vienna Moderne in *The Studio* and other design

magazines was keenly followed by the Prairie architects. Further, there was Wright's enthusiasm for the work of Olbrich which, as is also noted, he saw in St. Louis in 1904. Then there was the sojourn in Europe in 1909-1910 about which so little is known. What we do know, though, is that on his return from Europe, Wright's work had a bold new clarity and directness of expression (e.g., plate 10, the Coonley Playhouse window, and fig. 116, the Little House library table), and while it may be that "the change. . . resulted more from his own personality than from his contact with European architecture, which only encouraged his own instincts" (page 111), it would be good to learn why the author thinks this is so; sometimes it seems as if Wright's apologists protest too much—almost as if a need is felt to protect the architect from any possible charge of plagiarism, perhaps taking their cue from his own many disingenuous comments on his contemporaries. This is not to suggest that Wright did in fact crib from abroad; clearly, the architect of the Wasmuth portfolio did not have to do that. Rather, that the parallel activities of the European designers probably had some influence on his newfound forthrightness in design after 1910—how could he not be influenced by a year in Europe at that time? Of course Wright's personal situation had changed so drastically (from respected head of a large, settled, church-going family to disencumbered cohabitant in a free-wheeling romantic alliance) as to be a quite plausible explanation for a change in style by itself. However, it is in the nature of the design process that one is influenced by and learns from others whose work one admires. There is nothing at all about this normal interaction that could warrant any sort of disavowal from Wright's fans.

The Prairie School. Hanks devotes a chapter to this style, which, for some reason, he calls, after Robert Spencer, "The New School of the Middle West" but does so without any reference to the other members of this group, except to say that they all learned from Wright. It is well known that Wright, after his 1908 article mentioned above, was unwilling to give any credit to his contemporaries (see below), but this does not necessarily deny their influence. Wright was not working alone, and to treat the Prairie School as if it were the product of a lone, towering modernist is to tell only part of the story and to lose an important dimension from any appraisal of Wright's early work. In particular, Marion Mahoney and Walter Burley Griffin undoubtedly influenced Wright's decorative work at the Oak Park studio as both were accomplished designers and impressively strong personalities very much involved in ornament before, during, and long after their association

²For a short but very different history of the design and production of Wright's furnishings of the 1950s see: Robert C. Twombly, *Frank Lloyd Wright. His Life and His Architecture* (New York: Wiley, 1979), pp. 340-342.

³Thomas H. Beeby, "The Grammar of Ornament/Ornament as Grammar," *VIA III*, The Graduate School of Fine Arts, University of Pennsylvania, 1977.

⁴Frank Lloyd Wright, "In the Cause of Architecture," *The Architectural Record*, March, 1908.

with Wright. Their importance has been well documented in a number of places including H. Allen Brooks's book⁵ on the Prairie School which Hanks seems to base some information upon (Bryne's trip to St. Louis for instance) though it is not mentioned by name. Brooks also documents "Wright's crusade to discredit his contemporaries. . . ."⁶

Essentially the problem with the book is that it does not seek to inform the reader in the most important way: it does not offer any sort of philosophical explanation for the decorative aspects of Wright's work. It may be that the author saw this as beyond his scope, though in his discussion of Wright's book *The House Beautiful* (1896-7), Hanks does mention the fairly obvious meaning of the one figurative design but says nothing of any symbolism in the abstract designs in this book and throughout Wright's decoration. If we give Wright credit for being more than an inventive doodler, what does it all mean? Why the lifelong affinity for the square, why the obsessive reworking of two and three dimensional plays of horizontals and verticals, why the wonderful architectural mandalas? Did the "plowed field" design represent a plowed field? I do not think the author of *An Autobiography* would be so literal.

Hanks, on the other hand, tends to take the decorative designs at face value. If Wright had used spades in his patterns as well as plowed fields, the author would call the spade a spade (giving its size and provenance) and perhaps quote the Wrights, father, son, and wife, in support. In fact, these three are not always helpful interpreters, and it may well be that the supposed spade is not so much a farm implement as an inventively conceived vertical element carrying a great deal of symbolic meaning on several levels—perhaps Whitmanesque connotations to start with, and then a more mystical message carried in the vertical/horizontal play. Wright's decoration, like his architectural design, is not as simple as it may seem, though of course it can be enjoyed on various levels, consciously or unconsciously. To give but one architectural example, it is now understood that, as Norris Kelly Smith has well shown,⁷ Wright did not build inglenooks just to keep people warm, but rather, as with many other aspects of his houses, this feature was full of associations which were very important to his intentions. Thus it is too simple to say (page 58) that Wright insisted on casement windows in all his buildings because they could better carry art glass; the conventional double hung window could and did carry leaded glazing, but even after Wright stopped decorating his sashes with

⁵H. Allen Brooks, *The Prairie School—Frank Lloyd Wright and His Midwest Contemporaries* (Toronto: University of Toronto Press, 1972).

⁶*Ibid.*, pp. 43-44.

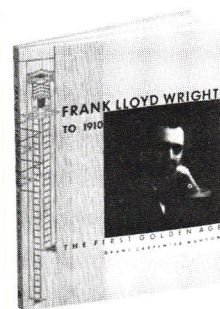
⁷Norris Kelly Smith, *Frank Lloyd Wright: A Study in Architectural Content* (Watkins Glen, New York: American Life Foundation, 1979).

⁸A good example of this is the decorative brick edging all around the concrete slab in the first Jacobs House of 1936 (see the plan by this writer in Twombly, *op. cit.*, p. 244). This extensive ornamental border was clearly a questionable and dispensable extra on a house meant to demonstrate extreme economy. The contractor said so, yet Wright insisted upon it (letter from Herbert Jacobs to this writer, 1978).

metal subdivisions and colored glass he always used casements. Surely the reason has to do with considerations other than convenience; it has to do with the symbolism of the casement form and motion. Similarly in the discussion (page 37) of the vertical timber slat motif, which appeared in Wright's work in 1891 and was to be found many times thereafter, the author considers only the more practical aspects, mentioning how they were "rapidly and inexpensively" made by machine and later, when Wright stopped using them, commenting that this was "easier and more inexpensive. . . ." It is true that Wright talked economy in austere times, but in fact he was too much the artist ever to pay it any mind if it stood in the way of his design intentions.⁸ Actually one wonders if there ever were an architect whose work was less suited to this sort of physical determinist explanation.

But perhaps to look for aesthetic clarification is asking more of Mr. Hanks' book than was intended; as a survey of the decorative work, it is very good. That it prompts many questions has to do with the nature of the subject and the state of our knowledge. The market for detail on Wright is increasingly glutted, and despite the restrictive practices of the Taliesin archives, the *oeuvre* is now substantially published. Much of this work is so engaging and successful that we know it to be beautiful and important, but what we do not know so well is why Wright did what he did. Unfortunately a better understanding is not likely to come from within a Wright establishment more keen to canonize than to explore and explain. ■

Frank Lloyd Wright to 1910: The First Golden Age, by Grant Carpenter Manson, New York: Cincinnati, Toronto, London, Melbourne: Van Nostrand Reinhold Company, (1979), 228 pp. 135 ills., \$9.95.



reviewed by Robert L. Sweeney

When Grant Manson's study of Frank Lloyd Wright's work up to 1910 was published in 1958, it came with a publisher's note stating that two additional volumes covering the balance of the architect's career would follow. *The Lean, Lost Years: 1910-1935* was to appear in 1960 and *The Second Golden Age: 1936 to the Present* later. We waited, then correctly assumed that the other books would not be forthcoming. Volume one was to stand alone; a book which, despite the architect's own misgivings, proved to be one of the most valuable and durable works in the Wright bibliography.

Robert L. Sweeney is the compiler of *Frank Lloyd Wright: An Annotated Bibliography*.

Frank Lloyd Wright said publicly that Manson knew more about him than he knew about himself. Privately, he annotated his own copy of the book in a disapproving though, I'm told, humorous fashion. This copy is now among the treasures held by the Wright Foundation. Wright's sentiments aside, when the book went out of print, the demand for it continued, and prices for copies in rare book stores rose appropriately.

The text is divided into two major sections. The first deals with the formative influences on Wright's work. It includes Manson's most important contribution to our understanding of Wright: a thesis demonstrating the continuing impact of Froebel kindergarten toys on the architect's planning and massing. The second section, a chronological analysis of the buildings completed before Wright's departure for Europe in September, 1909, is an amplification of Henry-Russell Hitchcock's treatment of the same period in *In the Nature of Materials* (1942). This is not coincidental. Hitchcock acknowledged that his work was indebted to Manson's earlier research, then available as a Harvard doctoral dissertation. Manson's book is the more detailed, and for this it remains essential.

Now the book has been reissued by the original publisher in a paperback edition at a price within reach of those who value it as a reference tool rather than a rare object. Unlike the more polished Horizon Press reprints, this book is offered exactly as it was first published, with the omission of a foreword by Hitchcock. A new introduction, at least, by the author would have been welcome. What became of the next two volumes? Were they only a publisher's fantasy, which was never shared by the author? Has recent research brought to light information which would have required minor emendations to the text? Of course. A few prefatory remarks could have served to make the book more useful by bringing it up-to-date and adding a contemporary perspective. The new edition is slightly larger than the original and is printed on heavier paper. The illustrations are notably fuzzier.

The basic importance of *Frank Lloyd Wright to 1910* is undiminished. The burden of completing the next two volumes appears to have fallen to some other scholar. A useful trio the series would be. ■

Frank Lloyd Wright on Urban Design and Planning, by Patrick Joseph Meehan, Monticello, Illinois: Council of Planning Librarians, January, 1978, 15 pp., \$1.50 (Exchange Bibliography # 1444).

Frank Lloyd Wright: Organic Architect and Planner, by Cortus T. Koehler, Monticello, Illinois: Vance Bibliographies, October, 1978, 17 pp., \$1.50 (Architecture Series: Bibliography #A19).

reviewed by Robert L. Sweeney

These bibliographies are parts of two semi-related series devoted to the general topics of architecture and planning. Mr. Meehan's was published by the Council of Planning Librarians before that group organized a new bibliographic series in October, 1978. Having a new editor and a new Chicago address, the CPL has announced plans to concentrate on carefully researched and edited bibliographies. The former editor has established her own enterprise, Vance Bibliographies, and continues to issue publications of the old type, including Mr. Koehler's work. The Vance publications are physically similar to the earlier CPL series. Both are reproduced from typescript and stapled together with blue, stiff paper covers. They are distributed by subscription to libraries and also are available singly.

Unfortunately, there is little to inspire confidence in either of these Wright bibliographies. They appear to have been accepted for publication with little attention paid to their contents. Their concepts are not clearly defined, and they are plagued by important omissions, factual errors, and inconsistencies—all resulting in distorted presentations of the material.

Mr. Meehan's list is the stronger of the two. Wright's perennial interest in planning is a valid topic. The 170 citations are presented chronologically from 1912 to 1977, an arrangement which should reveal the development of the architect's theories. But it is here that the first and most important problem arises. In his brief but contradictory introduction, the compiler states that "only references to the most significant urban design projects by Wright are listed. . ."; then he acknowledges that the "early works foreshadow Wright's later approaches to urban design and planning." By excluding all publications prior to 1912, Meehan misguidedly implies that such works as the Quadruple Block Plans of 1900 (published in the *Ladies' Home Journal* in 1901) and 1903 (published in the 1910 Wasmuth portfolio) are unimportant and that they had no role in the formation of the 1915 Model Quarter Section. Omitted too is the ambitious and partially executed 1909 scheme for Como Orchards Summer Colony, unique as the most formal of the architect's land development schemes and also handsomely presented in the German portfolio.

Falling within Meehan's time period, but absent from his list, is the January, 1948 issue of *Architectural Forum*. This is an invaluable source for the projects of the thirties and forties, the years in which Wright again demonstrated his vitality as a site planner. The plans in the *Forum* were redrawn and published in Sergeant's 1976 study of the Usonian houses but are pale in comparison to the originals. Conversely, Meehan includes several citations which are only marginally concerned with urban planning.

Some of the citations in this list appear to have been transcribed verbatim from a useful but highly inaccurate list compiled by John Lloyd Wright and deposited in

Avery Library, Columbia University. The difficulty of locating for verification some of the exotic material in the Wright list is understandable. It would have been helpful, however, if unchecked items had been noted. Other problems, such as misdating (the 1962 book *The Intellectual Versus the City* is out of sequence by twenty years), inconsistency, and an introductory reference to "wrightings" by and about Wright are the results of carelessness, for which some of the responsibility must lie with the editor. There are no annotations.

Mr. Koehler's bibliography comprises seventy-two citations which are divided into three sections: books, periodicals, and films and slides. Most of the material is of recent vintage. Books range from 1943 to 1975, with only one listing before 1958. Periodicals begin in 1938, with three listings before 1967. The third section lists films and slides produced since 1967. Each section is arranged chronologically, and all books and periodicals are annotated. There is a limited index at the beginning of the bibliography. A short introduction is composed primarily of quotations from published sources.

This bibliography suffers from a total lack of direction. There are too many serious omissions for it to qualify even as the most general survey of the time period it covers. And, it is impossible to detect any attempt to present materials of a specialized nature. One wonders why it was compiled at all.

Numerous errors further undermine the credibility of this list. Several dates are inaccurate, and one book, published in 1970, is listed twice, first in 1962 and then correctly. Other mistakes are more amusing. Peter Blake's name becomes Peter Yatz, and there is a reference to Miles van der Rohe. Articles from the *AIA Journal* are cited frequently but with different inventions for the name of the periodical.

Bibliographies focused on single aspects of Frank Lloyd Wright's career are welcome—so vast (and bewildering to the uninitiated) has the quantity of material on him become. Hopefully the works at hand will not provide models against which future efforts will be measured. ■

MEMBERS' FORUM

Information is sought on the Bauerle family of Chicago, many members of which were woodturners and cabinetmakers. Leonard Bauerle's oldest daughter, Lydia, married John W. Ayers, who produced much of the cabinetwork for Wright's early buildings. Chicago directories show a firm of cabinetmakers, Ayers-Ransom-Bauerle, in 1911; and McKay-Ayers-Bauerle Power Company in 1913. Although it is suspected that Bauerle did woodworking for Wright, no conclusive proof has yet been discovered. Anyone with information to aid in this research is urged to contact: John F. Bauerle, 304 Howe Drive, Mansfield, Illinois 61854. ■

EXHIBITIONS

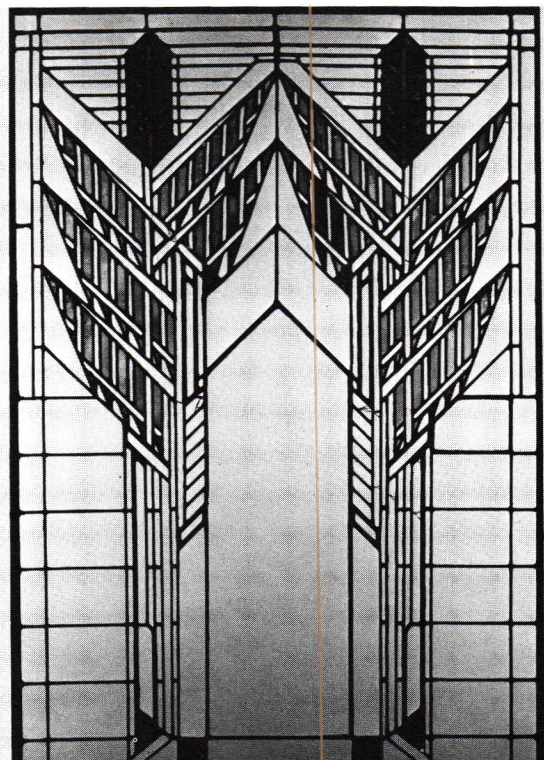
Chicago Ceramics & Glass

Chicago was the birthplace of America's architectural terra cotta industry and by 1900 was also the center of the Midwest's stained glass industry. *Chicago Ceramics & Glass*, at the Chicago Historical Society through June 1, 1980, documents the tremendous versatility of terra cotta and art glass from 1870 to 1930. A large selection of Teco and Norweta art pottery and hand painted china from the exclusive Atlan Ceramic Art Club and the Pickard China Studio is also on display.

Of special interest to readers of the *Newsletter* are leaded glass lighting fixtures from the Dana and Beachy Houses; leaded glass windows and doors from the Coonley Playhouse, the Dana, Steffens, Willits, and McArthur Houses; terra cotta from the Francis Apartments; and a plaster model of *The Moon Children* from the Dana House. Work by Louis Sullivan, George W. Maher, and George Grant Elmslie is also exhibited.

The book which accompanies the exhibition is more than a catalogue. Written by Sharon S. Darling, Curator of Decorative Arts, *Chicago Ceramics & Glass* tells the story of the talented entrepreneurs, architects and artisans who created an astonishing variety of china, pottery, leaded glass and architectural terra cotta. The book is available for \$25.00 (plus shipping and handling) from: The Museum Store, Chicago Historical Society, Clark Street and North Avenue, Chicago, Illinois 60614. ■

Window designed for the Susan Lawrence Dana House (Springfield, Illinois, 1903) was executed by the Linden Glass Company. Lent by the Richard W. Bock Sculpture Collection, Greenville College, Greenville, Illinois. Photo courtesy Chicago Historical Society.



Frank Lloyd Wright Drawings

Twelve original drawings by Frank Lloyd Wright will be exhibited at Hollyhock House (Los Angeles, 1919) beginning January 3, 1980, and running through March 1980. The drawings are of Hollyhock House and other structures which oil heiress Aline Barnsdall commissioned Wright to design as part of a projected cultural complex. The project was never totally completed, and the drawings were given to the City of Los Angeles in 1926 at the time that Miss Barnsdall transferred ownership of the park and its buildings to the city. The exhibition was mounted by Virginia Kazor, curator of the Hollyhock House.

Tour hours have recently been expanded; the building is open on Tuesdays, Thursdays, and the first Saturday and Sunday of each month. Tuesday and Thursday tours begin at 10:00 a.m., 11:00 a.m., 12:00 noon, and 1:00 p.m. Saturday and Sunday tours begin at 12:00 noon, 1:00 p.m., 2:00 p.m. and 3:00 p.m. Tours are conducted by volunteer members of Friends of the Hollyhock House. Admission is \$1.50 for adults, with special rates for children and senior citizens. The house is located at 4800 Hollywood Boulevard, Los Angeles; phone (213) 662-7272 or (213) 485-2433. ■

BOOKS AVAILABLE AT 20% DISCOUNT

The Association is now able to offer books at a special saving to its members. To order, please send your check to: The Frank Lloyd Wright Association—Books, P.O. Box 2100, Oak Park, Illinois 60303. Allow 5 to 7 weeks for delivery. For shipping and handling: please add \$1.75 per book to your remittance (US\$ for all orders sent outside the U.S.).

Building with Frank Lloyd Wright: An Illustrated Memoir, by Herbert and Katherine Jacobs, 147 pages, 89 illustrations.

Herbert and Katherine Jacobs built two revolutionary low-cost houses designed by Wright: the first Usonian house in 1936 and the Solar Hemicycle in 1946 (beginning construction). As well as acting as their own contractors on one of the projects, the Jacobs also did much of the work themselves. This book documents the story of the building of these two homes and of the warm friendship that developed between architect and client.

Hardcover: Publisher's Price \$14.95
Member's Price \$11.95
Softcover: Publisher's Price \$ 8.95
Member's Price \$ 7.15

Frank Lloyd Wright: A Study in Architectural Content, by Norris Kelly Smith, 197 pages, 36 illustrations.

Originally published in 1966, this book remains the only critical analysis of Wright's work. Although not for the casual reader, Smith's probing study is a must for all who would truly understand the man who is America's greatest architect. The re-issue of the book has been upgraded from the first edition with a larger format and with the addition of many new photographs.

Hardcover: Publisher's Price \$15.00
Member's Price \$12.00
Softcover: Publisher's Price \$10.00
Member's Price \$ 8.00

Apprentice to Genius: Years with Frank Lloyd Wright, by Edgar Tafel, AIA, 228 pages, 120 illustrations.

This is a popular book of reminiscences and insights by a man who shared the life of the Taliesin Fellowship for nine years. Architect Edgar Tafel worked on such projects as Fallingwater, the Johnson Wax Company, and Wingspread, and he shares with readers the day to day experiences in the draftingroom and at the building site. Illustrated with many photographs by the author, the book shows Wright from an affectionate and warm—yet honest—perspective.

Publisher's Price \$19.95
Member's Price \$15.95

Frank Lloyd Wright's Fallingwater, by Donald Hoffman, 98 pages, 100 illustrations, softcover.

With an introduction by Edgar Kaufmann, Jr., son of the original client, this book covers the genesis of the design of the house, the relationship between Wright and the Kaufmanns, and the day to day progress—and problems—of the house. Many previously unpublished construction photos are included.

Publisher's Price \$ 5.00
Member's Price \$ 4.00

Frank Lloyd Wright to 1910: The First Golden Age, by Grant Carpenter Manson, 238 pages, 250 illustrations, softcover.

Frank Lloyd Wright once introduced Manson as the man "who knows more about me than I do." One of the most important books about Wright, this study of his early years includes probing analyses on both the Froebel and Japanese influences. (See Book Reviews in this issue.)

Publisher's Price \$ 9.95
Member's Price \$ 7.95

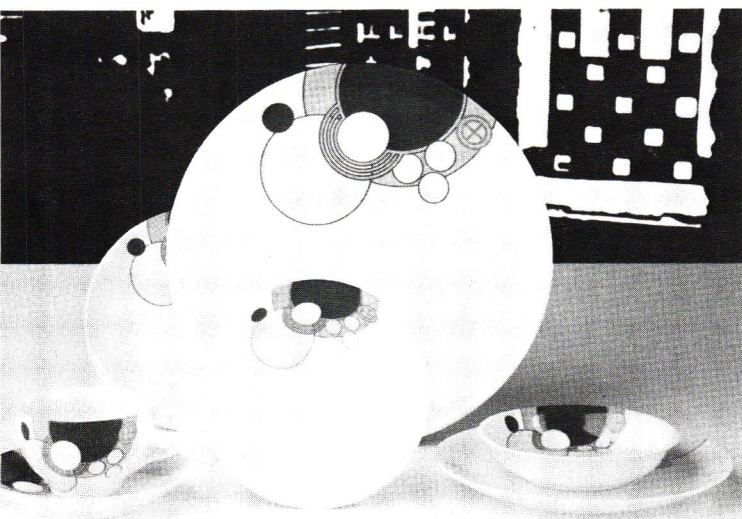
In the Cause of Architecture, edited by Frederick Gutheim, 246 pages, illustrated.

From this collection of sixteen historic articles written by Frank Lloyd Wright for the *Architectural Record* between 1908 and 1952, Wright's philosophy and theories on the use of materials, form, and space emerge. The book also includes an introduction by Gutheim, articles about Wright by eight noted scholars, and many historic photographs.

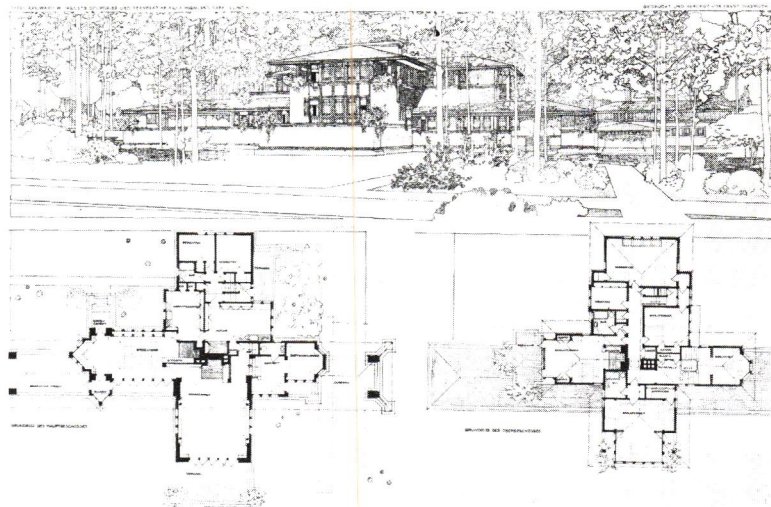
Publisher's Price \$22.50
Member's Price \$18.00

IMPERIAL HOTEL CHINA AVAILABLE

The china that Wright designed in 1916 for the Imperial Hotel in Tokyo has been re-issued by The Oak Park Collection and manufactured by the Noritake China Company; about 150 place settings are still available. The design is in blue, yellow, green and red with 18k gold, and on the cup the design extends into the inside as the original did. In order to avoid confusion with the originals, this series is identified with a backstamp indicating the production date of 1979. The seven piece place setting consists of dinner plate, salad plate, bread and butter plate, soup plate, fruit dish, and cup and saucer. To order, send \$125 (plus \$3 for shipping) per place setting to: Mr. Sid Bowen, The Oak Park Collection, Woods End Road, New Canaan, Connecticut 06840.



Dining room looking north. Photo courtesy Thomas A. Heinz.



WILLITS HOUSE FOR SALE

Highland Park, Illinois

The Ward W. Willits House, designed by Wright in 1902, is the only one of his large residential masterpieces that is still a private residence. Located on 1.3 acres of land, the house is a block from Lake Michigan and 2½ blocks from the Northwestern train station, from which it is a short 25 minute trip into Chicago. With a 32' × 24' living room, a 16' × 34' dining room, three inglenook fireplaces, six bedrooms, 2½ baths, and a recently remodelled kitchen, the house has over 6000 square feet of living space. The magnificent leaded glass windows and skylights were executed by Giannini & Hilgart. \$320,000. For more information, contact T. A. Heinz (312) 383-1310.

WINSLOW HOUSE OPENED FOR BENEFIT

by Thomas A. Heinz

The William H. Winslow House, built by Wright in 1893, was the site of a recent Designers' Showplace for the benefit of the Oak Park-River Forest Infant Welfare Society. The work of the various designers was coordinated by Chicago architect Rick Twiss. For the most part the rooms were sympathetic to Wright's architecture, and the result was much more successful than the unfortunate Charnley House showcase several years ago. For the first time, all levels of the house were opened, and visitors delighted in experiencing the magnificent and unusual stair tower.

In preparation, the walls were painted, the woodwork washed, and the brass lovingly polished by Mrs. William Walker, who has been a conscientious steward of the house for the 23 years the Walkers have lived in it. The overgrown evergreens were also removed from the front of the house, giving it a new, fresh look. Once again one can see the building rise from its water table and hover over the ground.

The dining room was of special interest, for it provided a rare opportunity for one to see a Wrightian dining room with a complete set of Frank Lloyd Wright-designed furniture. The square dining table and the four slatted back chairs are reproductions of furniture that Wright designed for the Dana House (Springfield, Illinois, 1902).

The two armchairs are found in both the Dana House and Wright's own studio in Oak Park. The recently re-issued china that Wright designed for the Imperial Hotel (Tokyo, 1916) was set on the table.

Showplace '79 was a great success in raising funds for the Infant Welfare Society and also provided an opportunity for over 8000 people to see the interior of a fine, early Wright house. ■



West facade. With its new minimal landscaping, the house can again be seen as Wright intended. Photo courtesy Thomas A. Heinz.



Dining room of the Winslow House furnished with reproductions. Photo courtesy Thomas A. Heinz.

SAGUAROS

A Crayon Drawing by Frank Lloyd Wright

This drawing was begun in 1927 by Mr. Wright, soon after his first exposure to the State of Arizona. He added to and improved the drawing several times over a period of years.

This fine reproduction was done by the Chicago Serigraphic Workshop using transparent inks and twenty-five separate screens. It is printed on the finest museum quality paper and faithfully depicts the colors and texture of the original.

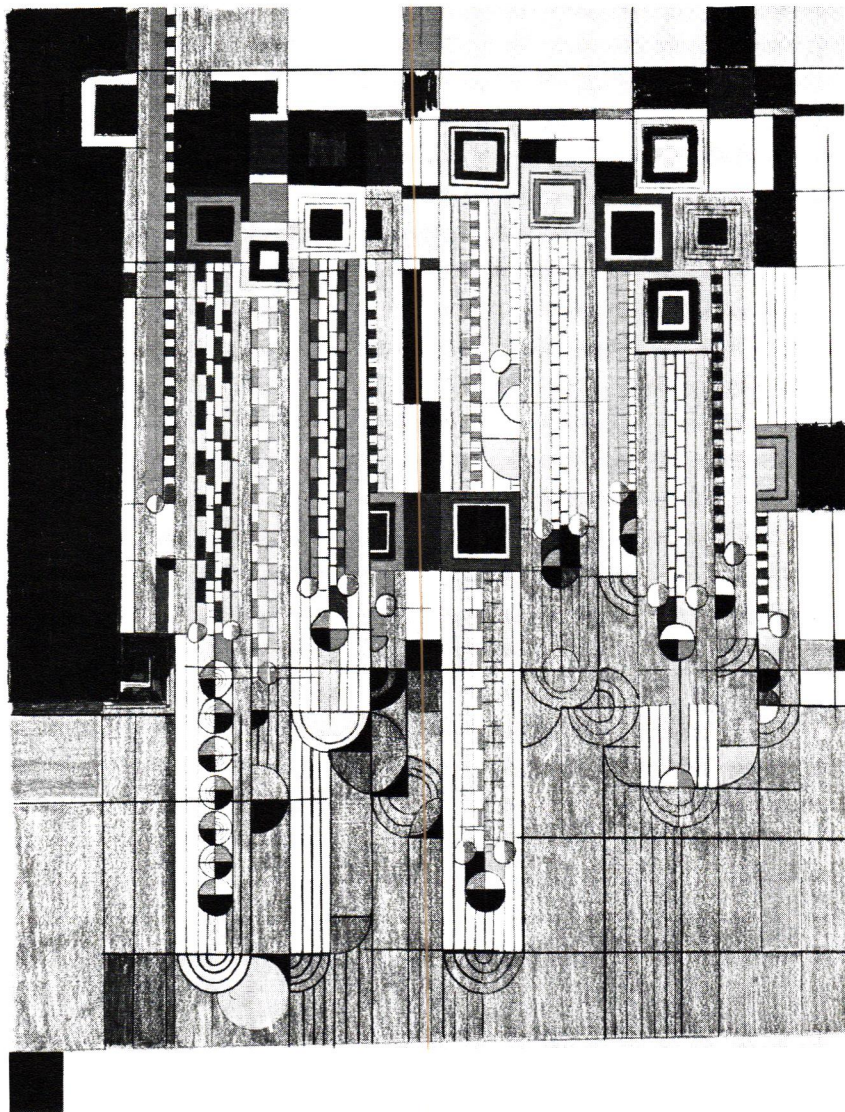
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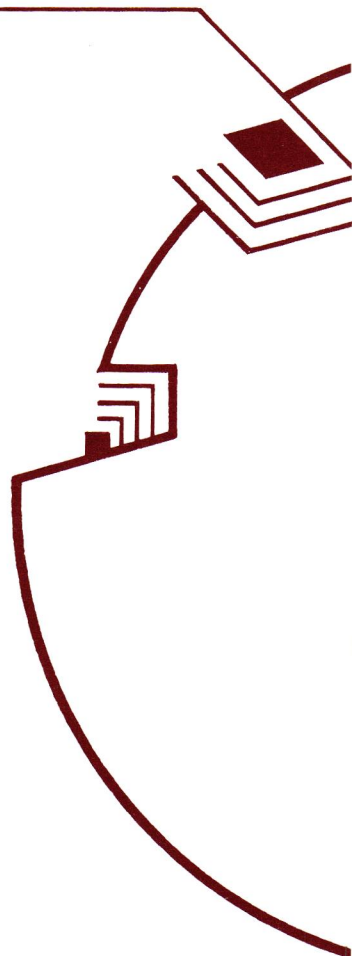
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Masthead design by John C. Hurtig,
Architect, Pueblo, Colorado



This early photo of Wright was probably taken about the time of the designing of the Heurtley House. Photo courtesy Brian A. Spencer and The Milwaukee Journal.



