



THE FRANK LLOYD WRIGHT

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THROUGH A WRIGHT WINDOW

by Maya Moran

- The masthead design is a progression of a window in the F. F. Tomek House (1907) in Riverside, Illinois. Wide
- comes divide it into three vertical parts and give the window a secondary, inner frame. Wright used this triple division
- earlier in the Darwin D. Martin House (Buffalo, 1904) in a more elaborate way. The Tomek House window is very
- simple, but it is deceiving in its simplicity, for few would say at first glance that it contains ninety-two panes. The
- upper three vertical rectangles are divided into four parts each by thinner coming. Below them are twelve small yellow pieces of glass, nine of which are squares; the other three are rectangular. These are encased in the thick leading. By day, the colors of the glass vary from a soft lemon to a light cadmium and naples yellow, and from the outside they sparkle with iridescent blues, greens, and purples. At nighttime the reverse is true; looking out into the darkness one is surprised to find the garden colors of the daytime in the windowpanes.

The three large glass panels in the lower part of the window provide an uninterrupted view of the sea of green or

white outside. As in many of Wright's windows, the top part of the window is more elaborate than the bottom, thereby providing a different view depending on whether one is standing or sitting. This effect is achieved by the low placement, 33" above floor level, of the large windows measuring 33" × 40¼" without the frame.

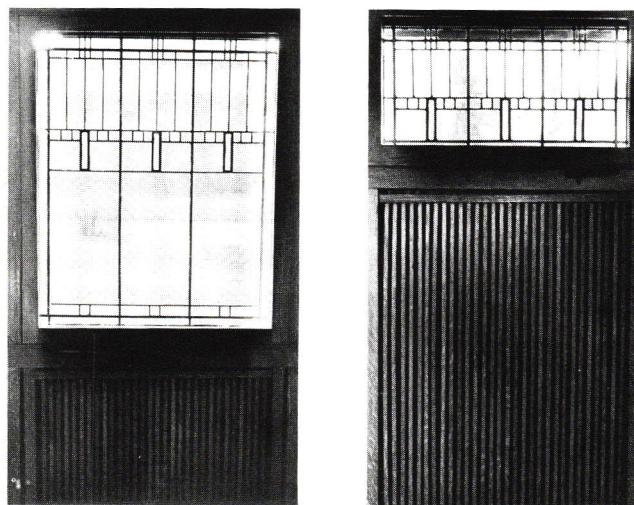
Apparently Wright was aware of the power of passive solar heating and planned the fenestration accordingly. With the band of twelve windows facing the southwest, the furnace starts up only after sunset on sunny winter days. The wide roof overhangs do not allow the sun inside the house during midday in summer but let the low winter sun flood the house with its golden light all afternoon. In the early morning the sun runs under the front roof cantilever, across the porch, through the French doors, over the length of the 30-foot living room, across the hall, and up the stairs.

The windows facing the north east in the living room are small and 56" off the floor. Beneath them are three large radiators hidden behind a grille of ½" wide oak slats. These windows are made up of eighty panes, and the design features a foreshortening of the upper squares of four strips each. They contain the upper half of the larger window design.

It takes time to fully recognize and appreciate the subtle, balanced symmetry of the living room. Some features are noticed immediately; others only reveal themselves after

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a certain amount of time has elapsed. The windows are of different dimensions. That is obvious. The fact that they are laid out in a grid pattern, that the large picture window is counterbalanced by the large protruding part of the fireplace, and that the bookcases facing each other are part of the grid, only becomes apparent later. Only after time does one realize that the south windows are the same size as the radiator grilles on the north side and the north windows are the same size as the radiator covers on the south side, respectively 37" × 21" and 37" × 44".



Window configurations on the south (left) and north (right) walls of the living room of the Tomek House, showing the relationship between the windows and radiator grilles. Photos courtesy Tom Moran.

Wright's genius is visible in his window designs: he knew where to stop. The three doors, the large front window and the thirteen inside windows surrounding the wide staircase in the house all utilize clear plate glass. More art glass would have been disturbing and diminished the harmony of the interior.

In *The Natural House* Wright says: "Let walls, ceilings, floors now become not only party to each other, but part of each other, reacting upon and within one another; continuity in all. . ."¹ This is very evident in the Tomek House, which has unusually beautiful floors. The oak parquet floor is laid in a herringbone pattern, a departure from Wright's usual oak strip floor, and is edged by a wide border which runs around the dining room and living room like the border of an oriental rug. The border itself is edged by strips of the same width as those on the ceiling and wall which trim the lowered coverings of the steel I-beams. Inside the two-inch parallel strips in the floor border is a basketweave pattern, with each section composed of four short pieces of wood each about two

inches wide. The windows also feature four strips of glass in each of the three upper squares of a window, thereby relating wall to floor. Oak strips run along the ceiling about five inches in from the wall and along the walls at five inches above the horizontal banding of the window frame. These strips, sometimes augmented by a raised ½" trim, are also found beside the windows and around the plastered spaces in the wall. The ingenious placement of trim thus makes the surfaces flow into each other, creating harmony and continuity.

Previous owners felt it necessary to cover the long row of windows with curtains, so they removed and disposed of the bronze wall lamps in the living room in order to be able to draw the curtains. The Tomek family, who lived in the house for only six years, had shades, which can be seen in the early photographs of the house. Two years before his death, Wright visited the house and was infuriated by the presence of drapes concealing "his" windows. The story goes that he had to be physically restrained from pulling them down. Presumably he would be happy to know that no shades or drapes now obstruct the long expanse of windows and that the bronze lamps have been replaced. For the bathroom and bedroom, where a window covering was an absolute necessity, a happy solution was found. In the master bedroom a curtain in the color of the wall has a contrasting four-inch band at the top and at the bottom in the color of the window trim. This provides a continuation of the horizontal lines whether the curtains are closed or opened. In the bathroom a shade was installed on which the window design was outlined, the thick and thin coming in black, the ochre yellow panes colored in.

When comparing the photographs and the architectural drawing in the Wasmuth edition, it becomes obvious that Wright had planned even more windows for the Tomek House: three more in the master bedroom (two to the west of the massive chimney and one more facing the balcony) and another one on the north side of the living room. The location of the window in the reception room was altered, as was the closet and fireplace arrangement on the bedroom level. The reception room window might have been moved in order to obtain more correlation in the outside facade. Now it is directly below the corner arrangement of the child's bedroom where the windows abut. By "breaking open the box" and moving the supports in, Wright could arrange the windows in this fashion. He did this in three of the four upper story corners of the Tomek House. The window on the north side of the living room probably was eliminated because it would allow people coming to the door to look inside, impinging upon the privacy of the Tomeks. The two south windows in the master bedroom were eliminated when the closet replaced the fireplace. The east window in the master bedroom would have thrown the rear of the house off balance—there being two windows facing north and a balcony door and one window facing east. The balcony

¹ Frank Lloyd Wright, *The Natural House* (New York: Horizon Press, 1954), pp. 20-21.

obscures the lower part of the door so that it appears there are two windows. Three windows would have been one too many to the artistic eye.

Usually one looks through or out of a window, sometimes one looks *at* a window, but seldom does one look at the shadow of a window. With Wright's windows, the shadow and where it falls is intriguing. With the driveway lamp lit, the beam covering in the living room provides a perfect screen for a total projection of the north window. The inner windows on the "bridge" of the hallway throw back the south window reflection on the plaster underneath it. To watch the sunlight move through a room is like watching a kaleidoscope in slow motion. At night, car lights provide a faster-moving display. Surely there are variations on the reflection theme which have not yet been discovered. With seventy windows facing the outside world, this house helps refute the misconception held by some that "Wright houses are dark."

In the first decade of the twentieth century, Wright seemed to favor rectangular divisions in his windows. Only in the more elaborate houses such as the Bradley House (Kankakee, 1900), the Susan Lawrence Dana House (Springfield, 1903), and the Robie House (Chicago, 1909) did he use patterns with diagonals. The Ingalls House (River Forest, 1909) also has diagonal lines in the windows but not to the same extent as the others. The Isabel Roberts House (River Forest, 1908) features a plain diamond design. The Davenport (River Forest, 1901), Heurtley (Oak Park, 1902), Cheney (Oak Park, 1904), Willits (Highland Park, 1902), Irving (Decatur, 1910), and Coonley (Riverside, 1908) houses all display rectangular panes in imaginative variations. The Coonley and Gale (Oak Park, 1909) house window designs are asymmetrical. In the Coonley Playhouse (Riverside, 1911), Wright combined circular shapes with rectilinear ones.

Wright's window designs have often been mentioned in the same breath with Piet Mondrian and the Dutch *De Stijl* movement. There really was no connection between Wright's windows and Mondrian's designs. *De Stijl* did not come into being until its publication in 1917, and Mondrian was not thinking of colored abstractions until after his move to Paris in 1912. Only then did he begin to develop the compositions which are often associated with Wright's windows.

Looking at the Tomek window, one cannot help wondering whether the yellow pieces trace the outline of a "T" or whether they are an abstract flower, the bearded iris, for example, with its petals reaching for the sky and the beard hanging down. Is it the flower which flourishes in Illinois soil or just a variation on a theme? Are these windows so simple because the view in 1907 was particularly beautiful in a bucolic setting, or did Wright favor a plain design? From the Tomek House one has an unhindered view of the long common and the lowered streets



Window-wall on the south side of the Tomek House. Photo courtesy Tom Moran.

laid out by America's foremost landscape architect Frederick Law Olmsted. Riverside in the first decade of this century provided a most appropriate setting for the outdoor/indoor feeling Wright wanted to achieve. Immediately to the north, one of the few visible structures also under construction at that time was the Babson estate by Louis Sullivan.

Much has been written about Wright's casement windows, but the disadvantages are seldom considered. When he designed the Larkin Building, Wright took the ease of cleaning into account, but this was clearly not a concern when he designed the Tomek windows. On an intricate system of gears, they swing out in pairs in opposite directions, making access for cleaning very difficult. When one considers contracting out the window cleaning chore at \$8 a side, \$16 per window, for seventy-four windows, twice a year, the incentive for doing it oneself becomes quite forceful. Wright homeowners not only need stamina and ambidexterity but also require freedom from acrophobia: even though the Prairie house SEEMS to hug the ground, that impression fades rapidly when dangling out of a third story window with rag and windowspray in hand! An alternate method would be to use a ladder, but this is not only cumbersome but impractical, since there are nice plantings below.

Originally there were no storm windows made for the Tomek House, but now interior storm windows, done almost imperceptibly in oak, provide a double warmth in winter: physical comfort and the warm feeling from lower gas bills. All the windows did have screens, however, and quite a few remain. Since the windows swing out, the screens are hinged to swing inward. Only on calm days can all the windows be opened wide. The French doors at the end of the living room usually provide enough

air circulation, and more cross-ventilation is easily achieved by opening one north and one south window. They seldom are open simultaneously for there always seems to be a little breeze, which leads one to wonder whether it is created by the overhangs and the cantilevered roof or by the prevalent weather conditions.

The only reason to open all twenty-three windows and the doors in the living and dining areas is to experience the different sensation when inside and outside meld without window panes in between. A secret wish while washing windows is to substitute a single sheet of glass for the ninety-two panes. When all the windows are open, this wish is quickly revoked, however, for suddenly the sense of security and privacy is removed and a fishbowl effect is achieved, making one desire curtains or shades, a screen of trees or walls, none of which were in Wright's plan for the Tomek House.

Another disadvantage is the occasional broken pane: one doesn't get out the putty and a new piece of glass, one gets out the checkbook.

The final disadvantage is the attraction—or distraction—of being drawn to the “imaginative screens of light” and the vistas they frame, with which Wright replaced walls. Unguarded minutes gazing on the outdoors brought indoors can quickly add up to hours. Such disadvantages should also be considered and weighed against the joys of looking through a Wright window. ■

PRIVACY AND PARTICIPATION: FRANK LLOYD WRIGHT AND THE CITY STREET

by Grant Hildebrand

Special thanks are due Dr. Hermann G. Pundt for his encouragement and advice and for his kind provision of the working drawings section for the Robie House.

Frank Lloyd Wright was fond of his romantic vision of rural existence. As a consequence, when faced with the problem of building within the city, he did on several famous occasions turn the building inward, treating its exterior walls as impenetrable barriers. As examples one might cite the Johnson's Wax complex, the V. C. Morris gift shop, the Larkin building, or Unity Temple. But if we state this as a general principle of his work, then it is too simplistic and does not suggest the skill with which

Wright developed a variety of subtle solutions to the problem of relating building and city street. Particularly in the first seventeen years of his career he modified the approach to accommodate a variety of conditions. By careful manipulation of the architectural elements at his disposal, he could provide within a single building a wide range of alternative relationships to the city street; the occupant could choose varying degrees of privacy or participation.

His success in this regard came to my attention during two weeks spent in the Robie House in the late summer of 1969.¹ Within the living room I was conscious of that typically Wrightian placid haven; but I was also aware, having walked six blocks or so to and from the building each day, that it is situated in a setting which certainly must be termed quietly urban, not rural, and that streets passing by on the south and west carry reasonable volumes of traffic. Furthermore the living room faces the streets and its street-facing walls are largely of glass. By walking out onto the various balconies one can actually overlook and experience these relatively busy streets. In spite of this, however, the interior can be a tranquil retreat, and it is so not simply because of the mood induced by the dark oak, the brick work, and the deep overhangs, but rather because of careful planning, which will be described later in this paper.

During the two-week stay I also had an opportunity to visit the Cheney House in Oak Park, through the kind generosity of the owners, Mr. and Mrs. Stuart Roberts.² Like that in the Robie House, the living room offers a sense of tranquil retreat. Again it faces the street and the street-facing wall is of glass, and although the street is less busy than those surrounding the Robie House, its experience is available from the terrace reaching out from the living room. Thus the experience of the Cheney House was very much like that of the Robie House, and these are the two examples I would like to discuss at some length.

Before doing so, however, we might review two other early buildings by Wright, neither of them houses, in order to establish a background for the domestic examples. The Oak Park Studio, built in 1898 on the relatively busy Chicago Avenue, presents an early instance of Wright's thoughtful manipulation of street relationships. To enter the studio from Chicago Avenue, one first ascends the steps to the terrace, thereby becoming removed from the plan and zone of the sidewalk (Figure 1). Next one

¹ The stay was occasioned by the filming of the Robie House as part of a study funded by the National Science Foundation; David L. Bonsteel and Grant Hildebrand, Principal Investigators; Christine Staub, Associate Investigator. *Development of Techniques for Simulation of Visual Experience in Architectural Space*. The results consist of a film using both real and computed footage to document the Robie House and its constituent spatial phenomena including those described here.

² The Robertses sold the house in the summer of 1974.

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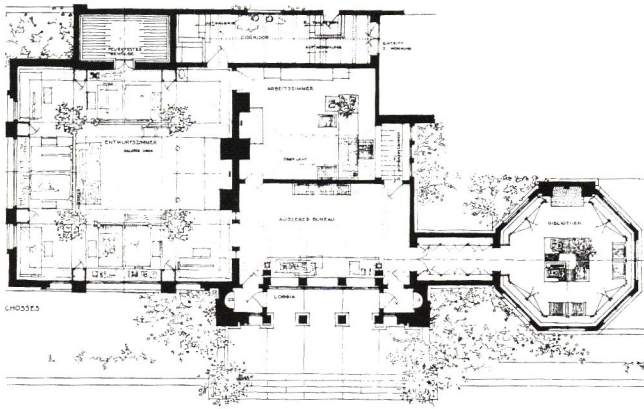


Fig. 1. Plan, Frank Lloyd Wright Studio. Source: *Ausgeführte Bauten*, 1910.

penetrates the loggia, a transitional zone belonging to neither to the exterior nor interior, then into the vestibul-like ends of the loggia; finally by a series of turns one moves into the skylit reception hall itself. The relationship between the reception hall and the loggia is softly expressed in the leaded glass windows whose patterns are the last screening element in the transition from sidewalk to building interior. As one then moves from the reception hall into the studio, the patterned windows at eye level give a softened exposure to the street a few feet beyond. Thus the reception room and studio are not solidly shielded by opaque planes, but are allowed a muted participation in the activities of the street. The functions of these rooms were such that this treatment was quite appropriate; neither drafting nor the reception activity required firm privacy, though both dictated a subdued, restful atmosphere. The library, on the other hand, was intended as a secluded space, a haven of retreat, and it was accordingly developed to be removed from the street. Thus the library walls are solid to well above eye level.

The design of Unity Temple of 1906 presents a situation similar to that of the library space in Wright's studio. In addition as Wright noted in *An Autobiography*, "The site was noisy, by the Lake Street car tracks. Therefore it seemed best to keep the building closed on the three front sides and enter it from a court at the center of the lot."³ This also gave him an opportunity to celebrate the sense of entry, and as at the Studio he made the most of it. One is ceremoniously removed from the activity of the street and transferred by an elaborate sequence of spatial experiences to the tranquility and seclusion of the great room.

But neither the Studio nor Unity Temple suggests a street relationship applicable to the private dwelling; neither the drafting room's proximity to the street nor the Temple's

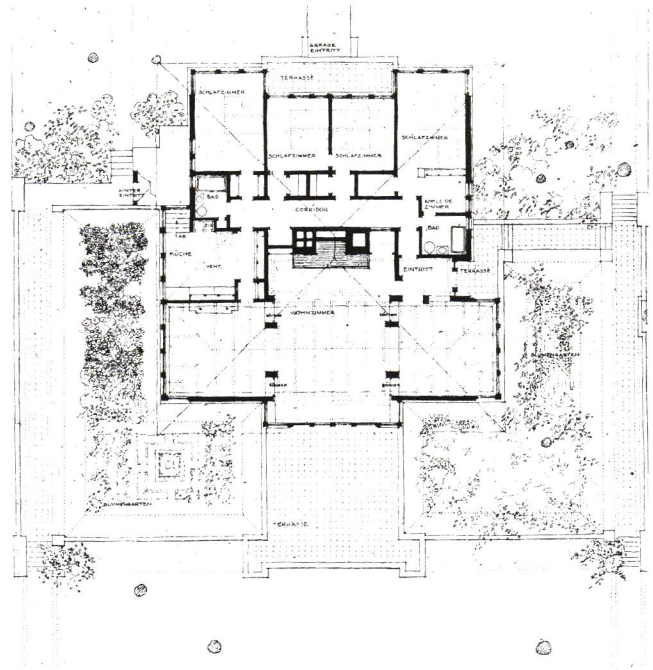


Fig. 2. Plan, Edwin Cheney House. Source: *Ausgeführte Bauten*, 1910.

solid isolation therefrom would be acceptable. The home requires a more subtle and more elaborate treatment, and we find that Wright provided exactly that. We must return to the Edwin Cheney House of 1904, to discuss its relationship to the street in greater detail.

The Cheney House is a "bi-nuclear" plan (Figure 2) which predates that of Unity Temple. The entry condition of the Cheney House, with its series of right-angle turns which lead ceremonially from the activity of the street to the tranquility of the interior, closely resembles that of the Temple. And as in the Temple, Wright placed the smaller ancillary rooms to the back of the Cheney House, with the major spaces facing the street. There the similarity between the two designs ends, however, because the walls of a private home could not reasonably be unbroken solid masses to well above head height to ensure peace and quiet, as were those of the Temple. Nor would complete closure from the street be desirable in the case of the Cheney House even if it were possible. East Avenue is a pleasant, gracious, tree-lined suburban street, and an opportunity to participate in the street experience, with privacy as desired, would be the optimum relationship. This is exactly what Wright achieved.

The Cheney House sits on what from the street appears to be a podium. (In actuality there is a partial basement with windows to the rear of the lot where the grade is almost a full floor lower.) This apparent podium carries gardens to the left and right and a terrace in the center, opening from the living room by a series of doors with leaded patterned glazing. The podium, the terrace wall, and the door glazing are the keys to the design phenomena to be discussed.

³Frank Lloyd Wright, *An Autobiography* (New York: Duell Sloan and Pearce, 1943), p. 154.

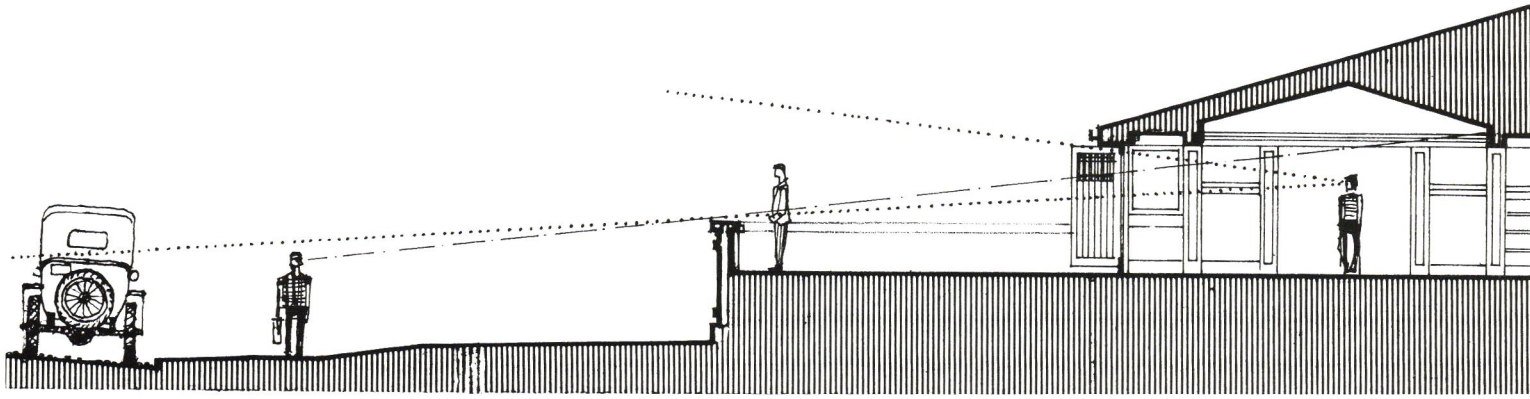


Fig. 3. Cheney House section showing sight lines. Drawn by Grant Hildebrand.

The relationship between the Cheney House and the street must be considered by examining the view which the pedestrian would have looking inward toward the house from the sidewalk, and the occupant's experience looking outward from the terrace and from several points within the living room. The different conditions are diagrammed in Figure 3; lines of sight are based on Wright's own eye level of about five feet, three inches.⁴

As the pedestrian looks toward the house from the sidewalk, the masonry terrace wall is located so that his line of sight over its top falls at the lower edge of the elaborately leaded upper glass zone of the terrace doors; from the sidewalk the eye meets either an opaque or an obscure screen.⁵ Vision into the living room from the sidewalk thus is carefully controlled. If the occupant within the house is standing near the doors, only his head and shoulders are dimly visible through a diffusing surface. If the occupant is sitting, he is of course completely hidden from the pedestrian's view.

But whereas the pedestrian cannot intrude on the privacy of the house, the inhabitant has numerous possible options. As he stands or sits on the terrace itself, well above the sidewalk, the effect is of participation in the full panorama of the street. Wright realized the value of such an elevated deck; in the first chapter of *The Natural House*, he wrote:

I loved the prairie by instinct as itself a great simplicity; the trees, flowers and sky were thrilling by contrast. And I saw that a little height on the prairie was enough to look like much more. Notice how every detail as to height becomes intensely significant. . . .⁶

⁴ Wright was, of course, for himself the measure of all things.

⁵ The screening effect of the masonry wall is now confined to the zone immediately in front of the terrace, since wings to the left and right have been demolished. In its original state, stretching completely across the lot, the wall would have been effective in its screening role from any point along the sidewalk.

⁶ Frank Lloyd Wright, *The Natural House* (New York: Horizon Press, 1954), p. 15.

Thus he recognized that in this flat terrain an elevated platform such as the Cheney House terrace became a superb vantage point from which the street's activity could be experienced in its totality. This was in all likelihood not simply an abstract or symbolic virtue. From the terrace of the Cheney House neighbors and friends could be waved at, greeted, invited in for a chat. The occasional automobile chugging by could be observed. Edwin Cheney, an engineer, had a garage planned as part of the house and obviously enjoyed this new mechanical contrivance. And we should recall that Wright, one of Oak Park's earliest auto enthusiasts, would have been one who might well have driven by the house. Thus the terrace, projecting toward the street, links the Cheney House and its inhabitants to the community life of Oak Park.

The same sensation of participation in the street's activity is felt to a lesser degree while one stands in the living room near the doors. Since the eye is close to the glass, the leading patterns present less obstruction to vision than from a distance. One sees again the panorama of the street but in a more muted way and with a greater sense of removal. Seated near the doors one sees the trees and houses along the street, distant pedestrians to some extent, and near pedestrians and cars not at all. Privacy is increased by moving back into the depths of the room, as greater numbers of active elements of the street are removed from view. In the zone from the mid-point of the room to the fireplace wall, one has complete privacy whether standing or sitting. The occupant cannot be seen from outside nor does he see moving elements of the street experience; he sees only the near terrace, and the distant trees and facades. The concerns for privacy so firmly expressed in Unity Temple have been more gently handled in the Cheney House; the same sense of a placid haven is available at the occupant's choice, but he also has an alternatively fuller range of street participatory alternatives. This has been made possible because of skillful manipulation of floor elevation, parapet wall location, glass leading, and sidewalk and street distance.

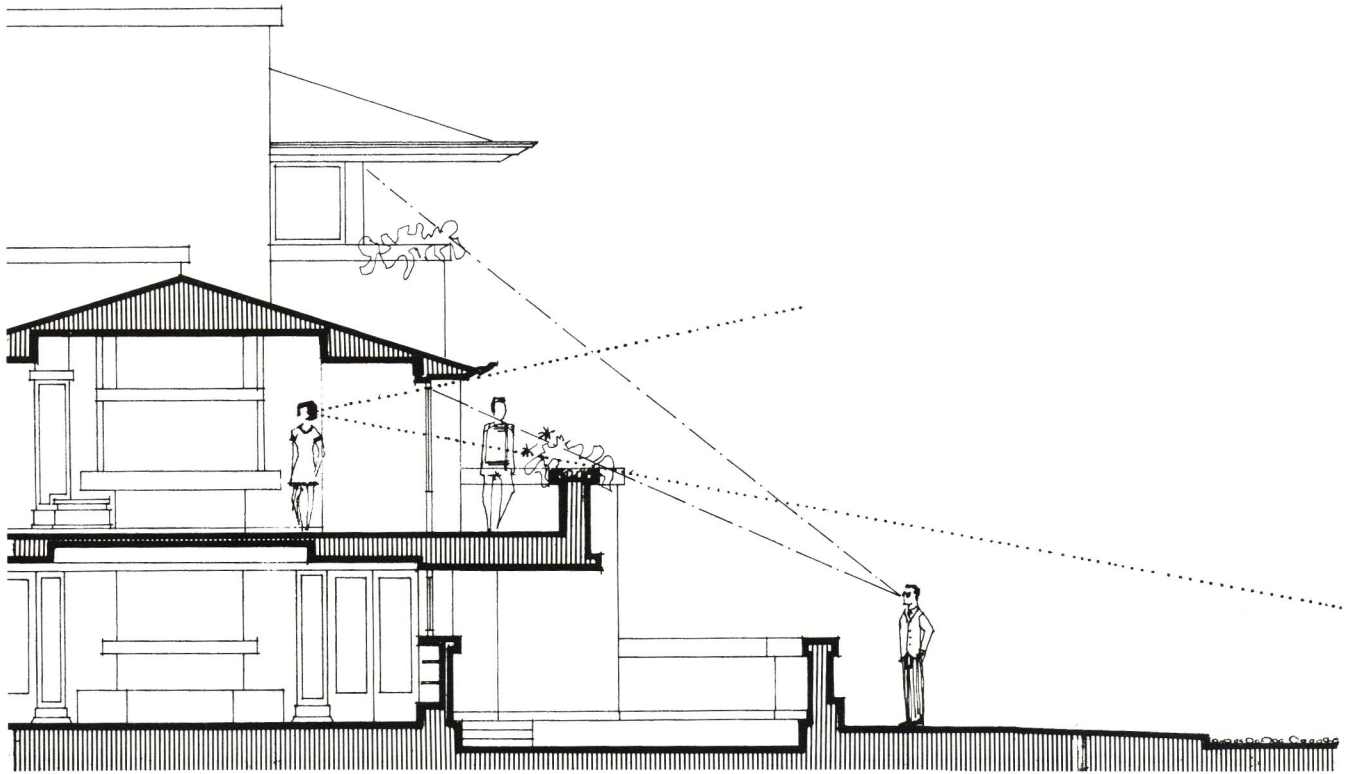


Fig. 4. Robie House section showing sight lines. Drawn by Grant Hildenbrand.

Thus out of the decision to face the living room toward the street has come not a sacrifice of privacy but a richer range of alternative experiences for the occupant.⁷

Similar experiences can be found in the Robie House. The difference in elevation between the sidewalk and the living room floor is much greater than at the Cheney House. And the Robie House is much closer to the sidewalk, so the south balcony parapet performs its screening function while remaining relatively close to the glazed doors it protects. Yet again the room can be a private haven apart from the street due to the relationships between sidewalk, parapet, and glazed openings. In this instance the sense of privacy is more firmly expressed as is appropriate to the somewhat more urban location of the Robie House. The line of vision from the sidewalk does not penetrate the living and dining rooms nor the master bedroom above, which also faces the street (Figure 4). From the interior the inhabitant does not see cars or passers-by nor is he seen by them, unless he so chooses by moving out onto the south balcony or the west terrace. One of the fascinating experiences of the Robie House, in fact, is to observe the change in the nature of the view

as one moves from the center of the living room to the edge of the south balcony. At first, from the center of the living room, the sidewalks and the street are totally hidden; gradually with each advancing step more and more of the active elements of the street come into view, and only at the balcony's edge does one finally see all of the relatively urban surrounding. At this point one also moves from under the sheltering roof, so that the view to the trees and sky is fully open. The sensation is of total release into the expanse of the surrounding environment. Again the values are not just symbolic. Mrs. Robie had many friends among the University of Chicago faculty and would have enjoyed seeing them occasionally in their walks on summer days. And Frederick Robie, a mechanically-minded bicycle manufacturer with a three-car garage, no doubt enjoyed as did the Cheneys the chance to watch the occasional Cadillac of Model T motor along the street.⁸

If movement onto the terrace generates a sense of participation, a retreat back into the living room produces the opposite experience. From the hearth the view is again inactive, and the space has become insular. The

⁷ It may be objected that these advantages attributed to the Cheney House scheme are inherent in any house with a basement and a front porch, but they are not. The experiences in such a house are only a dim reflection of those in the Cheney House. Wright developed the inherent potential to the extent that the end result is different in kind, and one has only to experience either the Cheney or Robie houses as compared to a conventional house of the time to verify the point.

⁸ Leonard K. Eaton, *Two Chicago Architects and Their Clients—Frank Lloyd Wright and Howard Van Doren Shaw* (Cambridge, Mass.: MIT Press, 1969), discusses the personalities of a number of Wright's clients. The Cheneys are not discussed and Frederick Robie is represented by the interview published in *Architectural Forum*. Dr. Eaton, however, has kindly supplied additional information on both families who were to some extent typical of Wright's clients of the time.

manipulation of purely architectural elements to produce either privacy or participation at will is in fact so successful that, as in the Cheney House, there has never been much need for curtains. The parapets and the leaded glass, carefully placed, create privacy as do the elements comprising the west end of the living room. The high sill in the prow, the high parapet with planter box, visible through the doors (now plain but originally leaded), and the extended lower terrace with its solid parapet, all contrive to develop a sense of privacy from that direction as well (Figure 5).⁹



Fig. 5 Robie House living room. Photo courtesy Thomas A. Heinz.

The experience to the west and south from the living room, and to the south from the bedroom, would have been even more pronounced and considerably richer had the plantings at the edges of the terraces prospered as shown in Figure 6. These would have induced a more gentle relationship and would have filtered and tinted light entering the living room. The metal planting boxes are now empty and forlorn; only the freestanding urn and a few smaller planters suggest the extensive proposed flora whose role might have been functional as well as artistic. It is also well to remember that in 1909 the view from the major rooms would have been open to the distant midway, so that the privacy of these rooms would not have been compromised as it is now by the multi-story building immediately to the south.

Was Wright aware of the significance of floor elevation, parapet wall location, glass leading, and sidewalk and street distances, all of which had to be correctly assessed to produce the experiences described? In short, did he consciously design for alternatives of privacy and participation in the context of the city street? The question is not important for the designer, who can draw lessons from the result in any case; nevertheless the historian

might wish to have an answer. Conclusive proof of intent cannot be established, but there is some pertinent information which might illuminate the matter a bit.

The design decisions would be most readily dealt with by studying the building in section, in perspective from the near sidewalk, or in perspective within the house looking out to the street. Perspectives from either the sidewalk or within the living room are not recorded for either the Cheney or the Robie house. But sections would certainly have been done; the Robie House working drawings include one, and at least one would undoubtedly have been drawn for the Cheney House as well, since the play of interior volumes in the three front rooms would necessitate it. We also know that Wright used sections to determine sightlines and vistas, as for example in the drawings for the C. Thaxter Shaw House of 1906.¹⁰ Thus we can assume convenient diagrams would have been available, since Wright can be shown to have used such diagrams for similar purposes during the same time period.

We also have evidence of almost the opposite approach in Wright's design of other houses with different siting conditions. Of these the Coonley House may serve as an example. On an extensive estate whose privacy was assured both by size and by dense planting, sight lines do not play any apparent role in the articulation of the building forms. There are no extended terraces nor screening parapets; the walls are of relatively simple articulation. The Hardy House in Racine of 1904 presents still another condition. Virtually all its rooms face out over the bluff with its dramatic view; orienting the rooms to the street in this case would have been untenable. So the street plays no role in the experiences of those rooms, and consequently the street facade is simple and barrier-like.

The point then is that Wright could shut out the city street, turn his back on it when it made sense to do so, as in the case of the Hardy House, or could design quite independently of street considerations where that was reasonable, as in the case of the Coonley House. But in appropriate circumstances he was also capable of boldly facing the living areas toward the city street and then developing toward that street a range of alternatives from full privacy to full participation. The uniqueness and value of this approach should be emphasized. In the general field of residential design, those who give little thought to the kinds of concerns described herein simply face the living areas toward the street without developing a useful range of relationships to that street; one is either

⁹ None of these efforts avails against the numbers of visitors who now come onto the west terrace to peek in the doors. Originally a metal grillwork gate was a deterrent.

¹⁰ See Frank Lloyd Wright, *Drawings for a Living Architecture* (New York: Published for the Bear Run Foundation Inc. and the Edgar J. Kaufmann Charitable Trust by Horizon Press, 1959), pp. 46-47.

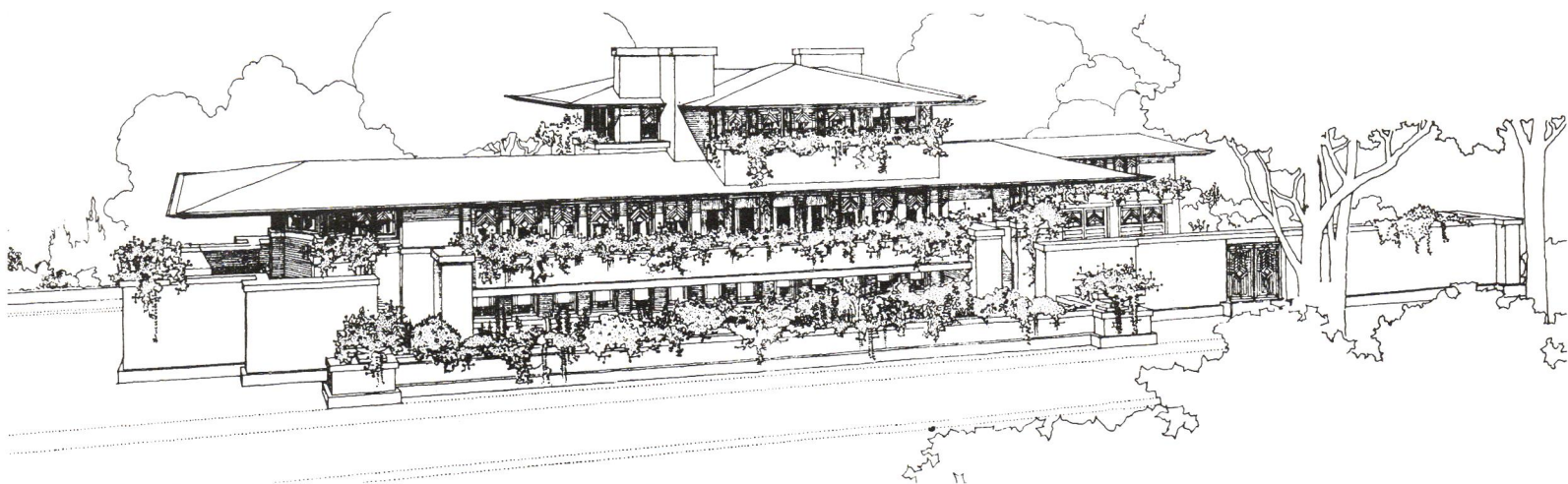


Fig. 6. *Perspective drawing, Robie House. Source: Ausgeführte Bauten, 1910.*

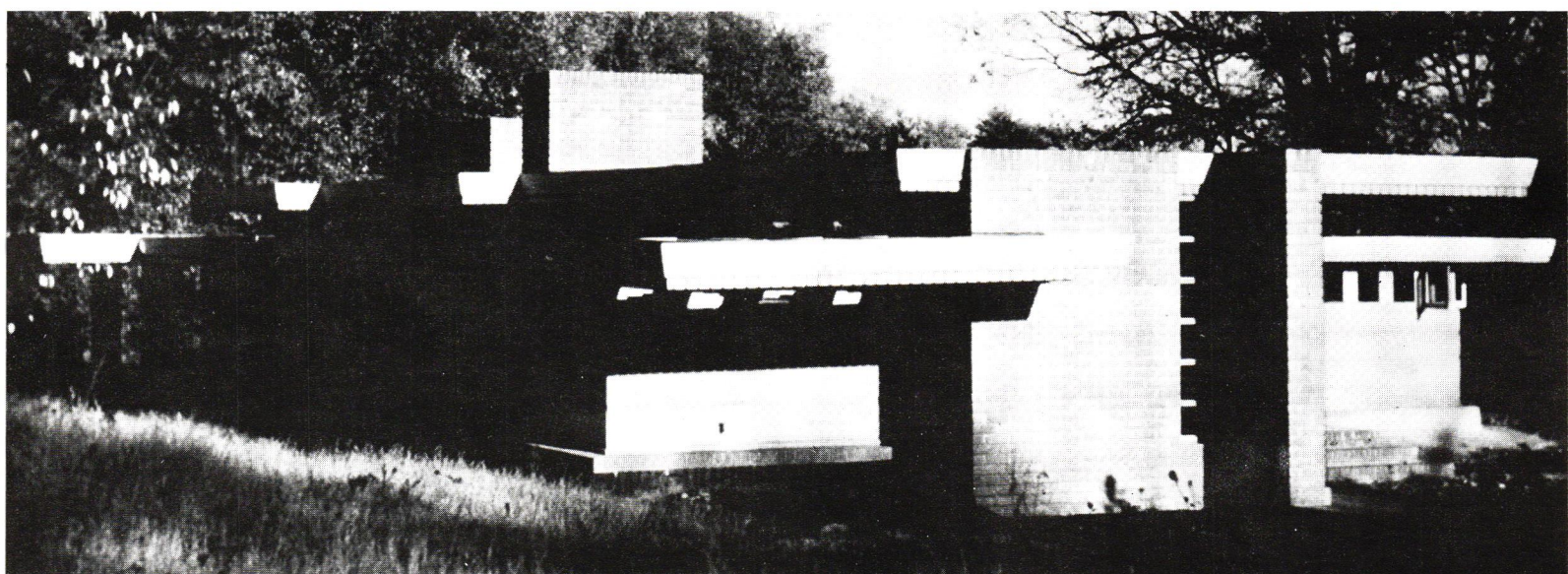


Fig. 7. *Street facade, Melvyn Maxwell Smith House, 1946, Bloomfield Hills, Michigan. Photo courtesy Donald G. Kalec.*

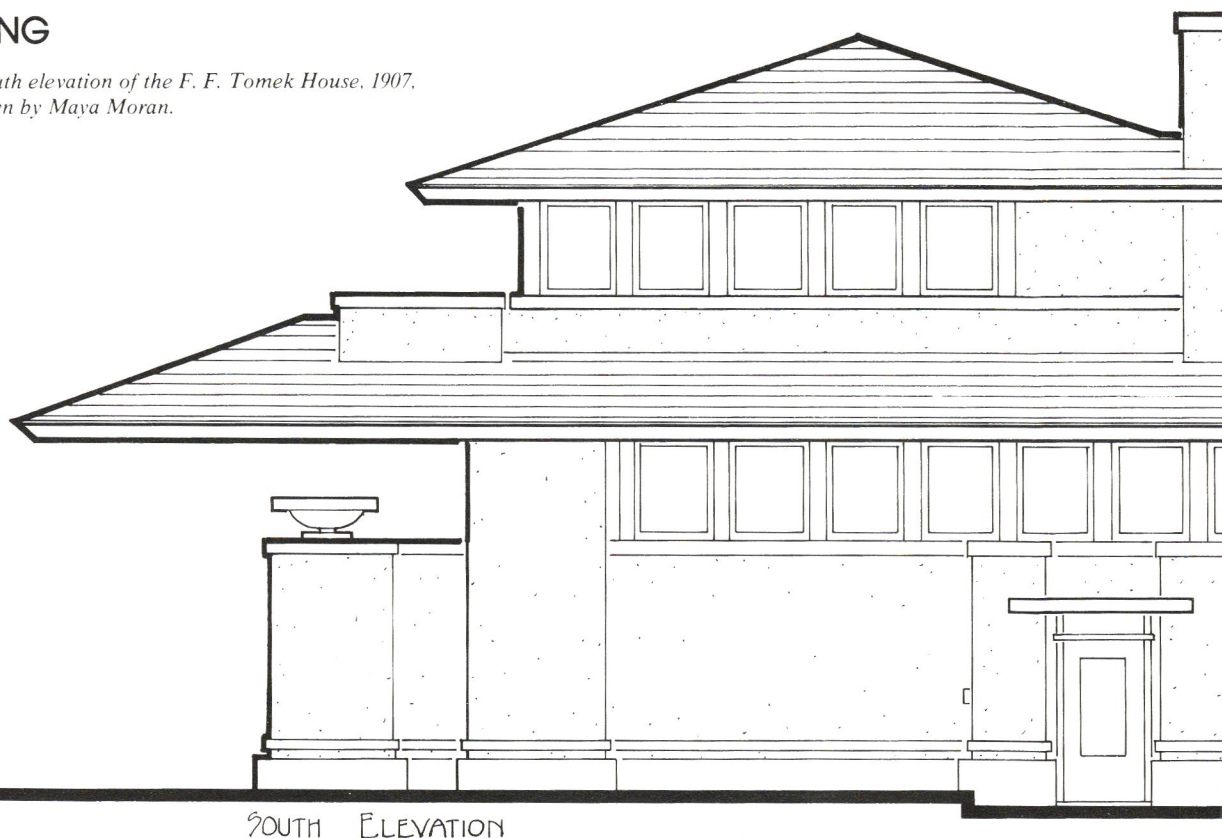
fully exposed to the street as in a fishbowl or closes the draperies and is thereby totally separated from it. Other designers (including Wright in his Usonian period) solve the privacy problem by the somewhat more sophisticated method of orienting the living room to the back of the lot (Figure 7). That approach, however, is experientially restricted; privacy is secured only by giving up any chance to participate in the life of the street. But examples of the Robie and Cheney sort are rare indeed. In these schemes the fullest range of alternatives is represented. The living spaces are neither wholly insular nor wholly exposed, neither solely private nor unavoidably participatory; they can be both in varying degrees at the free option of the occupant.

Therein lies the richness of the scheme. It is important because it is an example of design as response to, or

enhancement of, real humanistic concerns. We all have in ourselves an element of the free, expansive Hellenic spirit; we possess within our natures tendencies toward both communality and individuality. There are few architectural solutions which express and encourage both sides of ourselves; few, indeed, that do justice to either side. Wright keenly sensed these complementary tendencies in man; he himself possessed both in full measure. In his designs throughout his life he was able to express and encourage these tendencies in varying degrees, but seldom with greater subtlety and success than in the Cheney and Robie houses. Thus, while at one level these houses stand as expressions of poetic or symbolic purpose and at another level, as Reyner Banham has shown, they exemplify technical concerns woven into architectural form; they are also and perhaps most importantly examples of an understanding of real humanistic behavior alternatives as determinants of architectural design. ■

SCALE DRAWING

Scale drawing of the south elevation of the F. F. Tomek House, 1907, Riverside, Illinois. Drawn by Maya Moran.



SOUTH ELEVATION

FRANK LLOYD WRIGHT STRUCTURES WHICH ARE ON THE NATIONAL REGISTER OF HISTORIC PLACES

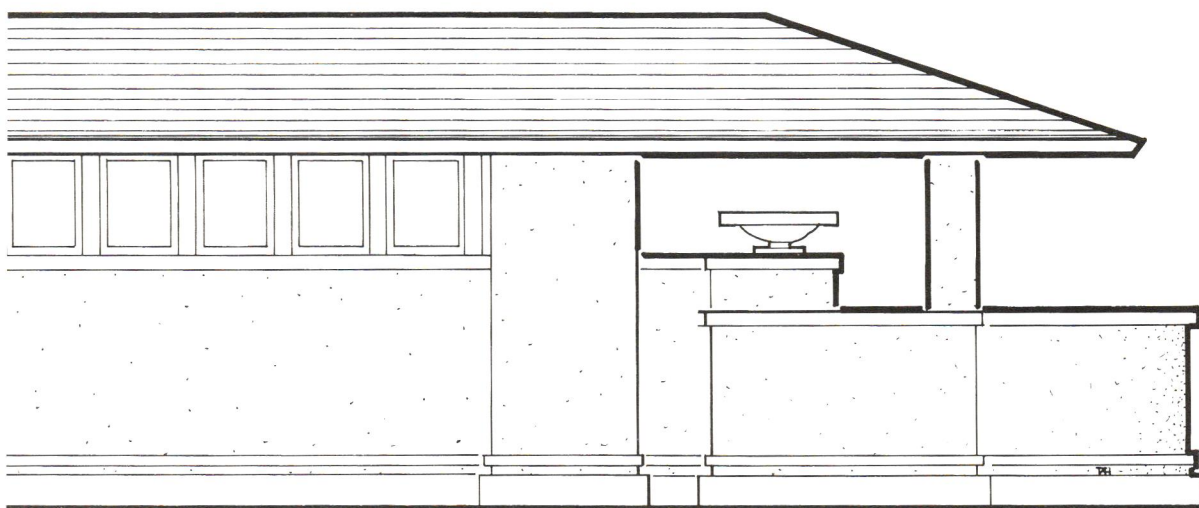
by Patrick J. Meehan

In 1935 the Historic American Buildings Survey was created and given permanence by the Historic Sites Act which declared as national policy the preservation of historic sites, historic buildings, and historic objects for public use. The Historic Sites Act of 1935 authorized the Secretary of the Interior, through the National Parks Service, to make a survey of historic sites and buildings in order to identify those of national significance. Surveyed properties could be eligible for designation as National Historic Landmarks and recording in the National Register of Historic Places following an evaluation process to assist in making a determination. The National Historic Preservation Act of 1966 (80 Stat. 915, 16 USC 470 et. seq.) established the current program authorizing the Secretary of the Interior to expand and maintain a national register of districts, sites, buildings, structures and objects significant in American history, architecture, archeology and culture referred to as the National Register of Historic Places. The Act provides for the National Register of

Historic Places to include properties of local and state as well as national importance and also for each state to conduct its own inventory of its historical resources and establish the procedures for nominating them to the National Register of Historic Places.

The National Park Service established criteria as guides for the states and the Secretary of the Interior for evaluating nominations to the National Register of Historic Places. The quality of significance in American history, architecture, archeology, and culture should be present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association. In addition, districts, sites, buildings, structures, and objects which are associated with events that have made a significant contribution to the broad patterns of our history; or which are associated with the lives of persons significant in our past; or which embody the distinctive characteristics of a type, period, or method of construction, or which represent the work of a master, or which possess high artistic values, or which represent a significant and distinguishable entity whose components may lack individual distinction; or which have yielded or may be likely to yield, information in prehistory or history. Typically, properties which have achieved significance within the past 50 years are not considered eligible for the National Register of Historic Places. However, such properties would qualify if they are integral parts of districts which meet the criteria outlined or, in the case of most Frank Lloyd Wright structures, if they fall into one of the following categories:

Patrick J. Meehan has a Master of Architecture degree and is completing work on a book tentatively titled A Research Guide to Frank Lloyd Wright Archival Materials: Collections and Manuscripts.



a religious property deriving primary significance from architectural or artistic distinction or historical importance; or a building or structure removed from its original location, but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance; or a property achieving significance within the past 50 years if it is of exceptional importance.

With respect to the terminology used in identifying properties for the National Register of Historic Places, the term *district* is a geographically definable urban or rural area with a significant concentration, linkage, or continuity of sites, buildings, structures, or objects which are unified historically by past events or aesthetically by plan or physical development; the term *site* is the location of an event, building, or object; a *building* is a structure designed to shelter any form of human activity; and a *structure* is a work constructed by man.

The following is a listing of Frank Lloyd Wright-designed structures as well as historic districts which have Wright-designed structures within their respective boundaries which were on the National Register of Historic Places

as of January 1, 1980.¹ The listing indicates the generally recognized title of each structure or historic district, its date, and the date upon which it was formally entered on the National Register of Historic Places. Structures which are National Historic Landmarks and those which have been included in the Historic American Buildings Survey are so indicated.

Henry J. Allen Residence (1917)

March 7, 1973

Annunciation Greek Orthodox Church (1956)

December 19, 1974

Emil Bach Residence (1915)

January 23, 1979

Frank J. Baker Residence (1909)

November 8, 1974

Barnsdall Park (1919 to 1923)

May 6, 1971

Historic American Buildings Survey

Frederick C. Bogk Residence (1916)

October 18, 1972

Historic American Buildings Survey

James Charnley Residence (1891)

April 17, 1970

Historic American Buildings Survey

¹ This listing of Frank Lloyd Wright-designed structures and related historic districts which are on the National Register of Historic Places, National Historic Landmarks and/or recorded in the Historic American Buildings Survey was derived and compiled, in part, from: "Part II: Department of the Interior: Heritage Conservation and Recreation Service: National Register of Historic Places: Annual Listing of Historic Properties," *Federal Register*, February 6, 1979, pp. 7416-7649 and "Part II: Department of the Interior: National Register of Historic Places: Annual Listing of Historic Properties," *Federal Register*, March 18, 1980, pp. 17446-17488.

City National Bank Building (1909)
 September 14, 1972
Avery Coonley Residence (1907), Gardener's Cottage (1911), and Coach House (1911)
 December 30, 1971
 National Historic Landmark
Susan Lawrence Dana Residence (1903)
 July 30, 1974
 National Historic Landmark
Charles Ennis Residence (1924)
 October 14, 1971
Florida Southern College Architectural District (1938 to 1954)
 June 11, 1975
 Historic American Buildings Survey
Samuel Freeman Residence (1924)
 October 14, 1971
 Historic American Buildings Survey
Mrs. Thomas H. Gale Residence (1909)
 March 5, 1970
Walter M. Gale Residence (1893)
 August 17, 1973
A. D. German Warehouse (1915)
 December 31, 1974
Eugene A. Gilmore Residence (1908)
 March 14, 1973
Paul R. Hanna Residence (1937)
 November 7, 1978
Thomas P. Hardy Residence (1905)
 December 3, 1974
Isadore H. Heller Residence (1896)
 March 16, 1972
 Historic American Buildings Survey
Warren Hickox Residence (1900)
 January 3, 1978
Herbert Jacobs First Residence (1936)
 July 24, 1974
Herbert Jacobs Second Residence (1943)
 December 31, 1974
Herbert F. Johnson Residence, "Wingspread" (1937)
 January 8, 1975
Johnson Wax Administration Building (1936) and Research Tower (1944)
 December 27, 1974
 National Historic Landmark
Fred B. Jones Estate "Penwern" (1901)
 December 27, 1974
Edgar J. Kaufmann, Sr., Residence, "Fallingwater" (1936-1948)
 July 23, 1974
 National Historic Landmark
Robert M. Lamp Residence (1904)
 January 3, 1978
George Lewis Residence (1952)
 February 14, 1979
Darwin D. Martin Residence Complex (1904)
 December 30, 1975
 Historic American Buildings Survey
Mrs. George Madison Millard Residence, "La Miniatura" (1923)
 December 12, 1976
Alvin Miller Residence (1946)
 November 16, 1978
 Historic American Buildings Survey
W. H. Pettit Memorial Chapel (1906)
 December 1, 1978

Pope-Leighy Residence (1940)
 December 18, 1970
 Historic American Buildings Survey
Price Tower (1953)
 September 13, 1974
River Forest Historic District²
 Located between Harlem Avenue and the DesPlaines River with two extensions north of Chicago Avenue and two extensions south of Lake Street, River Forest, Illinois
 August 26, 1977
 The following Frank Lloyd Wright buildings are located within the district:
Chauncey L. Williams Residence (1895)
E. Arthur Davenport Residence (1901)
River Forest Tennis Club (1905)
Isabel Roberts Residence (1908)
J. Kibben Ingalls Residence (1909)
Frederick C. Robie Residence (1909)
 October 15, 1966
 National Historic Landmark
 Historic American Buildings Survey
Robert Roloson Rowhouses (1894)
 June 30, 1977
Rookery Building (1886, remodeled by Wright in 1905)
 April 17, 1970
 National Historic Landmark
 Historic American Buildings Survey
Richard C. Smith Residence (1950)³
 April 19, 1979
John Storer Residence (1923)
 September 28, 1971
 Historic American Buildings Survey
Harvey P. Sutton Residence (1905)
 May 22, 1978
Sylvan Road Bridge (1915, Ravine Bluffs Development)
 June 23, 1978
Taliesin Complex (1911 to 1923)
 April 14, 1973
 National Historic Landmark
Taliesin West Complex (1937)
 February 12, 1974
Frank Thomas Residence (1901)
 September 14, 1972
First Unitarian Society Meeting House (1947)
 April 11, 1973
Unity Chapel (1887)⁴
 July 18, 1974

² The William H. Winslow Residence and Stable, which fall within the boundaries of the delineated historic district, was placed on the National Register of Historic Places separately prior to August 26, 1977.

³ This Frank Lloyd Wright-designed building does not appear on the listing for the National Register of Historic Places contained in the *Federal Register* previously referenced. However, according to Don Anderson of the State Historical Society of Wisconsin: "It was vetoed twice in Washington, but the state preservation division resubmitted it and the nomination finally was accepted" (see "3 State Buildings Added to Historic Register," *The Milwaukee Journal*, May 13, 1979, part 7, page 14).

⁴ This building was designed by J. L. Silsbee under whom Wright was working as a draftsman. Wright prepared a drawing of this building which appeared in "Unity Chapel, Helena, Wis.," *All Souls Church* (Chicago), 1887, p. 33; this drawing was most recently reproduced in Robert C. Twombly's *Frank Lloyd Wright: His Life and His Architecture*. (New York: John Wiley and Sons, 1979), p. 17. Wright's grave is located in a cemetery contiguous to this structure.

Unity Temple (1906)

April 17, 1970

National Historic Landmark

Historic American Buildings Survey

Burton J. Westcott Residence (1907)

July 24, 1974

William H. Winslow Residence and Stable (1893)

April 17, 1970

Historic American Buildings Survey

Frank Lloyd Wright Home (1889) and Studio (1898)

September 14, 1972

National Historic Landmark

Historic American Buildings Survey

Frank Lloyd Wright Prairie School Architecture Historic District

Bounded roughly by Harlem Avenue, Division, Clyde [sic (Cuyler)], and Lake Streets, Oak Park, Illinois

December 4, 1973

The following Frank Lloyd Wright buildings are located within the district:⁵

Thomas H. Gale Residence (1892)

R. P. Parker Residence (1892)

Francis Wooley Residence (1893)

H. P. Young Residence Alterations (1895)

Nathan G. Moore Residence and Stable (1895, 1923)

H. C. Goodrich Residence (1896)

Charles E. Roberts Stable and Residence Remodeling (1896)

George Furbeck Residence (1897)

Rollin Furbeck Residence (1898)

William G. Fricke Residence (1901) and Emma Martin Alterations (1907)

Arthur Heurtley Residence (1902)

William E. Martin Residence (1903)

Scoville Park Fountain (1903)

Edwin H. Cheney Residence (1904)

Peter A. Beachy Residence (1906)

E. R. Hills Residence (1906)

Dr. W. H. Copeland Residence Alterations and Garage (1909 and 1908)

O. B. Balch Residence (1911)

Harry S. Adams Residence (1913)

Rev. Jesse R. Zeigler Residence (1910)

May 3, 1976

Historic American Buildings Survey

The following Frank Lloyd Wright-designed buildings, although not on the National Register of Historic Places, are documented in the files of the Historic American Buildings Survey of the National Park Service at Washington, D.C.⁶ The precise status of those structures

listed which have not been demolished, with respect to the National Register of Historic Places, is not discussed in this article.

George Blossom Residence (1892)

Allison Harlan Residence (1892—demolished)

Warren McArthur Residence (1892)

Francis Apartments for the Terre Haute Trust Company (1895—demolished)

Francisco Terrace Apartments for Edward C. Waller (1895—demolished)

Edward C. Waller Apartments (1895—partially demolished)

Abraham Lincoln Center for Reverend Mr. Jenkin Lloyd Jones (1903)

E-Z Polish Factory for Darwin D. Martin and W. E. Martin (1905)

Edward E. Boynton Residence (1908)

Meyer May Residence (1909)

J. H. Amberg Residence (1910)

Oscar Steffens Residence (1909—demolished)

Geneva Inn for Arthur L. Richards (1911—demolished)

There are some important points which should be addressed with respect to Frank Lloyd Wright-designed structures on the National Register. A majority of those structures listed were designed by Wright before 1910 and do not represent a good cross section of Wright's total work. Thus, many of Wright's most significant structures, which represent major contributions to modern architecture, are not presently on the National Register. There has been a decline in the number of Frank Lloyd Wright-designed structures placed on the National Register since 1974. This decline may be evidence of declining interest in the placement of Wright-designed structures on the National Register at the local, state and/or national levels. Future efforts in placing Frank Lloyd Wright-designed structures on the National Register should probably follow an overall plan which takes into account all remaining Frank Lloyd Wright structures. Such a plan should have defined objectives and a priority listing of Frank Lloyd Wright structures to be placed on the National Register. In addition, such a plan should span the full length of Wright's career and the many different facets of his design philosophy. Perhaps this is an area in which the members of the Frank Lloyd Wright Association should become involved at an early date. ■

Editor's note: We totally agree with Mr. Meehan's assessment of the need for placing additional Wright buildings on the National Register. Although it is the single most important body of architectural creation, his work is not properly represented. Significantly absent are such masterpieces as the Willits House and the Guggenheim Museum.

We are currently involved in the nomination of several buildings to the National Register, and the files of the Association are open to all those pursuing such individual registration efforts. We actively support those who are exploring the possibility of a thematic nomination of all Frank Lloyd Wright buildings as a group.

⁵ The Mrs. Thomas H. Gale Residence, Walter M. Gale Residence, Frank Thomas Residence and the Frank Lloyd Wright Home and Studio all of which fall within the boundaries of the delineated historic district were placed on the National Register of Historic Places separately prior to December 4, 1973.

⁶ This listing was generously provided to the author by Ms. Christine St. Lawrence Taylor, Registrar, Historic American Buildings Survey.

RESTORATION UPDATE

Avery Coonley House Riverside, Illinois

(See Volume 1, Number 4.) Two years after a disastrous fire, the Coonley House has been completely restored. The owners, Mr. and Mrs. Niketas Sahlas, who had been restoring the house at the time the fire occurred, did nearly all of the rebuilding themselves. The family “camped out” in an undamaged portion of the house and “borrowed” electricity from a neighbor because both the heating and electrical systems had been totally damaged.

Tiles salvaged from the roofs over the stairhalls were used to replace the damaged tiles of the living and dining room portions. Because new clay tiles would have cost over \$2 apiece, the hall roofs were then covered with asphalt shingles.

Smoke and water from the fire department and subsequent rains did almost as much damage as the fire itself. Heavy smoke deposits were cleaned off the fireplaces and the art glass windows. Some of the woodwork was so badly charred or smoke damaged that it had to be removed and discarded. All the original wall sconces were salvaged and cleaned.

Fortunately, only nine art glass windows were destroyed, and they have been so carefully reproduced by a local shop that one can hardly distinguish them from the originals. Almost all the ceiling grilles and panels in the

Looking southeast across the restored living room of the Coonley House into the space which was originally the east stairhall. Photo courtesy Thomas A. Heinz.



stairhall and living rooms were necessarily reproduced; the woodwork that was not replaced was refinished. On each side of the fireplace, wallpaper approximating the original fern murals (removed long before the fire) was installed.

One of the most exciting aspects of the rebuilding is the flow of space created by the removal of an interior wall which had been installed between the living room and the east stairhall in a prior remodeling when the stairhall was converted into a study. Now, one can experience again the open vista from the west stairhall, through the living room, and into the space beyond, with only low walls and overhead decks defining the spaces.

A masterpiece of Wright's Prairie years has been lovingly and sympathetically rebuilt by its owners.

Unity Temple Oak Park, Illinois

(See Volume 1, Number 2 and Volume 3, Number 2.) Following closely upon the completion of the restoration of the entrance foyer in May of this year, The Unity Temple Restoration Foundation has proceeded with the minor repairs and redecoration of Unity House, again according to the original color scheme as revealed by the Foundation's consultant, Building Conservation Technology, Inc. Funding for the work was provided by income from the Unity Temple concert series and the Foundation endowment.

Minor roof leaks and resultant plaster damage were repaired, all plaster surfaces were repainted, and the concrete floor was stripped of layers of paint and sealed. The oak trim had been restored in the 1970 redecoration, following a fire in the space. The new colors, matching those determined to exist when the room was first painted in 1906, consist of a dark brown (Munsell designation 10YR3/4) used on the base, horizontal bands, and fireplace surround; medium (7.5YR4/4) and light (7.5YR 5/6) browns which are the dominant colors for the walls and balcony fronts; and accent colors of yellow (5Y8/8) and green 2.5GY5/4). The yellow at the top of the walls continues onto the ceiling and surrounds the skylights, accentuating that light source and brightening the room. Green is used on oak-trimmed panels on walls and ceiling.

With these earth tones, which are of a darker hue than those originally used in the Temple, Unity House conveys a totally different architectural feeling than it did with its previous color scheme. The transition from the neutral grays used in the foyer to these rich browns, yellow and green is dramatic. When the Temple is restored, the next major undertaking for the Foundation, the entire design concept will be evident.

Taliesin Spring Green, Wisconsin

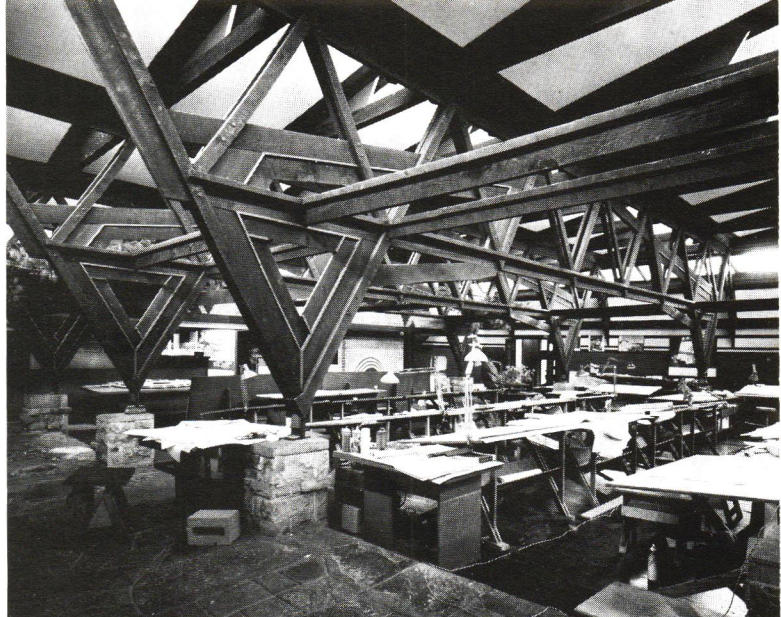
(See Volume 1, Number 6.) The first major Taliesin restoration projects aided by matching funds from the Heritage Conservation and Recreation Service through the State Historical Society of Wisconsin were completed this spring. The re-wiring of the Hillside Home School Buildings and the reconstruction of the balcony connection between the 1903 buildings and the drafting studio, the last portion of the restoration of the Hillside Studio Roof Project, met final inspection just before the Taliesin Fellowship made its annual move from Arizona to Wisconsin for the summer.

Construction was started on the drafting studio in 1932 as the first major project of the newly founded fellowship. The studio addition was opened by means of a mezzanine built over parts of the Dana Gallery and Roberts Room, laboratory classrooms of the original school.

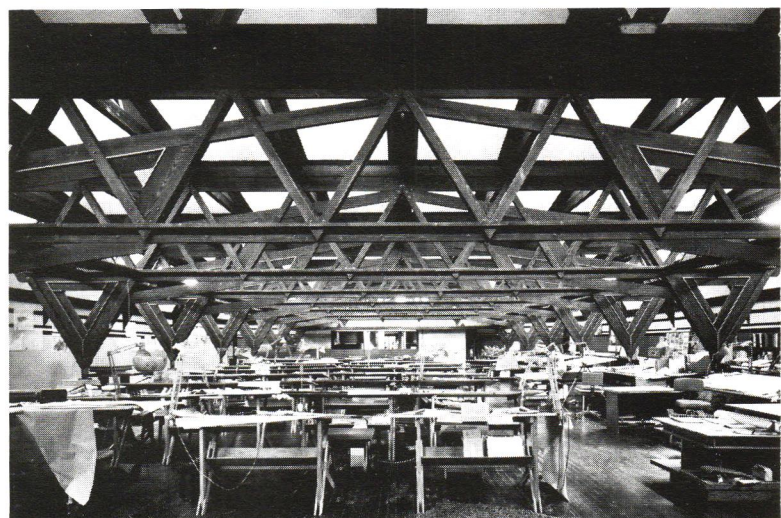
Over the years Frank Lloyd Wright made many changes to these buildings, some never completed. Walls were removed and supporting columns relocated temporarily, resulting in floors settling and beams deflecting. The supporting truss for the connection was badly warped from its vertical plane requiring that it be straightened and plumbed. Remedial work was done in the spring of 1980 by Kraemer Brothers Contractors of Plain, Wisconsin, contractors for the studio roof work completed the previous year.

Because of changes in governmental policy, matching funds were not available for the rewiring of the residence and studio, scheduled originally for 1980-81. Temporary minor repairs in the dangerously overloaded system have been made, and it is hoped that additional work can be undertaken soon. The major reconstruction or repair work currently underway is the shoring up, insulating, and replacing the original ceiling work in the 1911 Taliesin studio. This work began as a minor repainting job until it was discovered that the original ceiling required considerably more work if constant maintenance was to be avoided.

Cypress strips which give a pattern to the ceiling were systematically removed, numbered, cleaned, sanded, varnished and stored for eventual replacement. The original ceiling was completely removed, exposing several layers of structure indicating the various changes which had taken place after the fires of 1914 and 1925. William Wesley Peters, Foundation architect, kept close watch on the work being done as the earlier structural elements were revealed. Part of the original roof was intact under a layer of roof which had been added to accommodate an early expansion of the studio. The actual restoration work was begun by staff architect Charles Robert Schiffner



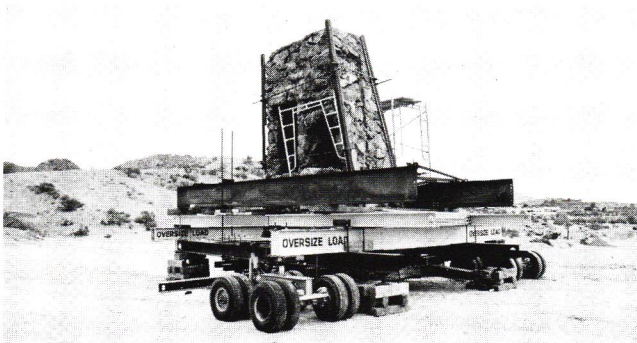
Two views of the restored Hillside drafting room; looking southwest (above) and south (below). Photos courtesy Thomas A. Heinz.



and a team of students. The permanent Taliesin caretaker, Mark Hausladen, instructed students Hector Ramirez, Dennis Kelly, Trish Reed and Janet Campbell in the necessary carpentry and rough framing work as well as in the finish work now underway.

In the course of making necessary repairs much of the original framing was straightened and some of the makeshift additions were removed or made true. The result is a return to the clean, straight lines as conceived by the architect.

Other projects underway for the 1980 summer season are the plastering of some of the soffits and parapets of Taliesin which were never completed in Wright's lifetime and the re-laying of a flagstone terrace at Hillside. Many minor maintenance projects such as pointing up Hillside stone work, underpinning some foundation walls, and replacing storm-damaged trees have already been completed. Restoration of the architectural models of the 1940 and other exhibitions, a much needed major undertaking, is nearly complete.



The fireplace and chimney of the Rose Pauson House were saved when it was razed in July, 1980. Photo courtesy Thomas A. Heinz.

Pauson House Phoenix, Arizona

(See Volume 2, Number 2.) Efforts of preservationists have failed, and demolition of the Rose Pauson House—left as a magnificent stone ruin since it burned in 1942 shortly after completion—began on July 23, 1980, to make way for a new freeway. The fireplace and chimney were salvaged, however, and will be installed as an entrance marker in a nearby section of Phoenix which includes the Benjamin Adelman House (1952), the Boomer House (1953), and the Arizona Biltmore Hotel (1927).

The Imperial Hotel Tokyo

(See Volume 1, Number 1.) No further work has been completed on the building of a portion of the Imperial Hotel at Meiji-mura museum. Although most of the exterior construction has been completed, the interior remains unfinished because of insufficient funds. The museum is currently working to acquire other buildings of the Meiji era (1867-1912), and when that is accomplished funds may again be channeled into the Imperial Hotel reconstruction.

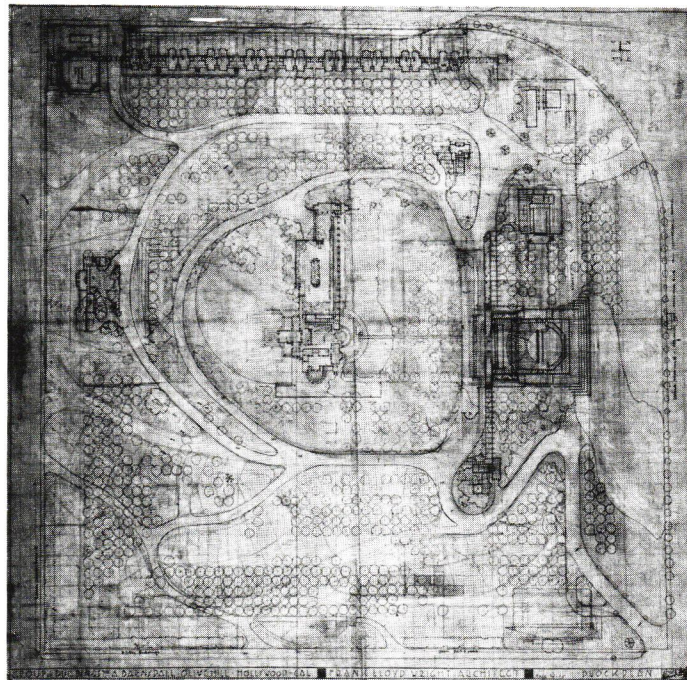
EXHIBITIONS

Edmund Teske: Photographs for Frank Lloyd Wright

An exhibition of about forty photographs is being shown from September 4 through November 2, 1980, in the Photography Gallery of the Milwaukee Art Center. As a young professional photographer, Teske was invited by Wright in the 1930s to establish the first photographic workshop at Taliesin for the purpose of documentation of Wright's work. He has continued to do so for more than four decades, and work from throughout the period is represented in the exhibition. (Mr. Teske wrote of his experiences at Taliesin in Volume 2, Number 1 of the *Newsletter*.)

Frank Lloyd Wright Drawings

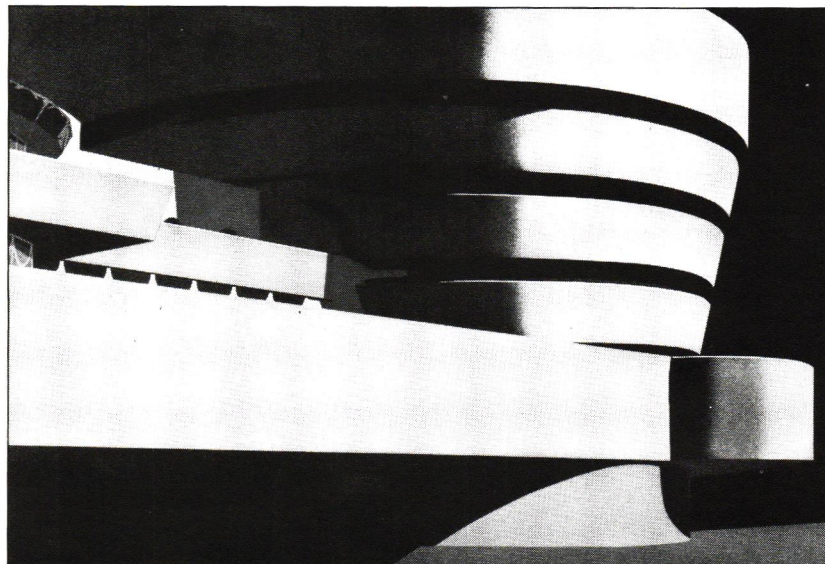
An exhibition of twelve original drawings by Frank Lloyd Wright will be on view at Hollyhock House from September 4 through December. The drawings, which have not been shown before to the public, depict a proposed theater and children's art center which Miss Barnsdall had contemplated building to turn Barnsdall Park into an arts complex. For additional information, call (213) 662-7272.



Two of the drawings on view at Hollyhock House. (Above) Plot plan for Aline Barnsdall, ca. 1920. Copyright, City of Los Angeles, Cultural Affairs Department. (Below) Birdseye view of Hollyhock House, ca. 1920. Copyright, Edmund Teske, Los Angeles.



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LETTERS TO THE EDITOR

Dear Sir,

In my recent article, "Frank Lloyd Wright and Modern Design: An Appraisal," for the *Newsletter* (Vol. 3, No. 1, First Quarter, 1980), I dated the dining chairs from the Hanna House (figure 19) as designed ca. 1937 but executed ca. 1957. Mr. Paul R. Hanna has kindly informed me that the chairs were actually constructed in 1937. I would very much appreciate the *Newsletter* publishing this correction.

Sincerely yours,
R. Craig Miller, Assistant Curator
Department of American Decorative Arts
The Metropolitan Museum of Art

NEW YORK CHAPTER

Members of the Frank Lloyd Wright Association who are interested in forming a New York chapter are urged to contact Ross MacTaggart, 232 East 81st Street, #4A, New York, New York 10028. ■

RECENT PUBLICATIONS

Life Imitates Architecture: Taliesin and Alden Dow's Studio, Sidney K. Robinson. Ann Arbor: Architectural Research Laboratory, The University of Michigan, 1980, 74 pp., \$7.50.

A description of the evolution of Taliesin and the Dow Studio and a critical analysis of both as composed places, the book shows how a vision of life lay behind the creation and use of each and how (particularly in Taliesin) a closed society was created to conform to the architectural environment. ■

GIFT SUBSCRIPTIONS AVAILABLE

A 1981 membership in the Frank Lloyd Wright Association makes an ideal Christmas gift. About December 10, we will send a personal letter to the recipient telling him or her of your gift, and we will also include a complimentary 1980 issue of the *Newsletter*. Membership for 1981 will be \$20.00. Send your orders today. ■

BOOKS AVAILABLE AT A DISCOUNT

The Association is able to offer books to its members at savings of up to 20%. 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.).

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

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

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

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 houses and the warm friendship that developed between architect and clients.

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'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.

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

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

This book, originally published in 1966, 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. This new edition has been upgraded from the original with a larger format and 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 drafting room and at the building site. Illustrated with many photographs by the author, the book shows Wright from an affectionate and warm—yet honest—perspective.

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The Wendigen Edition of 1925 was the first major publication of Wright's work after the Wasmuth portfolios and consisted of seven special issues of the Dutch publication devoted to Wright bound together. Reissued by Bramhall House, this edition contains an introduction by Mrs. Wright.

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An Index and Guide to "An Autobiography," the 1943 Edition, by Frank Lloyd Wright, by Linn Ann Cowles, 113 pages.

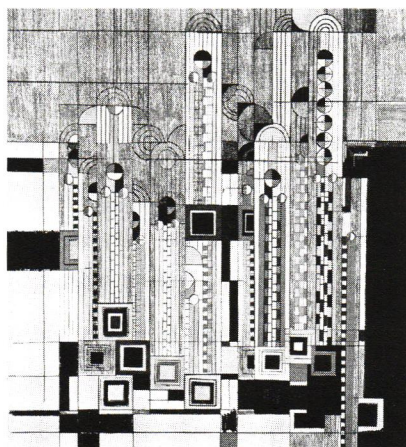
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