



# THE FRANK LLOYD WRIGHT NEWSLETTER

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## THE CHAPEL IN THE VALLEY

by Elizabeth Wright Ingraham

On July 8, 1979, eighty-seven descendants of Richard and Mary Lloyd-Jones gathered at Unity Chapel, Hillside, near Spring Green, Wisconsin. Richard and Mary were the maternal grandparents of Frank Lloyd Wright. Taliesin, the home of Frank Lloyd Wright, is in the Valley near the Chapel. The following is a brief account of the Lloyd-Jones family in the Valley at Hillside.

**Emigration.** In the fall of 1844, Richard Lloyd-Jones, grandson of David Brynllfirth, and his wife Mallie (Mary Thomas) gathered up their seven children, Thomas, John, Margaret, Mary, Anna, Nannie, and Jenkin, and left the ancestral village of Llandyssul. Times were hard in Wales, and latter Richard had heard of vast cheap farmlands in America from a younger brother who had

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settled in Oconomowoc, Wisconsin. Perhaps even more important, he had also heard that in America there would be greater tolerance for their free-thought Unitarian religion. Certainly in such a country, Richard reasoned, their children would have many advantages. Emigration became an imperative.

As they packed up their wagons with belongings, Mallie slipped in small packets of seeds from her garden, something familiar from home for the strange new land. Their wagons followed the road through Rhydowen and Talgarreg to the docks of New Quay. There the family boarded an American-bound sailing ship and endured a hard and miserable two-month journey to New York, arriving on the 8th of December, 1844.

A short time after their arrival they started west, only to be delayed in Utica until spring thaws broke the ice on the canals they traveled. Finally on the 12th of May, 1845, the Lloyd-Jones family, weary, discouraged, and sorrowing over the loss of four-year-old Nannie, who had died enroute of fever, arrived in Milwaukee,

Wisconsin. It is said that the joyful welcome from Richard's brother helped to restore their confidence and brighten their spirits as they moved on together to Ixonia. The two brothers worked through the summer and fall to prepare a homestead for winter. On Christmas Eve, the first of four more children to be born to Richard and Mallie in the new land arrived. Shortly afterward, Richard's brother fell ill. To the despair of the family, he died that winter of fever, but there was precious little time for mourning as Richard and Mallie turned to the needs of their family. They were never to forget the journey to America and those early desperate years.

The Valley. By 1856, Richard and Mallie and their ten children, now including Ellen, Jane, James, and Enos, moved to land near a town called Old Helena on the Wisconsin River. The land here seemed better. The industrious Lloyd-Jones family began to grow prosperous and the area rang with the voices of children being educated in the faith of their forefathers. The children would soon begin to speak out on their own. John at the age of twenty-four became a vigorous abolitionist.


Son Jenkin was the first to leave the Valley. In 1860, at sixteen years of age, he volunteered to serve as a Union soldier in the Civil War, an experience which deeply influenced his life. He returned from the battlefields in 1865 to his family's new home across the river in Iowa County. Here they had built their permanent homestead on the rich and fertile lands of an area known as the Wyoming Valley. In 1866, Jenkin left for the Meadville Theological School to study for the Unitarian ministry. His dedication and charisma soon singled him out as one of the giant social reformers of his time. Working with Jane Addams, Susan B. Anthony, Edward Everett Hale, Booker T. Washington, and a host of other reformers, he became known by some as "Lincoln's soldier of civic righteousness." Social justice, peace, free thought, equality, prohibition, and the importance of education were the cornerstones of his life and work.

On August 17, 1866, Richard and Mallie's daughter Anna married William Carey Wright. Anna's husband was a man of many talents and charms, all at once a lawyer, musician, and preacher who had come from the East to Lone Rick, Wisconsin. They left the Valley, and on June 8, 1867, their first child, Frank Lloyd Wright, was born in nearby Richland Center. From there they moved to Iowa, then to Rhode Island, and finally to Massachusetts with their family, which now included Jane and Maginel.

On August 3, 1870, the gentle Mallie died in the Valley at the age of sixty-two. It was the year Jenkin was ordained. Shortly afterwards, he began to serve a parish in Janesville, Wisconsin. His popularity in the reform movement had reached such proportions that he was made the Executive Secretary of the Western Conference of Unitarians. He soon moved to Chicago where he built All Souls Church and the Abraham Lincoln Center.

Back in the Valley, the sons Thomas, John, James, and Enos had built farms; Mary and Margaret had married men from the Valley; and the youngest sisters, Ellen and Jane, had gone off to teacher's college. The vigorous clan continued to grow.

In 1878, daughter Anna, tired of being away from her family, returned with her husband to Madison, Wisconsin. Their children, Frank, Jane, and Maginel, spent the summers in the Valley with the aunts and uncles. These visits were to become the foundation of Frank Lloyd Wright's education.

During the years in the Valley, Richard Lloyd-Jones's vision of a family chapel had persisted. The idea of a chapel was, in fact, an extension of the Grove meetings he and Mallie always held after each harvest—a meeting time for unity and thanksgiving. In 1885, the grand old patriarch, now eighty-six years old, pushed forward with ideas for a chapel. Jenkin's architect friend from Chicago, Joseph Lyman Silsbee, was pressed into service to design the three-room building. Richard died that year on the 6th of December knowing the chapel would be built. Both Richard and Mallie had felt strongly that each generation should serve the next generation in order to form a unity of purpose and solidarity; it was an idea not dissimilar to Plato's teaching that each family should train its children to be the social guardians of just principle. In this respect, everyone agreed that occasionally things got out of hand—indeed, the high-minded Lloyd-Joneses with their proud words on numerous occasions fully earned being called "those God-Almighty Joneses." The old Druid symbol they had adopted and carved above their hearthstones and over their doors, "Truth Against the World"  had been both a source of strength and a curse. Nonetheless, the Joneses seemed to suffer the indignities of defeat only as stepping stones to lives of purpose. It was hard to keep them down.

Unity Chapel at Hillside was completed near the graves of Richard and Mallie in 1886. The youngest daughters, Ellen and Jane, now known as Aunt Nell and Aunt Jen, had inherited Richard's homestead and were anxious to establish a country school for the more than forty nieces and nephews in the Valley. They talked with Jenkin's friend Silsbee and with their young nephew, Anna's son Frank. By this time Frank had gone to work for Silsbee in Chicago, having found after a year at the University of Wisconsin that formal schooling was not the road he would travel to become an architect. In 1887, in Silsbee's office, he worked on the Hillside Home School for the aunts. It was a plain building which was to be remodeled by Frank into a more elegant structure in later years. The program at the school not only served the children of the Valley but attracted the children of Robert La Follette, Felix Morris, and many others. The years ahead On June 1, 1889, Frank Lloyd Wright married Catherine Tobin, a beautiful young woman strongly rooted in the

MEMBERS OF THE TALIESIN FELLOWSHIP, 1932 - [Those who remained at Taliesin are not included in this exploratory listing.]

E.B.Kassler (128 Bayard Lane, Princeton NJ 08540) seeks additional names, addresses, corrections, general information.

Unstarred names have addresses, but some may be outdated: for corroboration or correction, please send on every recent address you can find.

Key: \* Current address needed, also participation dates  
d Death known and biographical information in hand  
d\* Death reported; information sought from family or friends

E.P.Abeywardene; Charles Adams; Gordon Adaskin; Harry? Adaskin & wife\*; Raj Aderi\*; Molly Aeck; Gregor Affleck\*; Gordon Alexander; Vernon Allen\*; Taro Amano; Nezam K. Ameri; Kamal Amin\*; Mohsen Amin\*; Ernest Anderegg; Clinton Anderson\*; Lynn Anderson; John Aramantides; Steven Arneson\*; Margaret Allen Asire (d\*); Pat Percy Aramantides\*

Dierdre & Shreve Babcock\*; Marvin Bachman\*; Al Badenhop\*; Everett & Gwen Baker\*; James Banks\*; Peggy Banks\*; James Barnett\*; Mary Joy & Vance Barnett\*; Betty Barnsdall (d\*); Elizabeth Bauer (see Kassler); Ted Bauer?\*; Helen (d) & George Beal; Robert W. Beharka; Paul Beidler\*; Anton & Honoré Bek\*; Frederic Benedict; Myrtle Bengston\*; Peter Berndtsen(d\*); William A. Bernoudy; Curtis Besinger; Andrew Binnie\*; Robert F. Bishop; Tor Bjornstadt\*; Robert Blandin\*; Vincent Bonini\*; Carl Book; Visscher Boyd; Paul Bozart\*; Branislava?\*; Hulda Brierly (see Drake); Ernest Brooks\*; Robert C. Broward; Donald Brown; Irene & Noni Buitenkant\*; Willets Burnham\*; Alfred Bush\*

William Calvert; Eric David Calvin; Gershon Canaan; Anthony Capucilli; Cary & Frances Fritz Caraway; Louis Casey\*; Gordon Chadwick; James Charlton; Richard Clark(d\*); Robert Clark\*; William Comer\*; James Comerford\*; Ken & Linda Cramer\*; Loch Crane; Robert E. Cross; Lawrence Cuneo\*; Victor Cusack Paul Dahlberg\*; Desmond Dalton\*; Nancy & Roger D'Astous\*; Lois Davidson (see Gottlieb)\*; William E. Davies; Franco D'Ayala Valva\*; Louise Dees-Porch\*; Geraldine & William(d) Deknatel; Vergilio De la Piedro\*; Giovanni del Drago; James DeLong; Antoinette Prevost DeLong\*; Morton Delson; Andrew Devane; Giovanni del Drago\*; Naftalie De Levie\*; Lucy Ann Dick\*; Virginia Dixon\*; Abrom Dombar\*; Benjamin H. Dombar; Kan Domoto\*; Brigitte D'Ortschy; Alden B. & Vada Bennett Dow; Blaine & Hulda Drake; James & Barbara Fritz Dresser; James Drought\*; Jack(Jay) Dunbar\*; Jane Duncombe; George & Ruth Dutton\*; Arthur Dyson\*

Theodore Eden; Thomas F. Eden; Charles Edman Jr\*; Ipo Eguchi\*; Raku Endo; Elizabeth Enright(Gillham)(d); Donald L. Erickson; Donal Fairweather\*; Sally & Stanhope Ficke\*; Parvez Firoz\*; William Ford\*; Peter Frankl\*; Joanne Frazier\*; Albert Friedlander\*; Earl Frior\*; Herbert Fritz Jr; Earl Frye\*; William Beye Fyfe\*

Jane Gale\*; Nari Gandhi; Charles Gardner\*; Stephen Gegner\*; John Geiger; Allen Gelbin\*; Noah Genz\*; David George; Gratten Gill\*; Mary Glasgow\*; Burton Glass\*; Mendel Glickman(d); Robert Goodall(d\*); Burton G. Goodrich\*; Robert Goss\*; Lois Davidson Gottlieb\*; Marcelle Granjanny\*; Robert Graves; Aaron G. Green; Robert Green\*; Roy Guderian\*; Pedro Guerrero\*

John Haggard\*; Scott D.Hamilton Jr\*; Marilyn Hamm\*; Bodil Hammergard (see Somkin)\*; Wonsam Han\*; John C. Harkness; Thurston R. Hatcher; Hideo Hayashi\*; Elaine Hedges (Book); David T. & Priscilla(d\*) Henken; Gary Herberger\*; Henry Herold; George Herrold\*; Mark & Myra Heyman; John Hickman(d\*); Norman P. Hill; Edward & Maxine Hillstrom\*; André Hoffe; Philip Holliday\*; Kohei Hoshijima; Dudley & Virginia Baillieres Howe\*; John H. & Lu Sparks Howe; Herbert Hughes\*; Fred & Ruth Hyland

Kenji Ichinomiya; Irving Ilmer\*; Gordon Ingraham; Foster & Mary Jackson; Tony Jacob(d\*); Ellis Jacobs; George & Ruth James\*; Karl E. Jensen\*; Duke Johnson\*; David Jones\*; E. Fay & Mary Jones; Nengnoi Kasemsri (Suksri); Joseph Kastner\*; Edgar Kaufmann; Lee Kawahara\*; Richard Keating\*; W. McK. Paffard Keating-Clay; Sean(John) Kenny (d\*); Beverly Kidd\*; Else & Henry Klumb; Vernon Knudson; Hans Koch (d\*); Mark Kondratieff\*; Michael Kostaneki\*; John Krider\*; Robert Kueny\*; Yuan-Hsi Kuo; Donald Kalec

Jonathan Lane\*; Fred Langhorst(d); Frank Laraway\*; Wendell Larson\*; John E. Lautner; Marybud Lautner (see Lindsay-Roche); John Layton(?)\*; Dameron Leach\*; Charles Gor on Lee\*; Douglas Lee\*; Jack Lee\*; Ruth and ? Lemmon\*; Yen Liang; Daniel Lieberman\*; Frederick & Marianne Liebhardt; Marya Lilien; Marybud Lindsay-Roche\*; Robert Lindsay-Roche; Douglas Lockwood\*; Harold & Maureen Long\*; Delton Ludwig; Alvin Lustig(d\*); Philip Lyman\*; Kevin Lynch

Isham Raily McConnel\*; Thomas McCoy\*; Virginia McKay; Fannie May & Robert McKelvey\*; Walter Madeiros; Virginia Madeiros (see McKay); Omar Mahmoud; Rowan(d\*) & Germaine Schneider Maiden; Carter Manning\*; Richard Manns\*; Mansour[from Iraq]\*; Jose(Pepe) Marcial\*; Charles Grey Martin\*; Lawrence Martin\*; William Martin\*; Michele & ? Marx(Marcks?)\*; Ben Masselink; Mary & Peter Matthews; Robert Carroll May\*; John Menken\*; David Merritt; Leonard Meyer; Hiram Middlebrook\*; James Miller\*; Richard Miller; Mark Mills; Alex Mischelevich(d\*); Firoz Mistry; Rudolf Mock(d); Elizabeth Mock (see Kassler); Robin Molney; Chandler Montgomery\*; Bruno Morassutti\*; Mabel Morgan (Hoffman); Barbara & William Morrison\*; Robert K. Mosher; Noverre Musson

Lucretia Nelson\*; Earl Nesbit\*; Geraldine Nestor\*; Daniel Novak\*; Jon Oace; Sean O'Hare\*; Takehiko Okami\*; Betty & Walter Olds\*; W. Kelly Oliver; Tom Olsen; Calvin Olson(?)\*; Roy Oshiro; John Ottenheimer; William Owen; Steven Oyakawa\*; Jay Pace\*; Shao Fang & Sheng Pao\*; Ludwig Papaurelis; Rustam Patel; William Patrick\*; Charles Patterson; John & Martha Paul; John Pell\*; Betty Percy (see Putnam); Pat Percy (see Aramantides); Eleanor Peterson\*; Kenn Peterson\*; James & Maxine Pfefferkorn; Betty Pfeiffer\*; Arthur Pieper\*; Bodil Hammergard Pieper (see Somkin)\*; Theodore Podnos\*; Ann & Robert W. Pond; Sim Posen\*; Antoinette Prevost (see DeLong); Anthony Putnam\*; Betty Percy Putnam\*; Radinsky\*; Mansingh Rana; Robert Rasmussen\*; Samuel Ratensky(d); Nicholas Ray(d\*); Maresa von Rebay\*; Roland von Rebay; Carolyn Reese (see Watterson); Harold B. Reid\*; Reinhold\*; John Rice\*; Sim Bruce Richards; Marybud Roberts (see Lindsay-Roche); Bea Rorke\*; Verne Rouillard(d\*)

Jules Salkin\*; Richard Salter(d\*); Charles Sam(p)son(d\*); Manuel Sandoval\*; Signe Sandstrom\*; Gira Sarahbai\*; Thomas H. Saunders\*; Robert Schnebly\*; Germaine Schneider (see Maiden)\*: Mrs. Schneider\*; Thomas Schneider\*; Henry Schubart; Patricia & William Schwartz\*; Nils Schweitzer; Grace & Salvatore Sciacchiatano\*; Irving Shaw\*; Franz & Heidi Siedler; Dennis Silvius; Al & Mary Sincavage\*; John Sipherd\*; John Sjoberg; William Slatten\*; Carolyn & Ralph Smith; Paolo Soleri; Bodil H. Somkin\*; Leonard Spangenberg; Harvey Spiegel\*; Duke Squibb\*; Richard & Sarah Stadelman\*; Peter Steiger\*; Calvin Stempel\*; Dennis Stevens\*; Kay Stevens\*; Lewis? E. Stevens\*; Victor Stimac\*; Jeff Stoddard\*; Bradley Ray Storrer; David Stovel(Stovall?)\*; Elihu Sutta\*; Michael Sutton\*; Vernon Swaback\*; Gordon Sylander\*

Edgar Tafel; Howard & Ruth(d) Ten Brink\*; Edmund Teske\*; Donald & Mary Thompson\*; Gaylord Thompson\*; George Thompson\*; Kim Thompson\*; James McArthur Thompson; Edward Thurman\*; Ricardo du Barry y Tornquist; Lisa Tracol\*; Alan Turpen\*; Paul Tuttle\*; Edward Tymura; Eleanor Ullman\*; A.C. Van Elston\*; Howard Van Ten Brink\*; Ernst & Lori Wallfisch\*; Lawrence Ward\*; Robert Warn; John Watson; Henning Watterson\*; Elizabeth Weber\*; Robert Wellenstein; William Wendt\*; Marcus Weston; David Wheatley; Edmund J. Whiting(d\*); Alvin Wiehle; Richard Wieland\*; Reinhold Wierl; Thomas Wig(g)le\*; Chester Wisnieski\*; Lehn Wolf\*; Jackson Wong\*; Yvonne Wood (Lagier); Eric Lloyd Wright; Timothy & Thomas Wright; Harry Yardley\*; Jan Zeeman\*; Salah & Samiha Zeitoon\*



Lloyd-Jones family reunion, Spring Green, Wisconsin, July, 1979. Photo courtesy Michael Lloyd Ingraham.



Eric Lloyd Wright, Anne Baxter, and Katrina Hodiak perform in the Chapel at the family gathering. Photo courtesy Michael Lloyd Ingraham.

## NOTES ON FRANK LLOYD WRIGHT'S PATERNAL FAMILY

by Donald Leslie Johnson

*A number of individuals, societies and organizations helped in this search, but particular thanks are offered to Mr. Roger D. Joslyn.*

Statements or observations by Frank Lloyd Wright and others in his family about their paternal ancestors are few; most are short, terse comments about Anna's husband and his sad life. A few examples might serve to illustrate the problem.

Wright's sister, Maginel, searched out information and talked to family and relatives. She published her findings in 1965 in a book titled *The Valley of the God-Almighty Joneses*.<sup>1</sup> It included not only family history but was full of memoir and anecdote. Yet, when she came to discuss her father, it was with hesitancy, perhaps anguish, but most assuredly reluctance. She first mentions her father in the book in a discussion of the activities of the various aunts and uncles in the mid-1860s: "... Ellen and Jane, were at teacher's college. . . . One daughter, Mary, had married a Scot from Canada and the other, Anna, had chosen an Englishman [sic] named Wright: a gifted, brilliant, versatile man who was a Baptist minister, but who seemed more in love with music than the church."

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As if preparing the reader for discomfiting events to follow, the next line read: "About that union there were some misgivings."<sup>2</sup> In the next five pages the gifted minister is not mentioned by name but referred to as "father." Finally, on the sixth page he is mentioned as William Russell Cary Wright. Shortly thereafter, Maginel describes her memories and afterthoughts on her father's departure from his wife Anna and their three children. The book is full of the Lloyd-Joneses, of course, but the Wright family is not mentioned beyond that described above.

Wright's own autobiography noticeably concentrates on his mother's family and offers only token mention of his father's. He does mention his father at various times within his text to indicate and measure his father's influence, but these referrals tend to be remembrances; the exception is his father's insistence on sound musical training. Otherwise, his paternal ancestry eludes Wright's interest.

The writings by Mrs. Frank Lloyd Wright about her husband, most of which are a mixture of biography and autobiography as well as description of his philosophy, are similarly lacking in references to the Wrights (or to her own family). In his book, *My Father Who Is On Earth*, the architect's son John Lloyd Wright concentrated biographical detail and personal accounts of his own immediate experiences with his father. Historians, biographers, and commentators also have avoided Anna's husband and his family with similar consistency.

Wright's 1932 autobiography set the method and tone of interpretation of familial influence for all writers to follow. Only Robert Twombly has given some careful attention—perhaps too brief—to the man William and what happened to him during his life's wanders.<sup>3</sup>

<sup>1</sup> Maginel Wright Barney, *The Valley of the God-Almighty Joneses* (New York: Appleton-Century, 1965).

<sup>2</sup> *Ibid.*, p. 57. Indeed, thoughts on a marriage between a member of a family of liberal Unitarian conviction and a Baptist minister, who would surely be formally oriented to the word of the gospel, must include speculations on almost inherent, if not fundamental, difficulties. The potential of conflict seems to have been avoided by biographers, perhaps understandably so.

<sup>3</sup> Robert C. Twombly, *Frank Lloyd Wright: An Interpretive Biography* (New York: Harper & Row, 1973), esp. chapter 1.

The short notes which follow are intended to identify Frank Lloyd Wright's paternal family.

Before the nineteenth century, the Wright family belonged to New England, particularly the north shore of Long Island Sound. Its history in those northeastern states begins with the arrival of Benjamin in Guilford, Connecticut. He may have left his north England township of Bolton, or perhaps Swale, in 1639, when a contingent of planters arrived in America. His name first appears in the town records on May 9, 1645.<sup>4</sup> In that year he set up a "tan mill" and expanded his holdings to become a very large landholder around Guilford and further east in Saybrook. He established his home in Clinton. He apparently was not the easiest of men to get along with. One account says, "While living in Guilford he clashed with the authorities several times, not as a wilful lawbreaker, but as a man who stoutly defended what he knew to be his rights."<sup>5</sup> Another offers the opinion that, "He seems to have been of a quarrelsome temperment, and to have had unpleasant relations with many of the town's people."<sup>6</sup> There were seven children of his marriage to a woman perhaps named Jane, who remains unknown to us except that she died in 1684.<sup>7</sup> The eldest son was named James. Benjamin died on March 29, 1677.

James Wright was born in 1643. He and his brother Joseph were unable to agree on boundaries between their lands when they were dispensed by Benjamin's will. The Colonial General Assembly was finally required to resolve the issue in 1691.<sup>8</sup> James' land remained in Saybrook and what is now the town of Westbrook, as well as on a line east of the mouth of the Connecticut River. Westbrook, another part of the earlier settlement, is about four miles west, and four miles further is Clinton, all on or near Long Island Sound. Guilford is on the road to New Haven another eight miles west. James first married Sarah Wise, but she apparently died without issue.<sup>9</sup> A mutual friend in England selected Hannah Walstone (b. 1649) as James' new bride, and she traveled from England to Clinton. There were three children from their marriage; the second son was named Benjamin. James died March 16, 1726, in Clinton, seven years after Hannah, who died in 1719.

The younger Benjamin married Elisabeth Hand of Southampton, Long Island, in 1705, and seven children came of the union. The fifth son was named David. Benjamin died in 1751 and Elisabeth in 1767, when she was ninety years of age.

David, born in 1716, married a local girl, Hester Wittelsey (1722-?) in 1742. They then lived on the Wright family property at Westbrook. He continued the family farm and land business as the "Fourth Proprietor of the Ancient Menunketesuck Estate."<sup>10</sup> David and Hester

had seven children, and the third son, born in 1756, was also named David. The father died of smallpox in 1760 and was buried on the family farm.<sup>11</sup>

While his brother Benjamin continued to live on the Menunketesuck River Estate, young David graduated from Yale College in 1777 and began practicing law in New London. In 1786 he married Martha Hubbard, third daughter of Captain Russell Hubbard<sup>12</sup> (of New London and Norwich), with whom he had seven children. The first son, born in 1788, was named David. The family was beset with unhappiness: the youngest son, Thomas, died in infancy, and the second son, Russell, was lost at sea in 1810 at the age of eighteen.<sup>13</sup> The father, David senior, died of yellow fever at age forty-two in 1798 after writing a will at the bedside of a dying friend. He offered the following comment on his own deathbed, "Perhaps I have taken my death, but I have done as I would be done by."<sup>14</sup>

With David, son of David and Martha, the ministry enters the Wright family. As Wright's autobiography reveals, it was to become an important influence on the family's lives well into the present century. David worked in a printing office in Boston beginning in 1801.<sup>15</sup> In 1805 he was converted and united with the First Baptist Church in Boston. After 1810 he studied in many and various communities around Massachusetts and in Wallingford, Connecticut. He was ordained at Southington, in west central Connecticut, on August 9, 1815. His ministry carried him to all parts of New England and to the Indians on Martha's Vineyard. For a while he was the agent in New Hampshire of the American and Foreign Bible Society. As well, he was a member of the Massachusetts Legislature from Westfield Farms. He was described as "never physically strong, but

<sup>4</sup>*Commemorative Biographical Record of Middlesex County, Connecticut* (Chicago, 1903), p. 685.

<sup>5</sup>*Ibid.* Sometime before 1659 he was declared a freeman.

<sup>6</sup>New England Historic Genealogical Society, *The New-England Historical and Genealogical Register* (Boston, 1904), vol 58, p. 39.

<sup>7</sup>*Ibid.*

<sup>8</sup>*Commemorative, op. cit.*

<sup>9</sup>New England, *op. cit.*, p. 40.

<sup>10</sup>Charles Barney Wittelsey, *Genealogy of Wittelsey-Whittelsey Family*, 2nd edition (New York, 1941), p. 93.

<sup>11</sup>*Commemorative, op. cit.*, p. 686. William, the second son, graduated from Yale College in 1774, and the following is noted in Wittelsey, p. 93: "he m. and had twin sons. Went South. One of the twin sons, William, settled at Newark, N. J., was saddler and harness maker; was governor of New Jersey and for many years U. S. Senator from New Jersey. He had a son Edward, who was secretary of a foreign legation. His daughter Katherine m. a German Ambassador, Baron Gerott, and went to Germany."

<sup>12</sup>Franklin Bowditch Dexter, *Biographical Sketches of the Graduates of Yale College with Annals of the College History* (New York, 1903), vol 3, p. 712.

<sup>13</sup>George S. Porter, *Inscriptions from gravestones in the old bury-ground Norwich Town, Connecticut* (Norwich, 1933), p. 151; Wittelsey, *op. cit.*, p. 122.

<sup>14</sup>Wittelsey, *op. cit.*, p. 122.

<sup>15</sup>William Cathcart, ed., *The Baptist Encyclopaedia of the Doctrines... with numerous biographical sketches...* (Philadelphia, 1881), p. 1279. Cf. Jackson, Teeple and Schaefermeyer, eds., *Massachusetts 1820 Census Index* (October, 1976), p. 221.

strong in heart and intellect; logical and mighty in the Scriptures; an excellent Greek scholar. . .[and] constituted five churches.”<sup>16</sup> He lived to ninety-two years of age. He married Abigail Goddard, of Preston, Connecticut, on April 21, 1814.<sup>17</sup> One of their sons was William Cary Wright, born in Westfield, Massachusetts, on January 2, 1825.

What happened to William? The basic source for most information published recently, including Twombly, is a book about Colgate University alumni. Among the notes of the class of 1849 in *A General Catalogue of Colgate University*, there is a revealing entry which might have been prepared for the most part by William himself. Edited for abbreviation, it reads as follows;

William C. Wright: AB: AM: born Westfield Massachusetts 2 January 25; from Boston; taught music Utica New York 50-51, Hartford Connecticut 51-59; admitted to the bar Hartford 57; practiced law Hartford 59; Lone Rock Wisconsin 59-63; deputy U. S. revenue collector Richland and Sauk counties 62-3; ordained Lone Rock 5 August 63; preached Lone Rock and Richland Center 63-9; superintendent of schools Richland county 63-5; preached McGregor Iowa, 69-71, Pawtucket Rhode Island 71-3, Weymouth Massachusetts 74-7, taught music Madison Wisconsin 77-85; practiced law Wahoo Nebraska 86-90; residence Omaha 90-2; director Central Conservatory of Music, Stomrsburg Nebraska 92-5; resident St. Joseph Missouri 95-6; Des Moines Iowa 96-97, Perry Iowa 97-00, York Nebraska 00-02; retired Pittsburgh Pennsylvania 02-4; died Pittsburgh 16 June 04.<sup>19</sup>

Significantly, no mention is made of his marriages to Permelia Holcomb (d. 1863) and Anna Lloyd-Jones, nor of the three children of each union. ■

<sup>16</sup> *Ibid.*

<sup>17</sup> At the time of marriage David was apparently living in Norwich. Preston Vital Records (2:399) and Griswold First Congregational Church, formerly North Preston Congregational Church (2:20). (Courtesy Ann P. Barry, Connecticut State Librar.) Primary or secondary sources on the Goddard family have yet to be discovered.

<sup>18</sup> There are two spellings; one is Carey and it is used in the Colgate University *Catalogue*. The other is Cary, the more common and therefore the one used here until more vital evidence is forthcoming. The name Russell is not noted in either the Colgate *Catalogue* or the *Amherst College Biographical Record of the Graduates and Non-graduates* (Robert S. Fletcher and Malcolm O. Young, ed., the College, Amherst, 1927), where on p. 115 the following entry is located: “Wright, William Cary, S. of Rev. David and Abigail (Goddard), b. Westfield, Jan. 2, 1825. A[mherst]. C[ollege]l., 1839-40, grad. Madison U., 1849. Studied music and law. Baptist clergyman.” If the name Russell was given by his parents, it is not recorded and he did not use it; he may have adopted the name for part of his life, or possibly Anna suggested the additional name (as something more distinguished?) to be used on the ministry trail. Each of these suggestions seems possible, yet they are speculative without further evidence.

<sup>19</sup> *A General Catalogue of Colgate University* (Hamilton, New York, 1913), p. 61. In 1849, Colgate was named Madison University.

## A SON AS CLIENT

by Robert Llewellyn Wright

I was an unusual client because I was never asked to pay for any of the extensive architectural services I received. My siblings always complained that my father was over generous with me. He did not make me earn money for a college education, for example—an indulgence my brothers said was denied to them. I think he would have been delighted to design a house for any of his children. He did for my brother Dave. My architect brothers Lloyd and John designed their own houses, and my sisters Frances and Catherine never asked for a Frank Lloyd Wright house.

I first asked for one in 1946 and promptly received a design for a Usonian house on an acre lot that we had not yet bought. My wife and I decided not to build it because we were told that post-war building costs would come down. If I could remember who told me that I would sue him. Six years later, as a result of a persistent search by my wife, we bought a two-acre lot, where the house that she insisted we should build now stands. We followed the architect's instructions in selecting a site with no appeal to a speculative builder. It was on the side of a steep ravine, with the building site fifty feet below the street. It was, and still is, covered with dogwood, laurel, holly, wild azaleas, and large hardwood trees.

In 1955, we sent Taliesin a survey of the lot with ten foot contours and got back a spectacular design, which was a larger version of the house we did complete in 1957 and still live in. The original plan placed the house on a huge concrete mushroom growing out of the side of our ravine. When we learned that the mushroom alone would cost at least \$25,000, we asked for something more modest.

My father then scaled the house down so that it could fit into our \$40,000 budget. It was built with the same materials, concrete block and Phillipine mahogany, and had the same general appearance. Our three children have long since moved out, and we are now happy to own a small, three-bedroom house instead of the one originally planned.

Were the extraordinary efforts my father made to let us build what we could afford an indulgence accorded to me as his son? I don't think so. With any client I ever talked to, what the client wanted and could afford always came first. The architect was adamant against tampering with his designs, but he did not try to impose a way of life on any client. If you knew the kind and number of rooms and modern conveniences you needed and how you wanted to live, he would fit a house to your needs.

*Robert Llewellyn Wright is the youngest of Wright's four sons. He is an attorney in Washington, D. C.*

Our kitchen was initially designed with a skylight two stories above and had three narrow, two-story windows. My father's approval of our desire to get more upstairs bathroom space by cutting the kitchen to one story shocked the supervising apprentice, Bob Beharka. Bob thought altering the appearance of the house by cutting each two-story window in two and losing a sky-lighted kitchen was carrying client accommodation too far.

Beharka, now a practicing architect in Los Banos, California, not only acted as our general contractor, but did much of the woodworking himself and showed the subcontractors how almost everything should be done by first doing it himself. There was nothing unique about day-to-day supervision of a Frank Lloyd Wright house by a live-in apprentice, but this one was uniquely talented, and his extraordinary efforts allowed us to stay within our budget.

I quickly learned that some design aspects were more significant to the architect than others. My father refused without a moment's consideration to let me eliminate the ornamental mullions that are alternated with the 2 × 12 mullions that support the second floor. These thin, non-supportive mullions could not in any circumstances be eliminated, the architect said, because "they are what make your house different from all my other houses."

We were allowed to make many changes not substantially affecting the design that saved us construction costs—and we have lived to regret most of them. They did, however, allow us to build the house. Our only source of construction money, besides our own resources, was a \$20,000 loan from a friend. In 1956, a residence planned by Frank Lloyd Wright was something that no Washington banker or building and loan company would finance. Even when the house was completed in 1957, we could not replace our construction loan with a first mortgage.

No appraiser would assign a value to the house and lot, then worth at least \$10,000 by itself, that would support a forty per cent first lien at any interest rate. Finally, when my friend threatened withdrawal of a very substantial account if I was not accommodated, his bank gave us a \$20,000 first mortgage at 5¾% without a supporting appraisal.

The mortgage has long since been paid off, but we have other problems such as excessive heating costs. We used heavy sheet glass for the sixty-odd glass doors and windows, and now wish we had used thermopane. The difference in cost would have been more than recovered in lower fuel bills by now, but no one supposed then that fuel oil would go to a dollar a gallon.

When there is no sun, it is cold sitting close to that glass in below-freezing weather. But our house is designed to trap the sun's heat, and with the sun shining, the furnace

stays off. Our house is so oriented that the roof overhang keeps out the high summer sun and lets in the low winter sun. In many recent articles in Washington newspapers, this kind of use of the sun's rays is treated as a fresh discovery. We acquired what is now called a passive solar house twenty-three years ago.

Preserving the appearance of the wood is a problem. My father never cared much about preservation *per se*. He would not permit the use of varnish or any substance that altered or obscured the appearance of the grain, but if nature did it—and it does—that was all right. Many clients, including my wife, disagree. She wants to preserve the mahogany color and grain of the wood. Unfortunately, this is the softest wood that the Federal Trade Commission will let lumbermen call "hard." Compared to cypress, it is no match for the weather and the fungus that comes with a forest site. Still, like my father, I am content with the design, even when the wood surface is discolored.

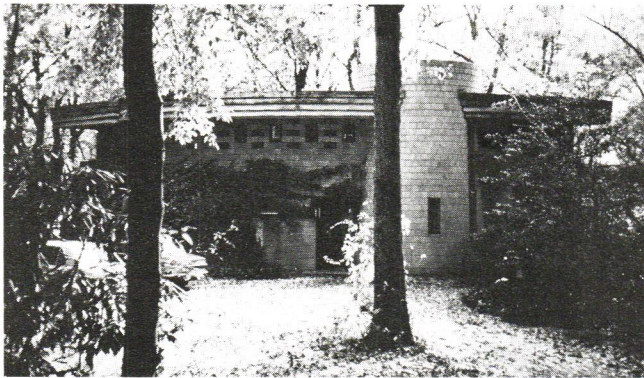
The roof is a problem, as would probably be the case with any flat roof joined to a circular concrete block turret. However, the metal flashing was never lapped into the block as specified. We have also learned that silicone on block will not prevent a driving rain from penetrating the turret and filtering down inside into the built-up roof. We hope we have solved this problem by impregnating the block with heavy-duty Chemstop. On the plus side, we have never spent a nickel on interior decoration. The block is unpainted. The interior mahogany needs only oiling. I am sure we have spent less on upkeep than has any owner of a 23-year old conventional house.

Maintenance apparently becomes preservation when its cost ceases to be justified by its utility. The National Trust for Historic Preservation wants to preserve the Chicago El, presumably because it isn't profitable to maintain it as working transportation. I have a feeling that my father would have accepted as natural the demise of anything he designed, if the point had been reached where its intended use had worn it out. Let it go and replace it with something better, he would say. His notorious aversion to attics and basements was based on the premise that you shouldn't save what you couldn't use. The works of art he liked were exposed to deterioration because they were made to be used.

As for my house, even if it is regarded as unique structural art, as I regard it, I don't propose to try to preserve it indefinitely. It was built for my family's occupancy and if, after it has served its purpose, someone else wants to restore and preserve it, fine. But if the architect were here, he would say let it go and I will give you something far superior to what you have. It may be, of course, that no one else can do that. ■



South (above) and north (below) elevations, Robert Llewellyn Wright House, Bethesda, Maryland. Photos courtesy Robert Llewellyn Wright.



## TALIESIN FELLOWSHIP DIRECTORY

Looking ahead to 1982 and the 50th anniversary of the Taliesin Fellowship, Elizabeth Kassler is compiling a record of the names, participation dates, and current addresses for former Fellowship members. Copies of the complete directory will be sold at cost.

Thanks to the cooperation of many people—especially Henry Klumb, Edgar Tafel, John Howe, and Curtis Besinger—almost five hundred members have already been identified, but addresses tend to be non-existent or uncertain. To expand, amend, or corroborate the information now in hand, Mrs. Kassler urges *Newsletter* readers to send to her at 128 Bayard Lane, Princeton, New Jersey 08540, the names, dates of participation (even a rough guess is useful), and present addresses (when available) of all Fellowship members whom they can recall. A preliminary listing is inserted in this issue. ■

## TALIESIN SEMINAR SCHEDULED

A one day seminar will be held at Taliesin near Spring Green, Wisconsin, on Saturday, September 13. The objective of the event will be to explain the Taliesin program of educating architects, preserving Frank Lloyd Wright buildings and original drawings, and the architectural and planning goals of the Taliesin staff.

Through the courtesy of Mrs. Wright, the Taliesin house and studio of Frank Lloyd Wright will be open to seminar

participants as part of the program. The seminar will also include a tour of the Taliesin grounds, the Hillside Home School of 1902-1903, and the recently rebuilt Hillside Drafting Studio. At one point in the day there will be an exhibition of some of Wright's original drawings not previously exhibited. Other sessions will include an explanation of the Taliesin intern program, discussions of the planning implications of Taliesin, and future directions in architecture.

For more information, contact Charles Montooth, Taliesin, Spring Green, Wisconsin 53588. (608)588-2511. ■

## FALL LECTURES SCHEDULED IN NEW YORK

### Symposium at the New School

On Monday, November 10, 1980, the New School will conduct an evening symposium commemorating the fiftieth anniversary of Wright's 1930 lecture there. In his *Autobiography* Wright records the event and his statement on modern architecture, which is as valid today as it was then.

Participants have been chosen from those who knew him from various vantage points: Anne Baxter, Buckminster Fuller, Frederick Gutheim, Henry-Russell Hitchcock, George Nelson, and Edgar Tafel, who is coordinating the event. Other invited participants include Philip Johnson, Edgar J. Kaufmann, Jr., Robert Moses, and Lewis Mumford. Along with the lectures, two slide presentations are planned: "The Frank Lloyd Wright I Knew," by Edgar Tafel and "Frank Lloyd Wright's Art Glass," by Thomas A. Heinz.

The symposium will be held at 8:00 p.m. at the New School Auditorium—the same room in which Wright spoke. To make reservations, contact Ruth Hurwitz, New School Associates, 66 West 12th Street, New York 10011.

### Lecture Series at Cooper-Hewitt Museum

The Cooper-Hewitt Museum will sponsor a five-week lecture series on Frank Lloyd Wright and his work:

November 5: "The Architecture of Frank Lloyd Wright"—Edgar Tafel

November 10: Symposium at the New School

November 19: "Interiors and Space"—David G. DeLong

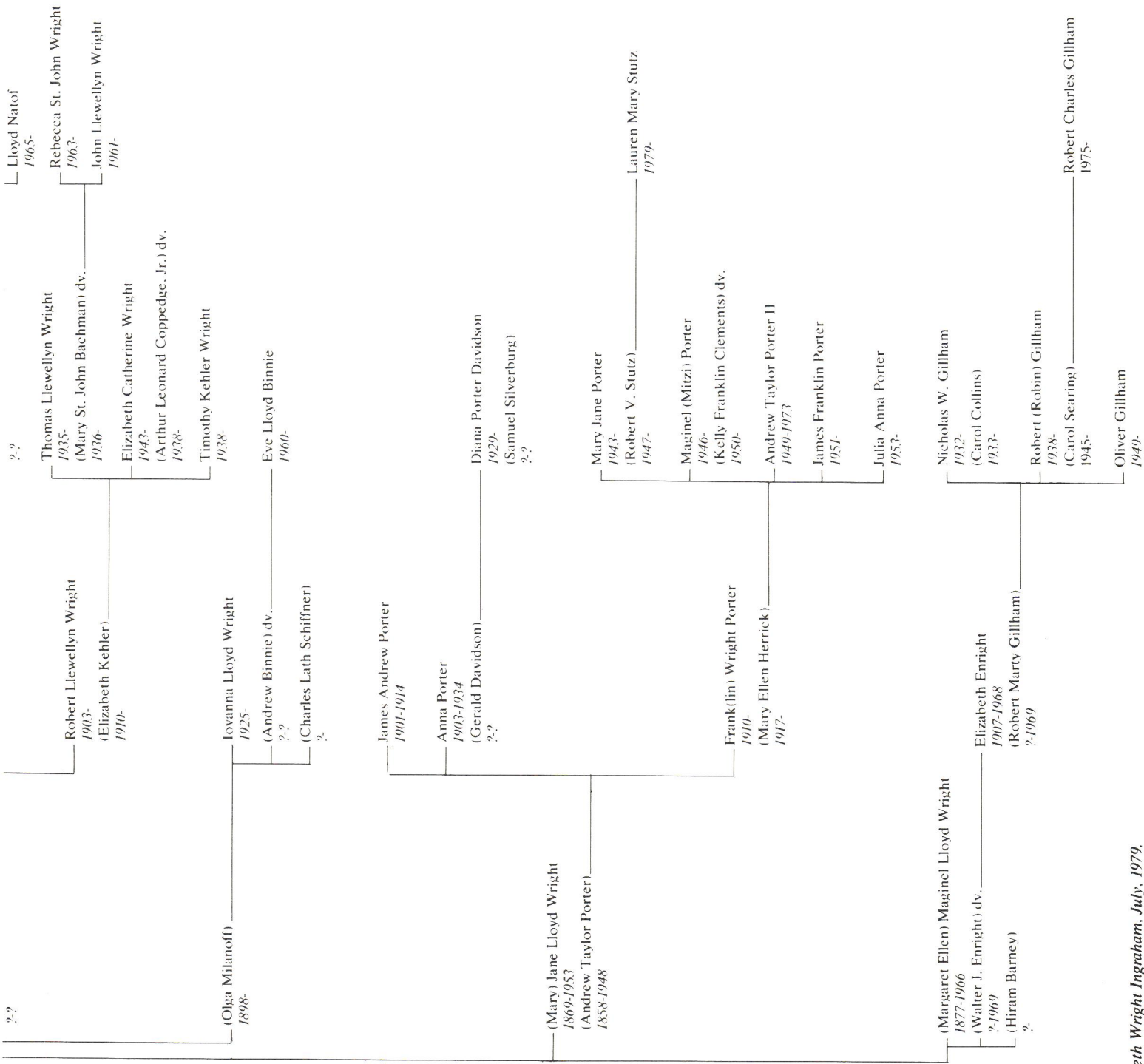
December 3: "The Decorative Arts of Frank Lloyd Wright"—David A. Hanks

December 10: "Frank Lloyd Wright, The Man"—Eleanor Petterson and Pedro Guerrero

The cost of the series is \$30 for members, \$35 for non-members. To register, contact the Program Department, Cooper-Hewitt Museum, 2 East 91st Street, New York, New York 10028. ■

DESCENDANTS OF ANNA LLOYD-JONES  
(1839-1923)





## FRANK LLOYD WRIGHT AND THE PRINCETON LECTURES OF 1930

A colloquium marking the fiftieth anniversary of the Frank Lloyd Wright lectures at Princeton University was held there May 16, attended by about 125 people, most of them drawn from the university community. Following a brief introduction by the heads of the School of Architecture and Urban Planning and Art and Archeology (the two departments were one when they sponsored the 1930 Kahn lectures), the morning session consisted of lectures by Professor Robert Clark, architectural historian who teaches the university courses on modern architecture, and Professor Frederick Gutheim of George Washington University who edited the 1941 collection *Frank Lloyd Wright On Architecture* and *In the Cause of Architecture: Frank Lloyd Wright* which appeared in 1975.

Although the Princeton University Press files on the publication of the lectures have been destroyed, Clark had discovered the departmental file on the lectures and was thus able to describe the circumstances surrounding the selection of Wright to introduce Princeton to architectural modernism. It appears that the Dutch architect, J. J. P. Oud, was originally selected and had accepted when he was obliged to withdraw because of illness in his family. It has been surmised that Oud's name was put forward by Alfred Barr, who had just become director of the Museum of Modern Art. The origin of Wright's sponsor remains obscure, but it appears likely to have been a Chicagoan on the art department faculty. Clark also discovered that the lectures had been funded by the philanthropist Otto Kahn, a frequent benefactor of university art activities, not Albert Kahn, Ely Jacques Kahn, or other architectural Kahns who have been given this role. Much other detail was provided by Clark's investigations concerning the lectures themselves and their subsequent publication.

Gutheim described Taliesin at the point when the invitation to give the lectures arrived. It was the bottom of Wright's career. Only two buildings had been completed in the previous five years, and disaster had overcome such large projects as the Doheny Ranch and San Marcos in the Desert. The invitation was received as an important recognition of Wright, especially in the monied and powerful East. The retrospective mood of the lectures, the buildings selected for illustration, the biographical circumstances—all contribute to an understanding of the content of the lectures. Gutheim stressed the Princeton invitation as leading to many other invitations to speak, and the publicity which these activities generated undergirded Wright's later practice. Most of all, his awareness of his influence with students led to the creation of the Taliesin Fellowship.

Two additional lectures, each followed by a panel discussion, were given in the afternoon. The first, by Professor Robert Fishman, Rutgers University historian, dealt with Wright and the American city, a subject the speaker has recently addressed in a book on urban utopias. As might be expected, this lecture concentrated on Broadacre City. Fishman viewed Wright as anticipating much suburban movement and other consequences of the increasing use of automobiles. From the audience Edgar Tafel objected to the failure to recognize the improvised nature of the Broadacre project, into which Wright incorporated many other previous undertakings.

The final talk by Neil Levine of the Harvard University Department of Fine Arts, concentrated on the Barnsdall House (Hollyhock House, Los Angeles.) With overtones of "post modernism" and Levine's earlier studies of the American Beaux Arts, Wright's relationship to contemporary architecture was explored. Axial, symmetrical, symbolically oriented to the surrounding environment and landscape—even to the "sacred mountain" so described by his teacher Vincent Scully (which in the event turned out to be a Hokusai print of Fuji)—these characteristics made for a dramatic, if un-Wrightian, conclusion to the program. Professor Alan Plattus, who organized the conference, moderated the discussion of Levine's talk in which Michael Graves, Alan Chimacoff and Alan Colquhoun participated.

While the 1930 lectures and their publication as *Modern Architecture* two years later may be regarded as a turning point in Wright's career, it also was related to the large number of speaking engagements, publications, and public recognition of the architect that commenced about this time. The success of the Princeton conference may well encourage other places and institutions associated with Wright's rejuvenation to consider forms of recognizing the anniversary.

The Princeton lectures are available in print today as part of the volume *The Future of Architecture*. Given the dimensions of the reinterpretation of Wright suggested by speakers at the Princeton conference, the Princeton lectures could well be freshly presented to today's readers. ■

## RECENT PUBLICATIONS

**Measured Drawings: Frank Lloyd Wright in Japan**, by Masami Tanigawa. Tokyo: Graphic Co., 1980, 114 pp., about \$14.

Extensive measured drawings of both interiors and exteriors of Hayashi House, Yamamura House, the Motion Picture Theatre for Tokyo, Jiyu Gakuen, and Fukuhara House provide much new information about

these buildings. Many black and white photographs and eight pages of color photographs are also included. Although the text is in Japanese, English summaries are provided and the drawings are identified in English. Currently the book may be obtained directly from the publisher: Graphic Co. Ltd., attention Michiaki Nagasue, Kudan-Kita, 1-9-12, Chujoda-ku, Tokyo, 102, Japan.

**The New Edifice of Unity Church**, Dr. Rodney F. Johannot. Oak Park: Unity Temple Restoration Foundation, 1980, 20 pp., \$3.50.

The pastor of the church wrote the text and Wright designed this descriptive booklet in 1906 because "so striking an innovation has been made in church architecture as to make desirable a public description of the design and a statement of the reasons for its adoption, in order that its meaning and *raison d'etre* may be more fully understood." Interior and exterior renderings as well as floor plans are included. This facsimile edition may be obtained from the Unity Temple Restoration Foundation, P. O. Box 785, Oak Park, Illinois 60303.

**Frank Lloyd Wright Selected Drawings Portfolio**, Frank Lloyd Wright. New York: Horizon Press, 1979, \$500.

Following the success of the first drawings portfolio issued in 1977, a second collection of fifty original Frank Lloyd Wright drawings has been published. Measuring 16 X 33, the handsomely boxed edition is limited to 500 copies. Fourteen of the drawings have never been published, among them the Winslow Stables, a Dana House interior rendering, Bitter Root Inn, Oak Park playhouse project, Jacobs "Solar Hemicycle," and the "City by the Sea" mural for Taliesin West. For additional information or to order the portfolio, contact Bruce Brooks Pfeiffer, Taliesin West, Scottsdale, Arizona 85258.

## RESTORATION UPDATE

Over the past two and a half years, the *Newsletter* has reported numerous restoration projects, reconstructions, and threatened demolitions of Wright buildings. The current status of five of these structures follows; the remainder will be reported in the next issue of the *Newsletter*.

### Pettit Chapel Belvidere, Illinois

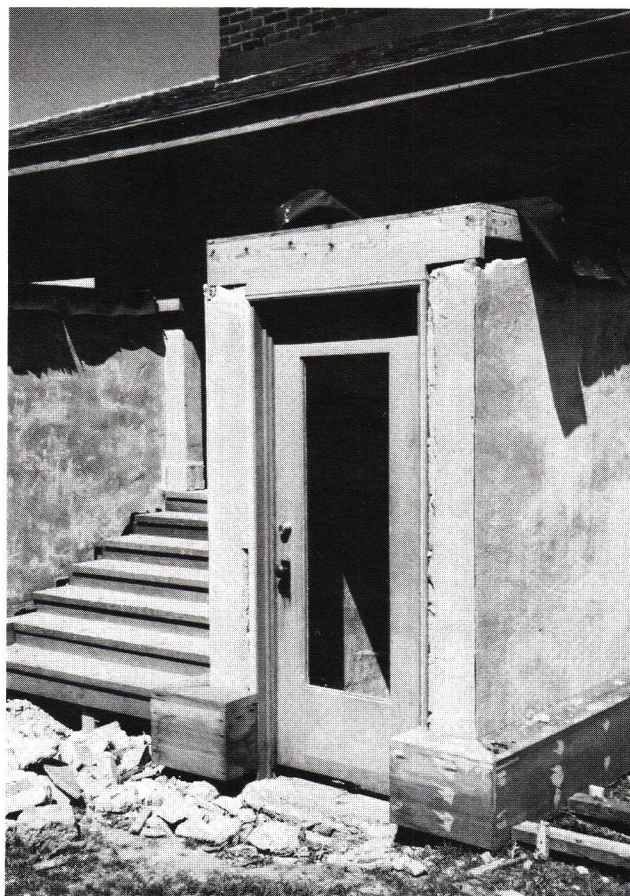
(See Volume 1, Number 2.) Restoration of Pettit Chapel is now complete, and Belvidere residents may again be as proud of the beautiful building as they were when it was dedicated in May 1907 as a memorial to Dr. William H. Pettit. Located within Belvidere Memorial Cemetery, the structure will again be used as a chapel for funeral services and as a shelter for visitors to the cemetery.

The exterior, including the chimney which had been changed to brick over the years, has been completely re-stuccoed and the wood banding replaced. The original color scheme has been duplicated, with the stucco tinted an off-white with a tinge of green and the banding painted a deep green. A cedar shingle roof is in place. The art glass windows have been reproduced with the aid of historic photos and the original drawings; a sheet of Lexan has been installed in order to protect them from vandals.

The interior of the single, large room has been re-plastered, and the wood trim replaced on the walls and ceiling. The focal point of the room, the fireplace, has been opened and can once again be used. There is evidence that sconces had originally been present; as no photos or drawings of them could be located, the leaded glass cube fixtures found in the foyer of Unity Temple were duplicated and installed.

The restoration of Pettit Chapel, which was listed on the National Register in 1978, has been the special project of the Belvidere Junior Women's Club. A 50% matching grant was received from the Illinois Department of Conservation to fund the \$56,000 project; the balance of the monies has been generated through various fund-raising efforts.

*Construction photograph taken in April, 1980, of the restoration of Pettit Chapel. Photo courtesy Thomas A. Heinz.*



## Unity Temple Oak Park, Illinois

(See Volume 1, Number 2.) Restoration of the foyer space at Unity Temple has just been completed. A high priority item on the master plan for complete historic restoration of the building, designed in 1905, the foyer serves as the visitor's first introduction to the interior spaces of the landmark structure.

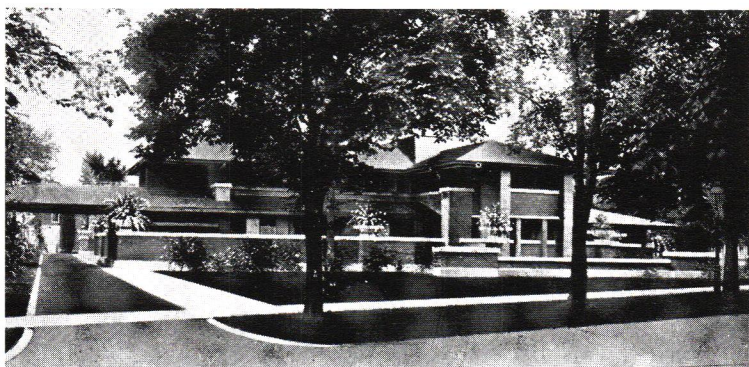
The Unity Temple Restoration Foundation, organized in 1973 to restore and preserve the building, was able to capitalize on two major opportunities in this endeavor. First, the foyer, center of activity and circulation for the Temple and its visitors, had collected over the years an accumulation of add-ons and fixtures which subtly yet radically changed its appearance. To pare it back to its original geometrical purity would establish a precedent for the future restoration of the other major spaces.

Second, the Foundation, with the aid of a consultant, Building Conservation Technology, Inc., had just completed research to determine the original color scheme of the entire building, and restoration of the foyer space would reveal the colors and finishes that existed when the building opened its doors.

All of the accretions—acoustic tile, fluorescent lights, bookshelves—were removed. The plaster, wood trim, art glass windows and doors were repaired and restored. The walls were repainted in the original colors—soft greys. The dominant color is light grey (Munsell N6.75) accented with a medium grey (Munsell N5.0) at the base of the walls and on the structural members. Paint was stripped from the concrete floor exposing a center panel of magnesite (a forerunner of resilient flooring composed of cement with a wood chip aggregate). Originally the concrete of the floor had been unpainted, while the magnesite center panel was painted a dark grey (Munsell N3.0). This panel is now covered by a fawn colored rug for acoustical and comfort considerations—the only departure from strict historic restoration. The funds for the \$18,000 project came mainly from a Community Development Act Block Grant.

Thus fully restored, the foyer presents a warm and inviting entry and gathering place for visitors to Unity Temple and a promise of what lies ahead for the restoration of the Temple and Unity House, the two remaining major spaces.





*Darwin D. Martin House ca. 1904. Photo courtesy Margaret Holcomb.*

## Darwin D. Martin House Buffalo, New York

(See Volume 2, Number 3.) Sale or transfer of the state-owned, University-operated Martin House is no longer imminent. Robert L. Ketter, president of the State University at Buffalo, has recently established a Canadian-American Center that is to be located in the building, and he has appointed a fund raising committee co-chaired by Lorelei Ketter and Jack Quinan to actively seek support for major repairs and renovations to the structure. Funds for the first phase of the work—the rebuilding of the collapsed entry porch—have been secured from several local individuals and foundations.

Committee member Margaret Holcomb, the granddaughter of Darwin D. Martin, has made a number of invaluable family photographs available. A comparison of a rare, early photograph with one taken in 1968 reveals major alterations made by architect Sebastian Tauriello, who purchased the house in 1954 and converted it into several apartments. Only two of the six planters that enhanced the Jewett Parkway elevation are still *in situ*. A pier that once served as a downspout has been completely removed from the lower roof just above Mr. Martin's office (left side of the photograph). All of the lower parapet walls have been altered. A five-foot segment that once extended to the edge of the driveway was lowered a foot, as was a similar section that originally shielded the main entry. The entire brick wall across the library/master bedroom facade (right side of the photograph) has been removed, though its concrete capstone now rests on its concrete base and supports two of the "bird houses" that were on the now-demolished pergola.

No wonder the Martin House looks somewhat forlorn today. The crispness of Wright's original design has been significantly muted, but many of these problems can be rectified. Send tax-deductible contributions to: Friends of the Darwin D. Martin House, The University of Buffalo Foundation, 250 Winspear Avenue, Buffalo, New York 14214. Any photographs or recollections of the house as it was originally designed also would be welcome for purposes of restoration.



*Darwin D. Martin House as it appeared in 1968 after numerous alterations had been made. Photo courtesy SUNY at Buffalo.*

## Sylvan Road Bridge Glencoe, Illinois

(See Volume 1, Number 4.) Progress on the rehabilitation of the Sylvan Road bridge, part of the 1915 Ravine Bluffs development for Sherman Booth, is stalled in bureaucratic red tape. Seeking 80% funding from the Federal Bridge Replacement and Rehabilitation Program, administered by the Federal Highway Administration, means that approval must be secured from many different agencies. Although the public works director for the Village of Glencoe anticipates that the funding will be approved, the process is a long, slow one. The remaining 20% of the cost of rehabilitation will come from the Village of Glencoe and through the fund-raising efforts of the Ravine Bluffs Association, which has already raised \$19,000 for the project. It is estimated that bids for the project will not be let before the fall of 1981.

## Sutton House McCook, Nebraska

(See Volume 1, Number 3.) Happily, Frank Lloyd Wright's only house in Nebraska (1907) is being carefully restored by new owners. Learning of the likely demolition of the building, the Donald Poore family, residents of McCook, bought the property and have been working to restore it for almost two years. Doing most of the work themselves, they plan to move into the house in June.

On the exterior, a new coat of stucco was applied by hand, matching the original in color and texture.

Inside, working from the original plans which have been passed from owner to owner, the Poores have removed interior partitions added when the house was converted into a doctor's clinic. Mrs. Poore writes, "When we removed these walls, we discovered that the oak flooring had been cut through to the sub-flooring and removed, making it nearly impossible to repair. So my dream of

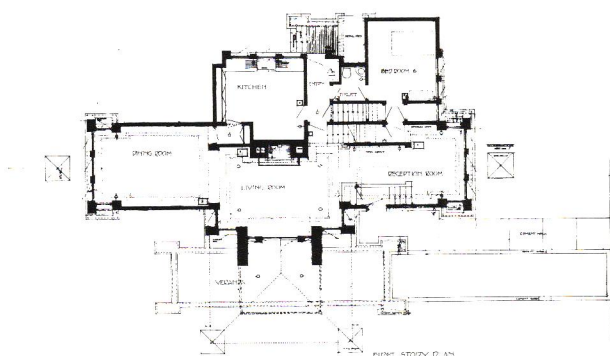


*Restored buffet in the dining room of the Sutton House. Photo courtesy Judy Hamilton.*

Oriental rugs, the proper covering for this house, had to be abandoned. We carpeted, wall to wall, with a light tan plush carpet that should go well with the cream, brown and yellow color scheme originally intended." The blueprints also showed the stairway wall as "open above," so the Poore's son Tom, a carpenter, removed the plaster and 2 × 4's that had been added; wood spindles may be set into the opening. Most of the windows have been regROUTED and years of dirt and lime removed. The oak woodwork has all been refinished. In cleaning the blackened fireplace (Mrs. Poore reports that oven cleaner works best!), they were delighted to find the horizontal joints are white mortar, while the thinner vertical joints match the brick.

But the most exciting "find" was the dining room buffet, which was located in the basement where a partition had been built around it. Nearly ten feet long, it had to be dismantled in order to get it out of the basement. Refinished piece by piece, it has been re-assembled and placed back in the dining room. The family also has a sofa from the house and is refinishing it.

In their work, the Poores have been fortunate to be able to draw on the memories of Harold Sutton and Velma Sutton Kisevalter, children of the original client, who still live in the community. It is indeed fortunate that the house has found such sensitive, concerned new owners. ■



## RESTORATION PROJECT COMPLETED AT FRANK LLOYD WRIGHT HOME AND STUDIO FOUNDATION

The Frank Lloyd Wright Home and Studio Foundation, Oak Park, has relocated the Ginkgo Tree Bookshop to expanded quarters in the triple garage area on the property. The move is one of the first major adaptive-use steps outlined in the restoration plan recently published by the foundation. The River Forest State Bank and Trust Company approved a loan for a majority of the construction costs and has donated one-half of the interest. The remainder of the funding will come from shop receipts.

The three garages to the east of the home and studio were added by Wright in 1911. In keeping with the restoration goals of the foundation, the character and integrity of the structures have been respected. Glass-paneled doors, as Wright originally designed, were installed on the exterior, while the white ceramic tile was retained on the interior walls. Two gasoline pumps, which originally connected to underground tanks, remain in place—to the delight of tourists.

The Ginkgo Tree Bookshop stocks an extensive inventory of architectural books, with over 50 titles on Wright. Gift items such as posters, stationery, the china Wright designed for the Imperial Hotel, and plaster architectural panels from the Rookery Building, Auditorium Theatre, and the Oak Park Studio are also carried. The shop is open daily 10:00 to 4:00; Sunday 1:00 to 5:00. ■



*The Ginkgo Tree Bookshop at the Frank Lloyd Wright Home and Studio Foundation, Oak Park. Photo courtesy Thomas A. Heinz.*

## ROBIE HOUSE TOURS EXPANDED

The Robie House, 5757 Woodlawn Avenue, Chicago, is now open for tours daily Monday through Saturday at 12 noon. Special tours can be arranged by calling the University Office of Special Events at (312)753-4429. The tours include the exterior of the building, the ground-level reception area, and the main-level dining room and living room area. All other parts of the house are closed to the public. Tour participants will receive a copy of a brief historical essay on the house. There is no charge for the tour, though participants are asked to make a voluntary contribution of \$1.00 to the Robie House Restoration Fund.

Through incomes generated by tours and architectural conferences, the long dormant Robie House Restoration Fund has been renewed. Plans call for restoration of the building exterior, followed by work on the windows, interior metal and woodwork. Grants are actively being sought to fund returning the living and dining rooms to their original condition, including re-placement of furniture. The building is now occupied by the University of Chicago Office of University Alumni Affairs. ■

## A FOLIO OF AQUATINTS CELEBRATING FRANK LLOYD WRIGHT

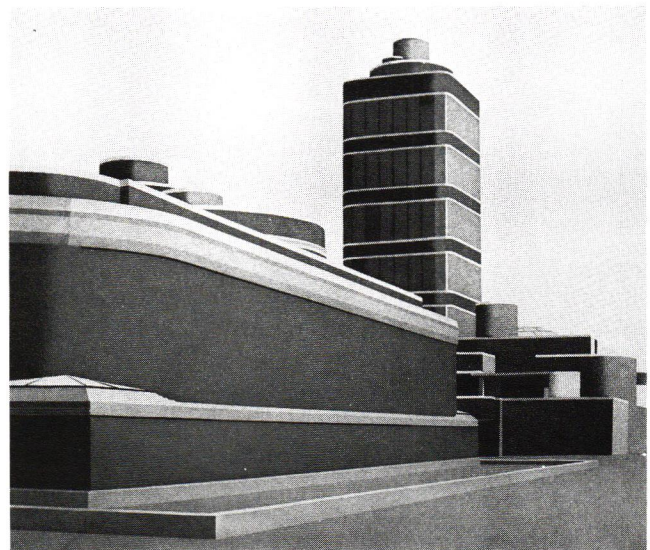
by Warrington Colescott

In July, 1980, Perimeter Press of Racine, Wisconsin, will publish a folio of prints by artist-printmaker Frances Myers, in which the vision of Frank Lloyd Wright is both the subject and the *raison d'être*. The portfolio of six aquatint etchings portrays a group of buildings selected from various periods of the architect's career. It has been beautifully printed by the artist and impeccably mounted and boxed by Chicago bookbinder Bill Anthony. The prints are selective and structured with a cool insight and a rich sense for detail and ornamentation; the craftsmanship is of the highest order. The more knowledgeable one is of the technique of etching, the more one must admire Frances Myers' command and resourcefulness with the medium.

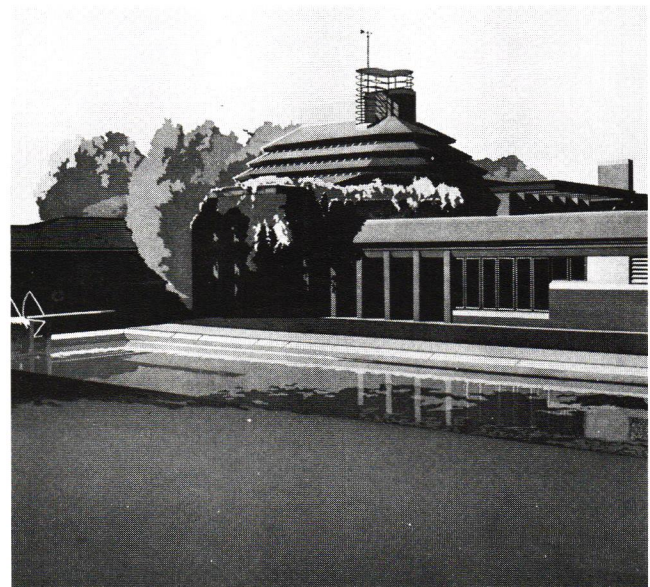
The project has been four years in the making. In a New York gallery in 1976, Karen Johnson Keland purchased a group of prints dealing with architectural themes—modernist buildings of the 1920s and 1930s (including the Chrysler building), which were the work of Frances Myers. As Keland subsequently discovered, they shared a home town, Racine, Wisconsin, and the heritage of the great Wright building that Herbert Johnson, Karen

Johnson Keland's father, had commissioned in 1936 for the Johnson Wax Company. Herbert Johnson commissioned Wright to design his home, Wingspread, in Racine in 1937, and his daughter asked Wright to build a house for her in 1954. Frances Myers grew up in this architecturally adventurous city and has related the importance of this early ambience to her later work. Keland approached the artist with the idea of doing an edition of prints of the Johnson Wax building; the commission was accepted and the prints delivered a year later.

A second commission followed, in which the artist was directed to pick a Wright building that she particularly liked. The Guggenheim Museum, which Myers had first seen as an art student in 1959, was the immediate choice. She was drawn to this phase of Wright's work because it used materials that seemed to have a relationship to the print techniques that she has developed. The print was



*Aquatints by Frances Myers of Johnson Wax Building and Wingspread.*



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*Warrington Colescott is Professor of Art at the University of Wisconsin, where he teaches classes in etching.*

delivered in 1977, and the success of these first two commissions raised the interest in both artist and patron to extend the project. Karen Johnson Keland authorized a folio of six prints, including the two already completed.

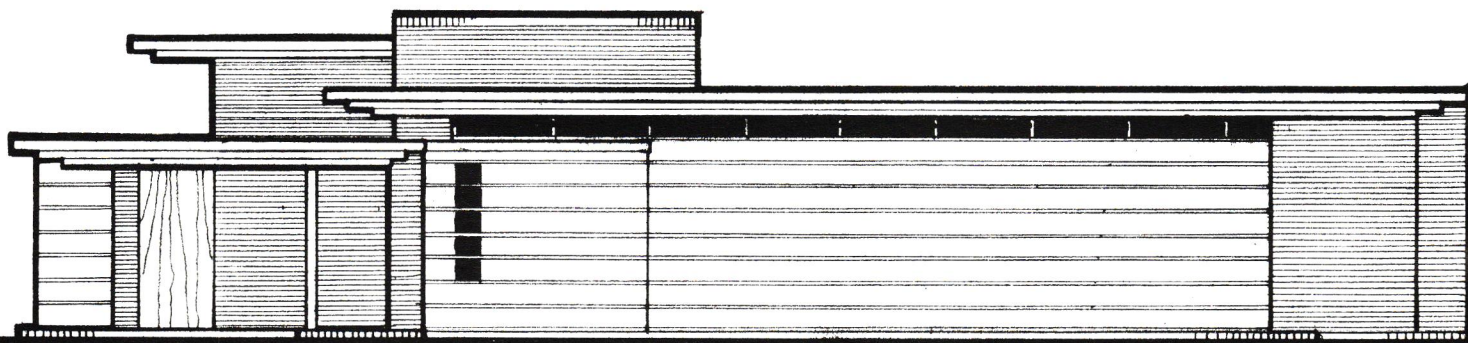
A print of Wingspread was next. For all of the etchings, Myers visited the site, took photographs, and talked to people who had experienced the buildings. She began to accumulate a library of photographs and books and spent time in archives and collections poring over old architecture magazines. The fact that the photographs of Wright's earlier projects were detailed in a period before color photography may have weighed the earlier prints toward monochromatic rendering. Myers' non-linear bias in technique directed her toward the cement cylinders and arches of the Guggenheim Museum and the Marin County Civic Center.

In the last three prints of the set, color becomes an integral part of the concept and extends even to the printing paper. The desert setting of Taliesin West is sketched in color that becomes luminous on black paper. The Marin County Civic Center is reduced to its structural and decorative essentials and becomes the most elegant print in the collection; with its endless arches a sculptured and glittery metallic embossment, it is printed in silver on tan paper.

Edited in the spring of 1980, the interior of Unity Temple is perhaps the best of the folio. The paper is a soft grey, and it is a neutral binder for the delicate blend of *à la poupée* inking that interprets this coloristic interior. The artist considered Taliesin, close to her own rural Wisconsin studio, for the sixth print, but the extraordinary cubist interior of Unity Temple was more akin to her stylistic preferences than the rambling, organic accumulation which is Taliesin.

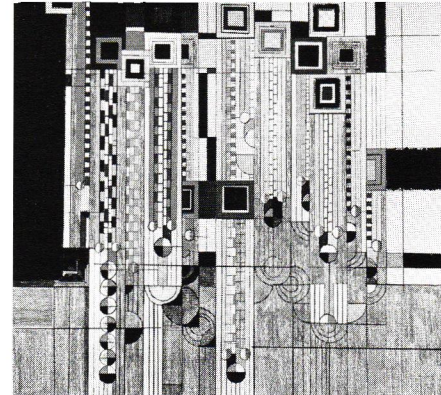
On every level this is a most unique group of etchings. It is dedicated with intelligence and sensibility from an artist in one discipline to an artist in another. ■

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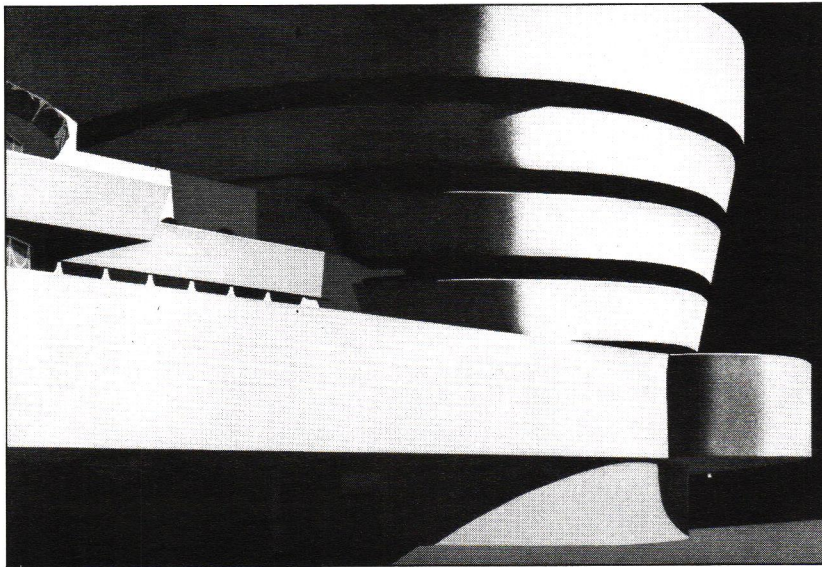
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West elevation of the first Jacobs House, 1936, Madison, Wisconsin.  
Drawn by Donald G. Kalec.

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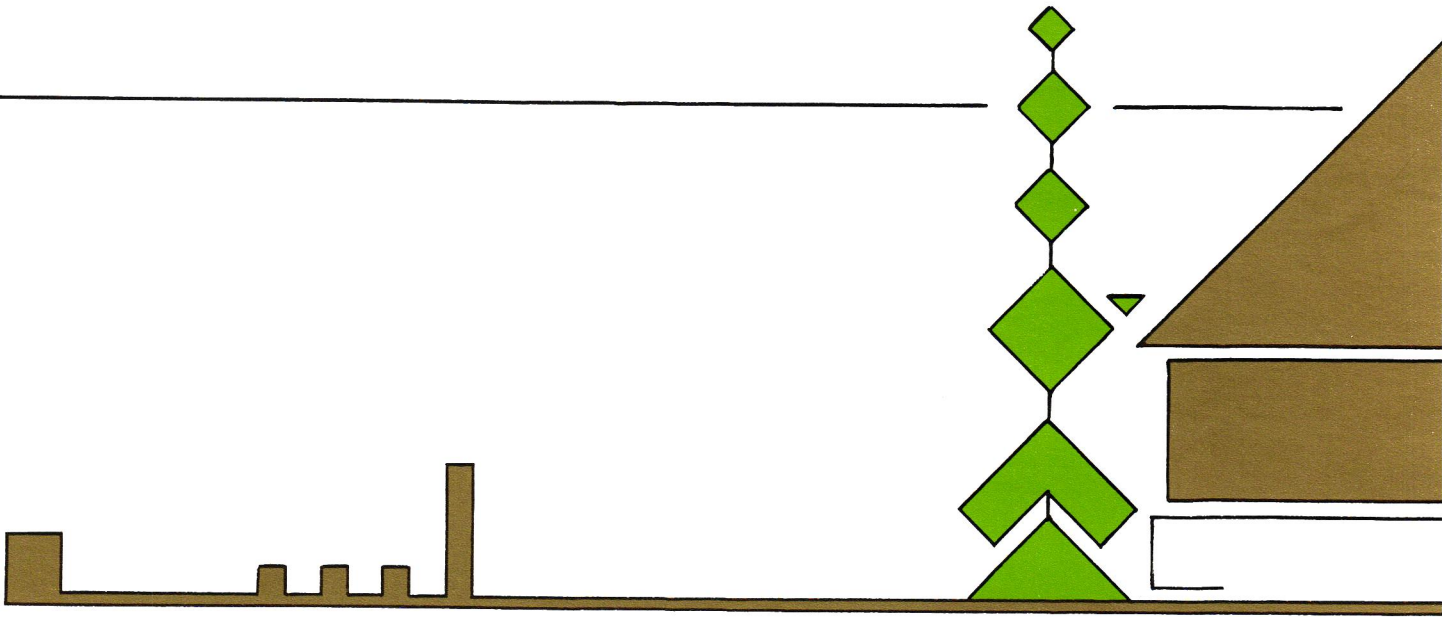
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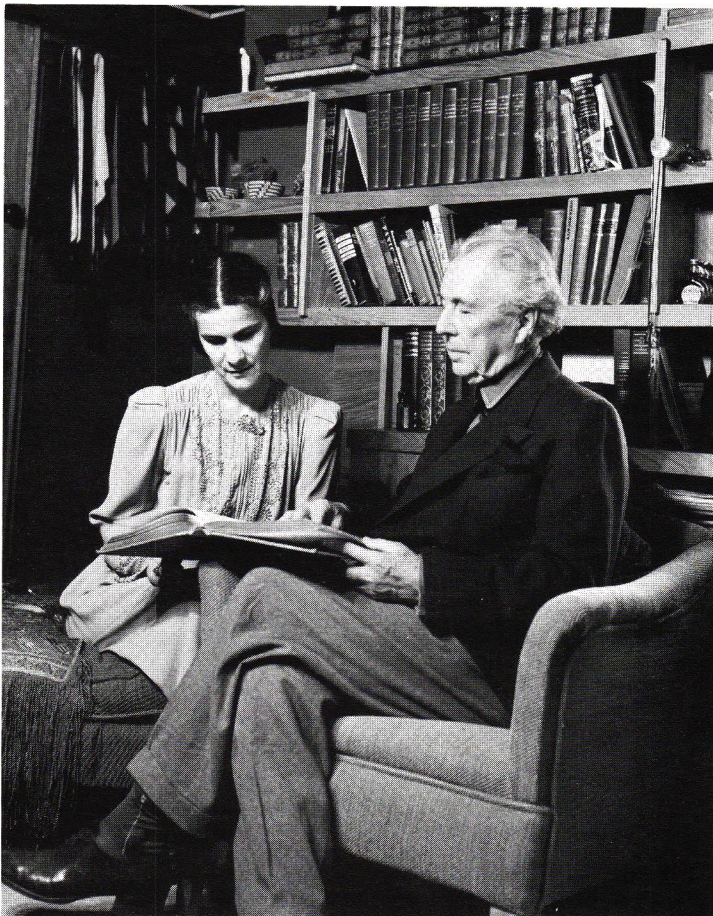
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*Mr. and Mrs. Wright at Taliesin. Photo by M. E. Diemer, used with permission of Mrs. Wright and the State Historical Society of Wisconsin.*