

THE FRANK LLOYD WRIGHT NEWSLETTER

VOLUME 5 NUMBER 1

FIRST QUARTER 1982

FRANK LLOYD WRIGHT'S BUFFALO CLIENTS

by Jack Quinan

This is the first of four profiles of Frank Lloyd Wright's Buffalo clients: John D. Larkin, Darwin D. Martin, William R. Heath and Walter V. Davidson. The objective of the profiles is to amplify Grant Manson's fundamental study, the chapter entitled "The Buffalo Venture," in Frank Lloyd Wright to 1910, Rheinhold Publishing Corporation (New York, 1958), and to correct some of the misinformation on the Buffalo clients that has circulated in the Wright literature during the past two decades.

John Durant Larkin (1845-1926)

As President of the Larkin Company, John D. Larkin was ultimately responsible for three designs by Frank Lloyd Wright: the Larkin Administration Building (1903-1906), the unbuilt designs for Larkin workers' housing (1904), and the Larkin Exhibition Building in Jamestown, Virginia, of 1907. Furthermore, Mr. Larkin can be considered indirectly responsible for all of Wright's thirteen Buffalo projects and buildings because, with the exception of a house design for Alexander Davidson, a lawyer, in 1906, all of Wright's Buffalo clients were employees of the Larkin Company.

John D. Larkin was born in Buffalo in 1845, the son of Levi Henry Larkin, an

Jack Quinan is a correspondent to the Newsletter and an associate professor in Art History at SUNY, Buffalo, where he is involved in the restoration of the D. D. Martin house, owned by the university.

iron founder who had immigrated from Beckley, Sussex, England, in 1833, and Mary Ann Durrant, who immigrated to the United States from Glowham, Kent, England, by way of Canada. They were members of the Baptist faith. The early death of his father forced the young Larkin to begin work at the age of twelve in a local millinery store, but when his older sister, Mary, married Justus Weller, the owner of a small soap-making firm, John Larkin was hired on as a clerk. He learned the business quickly, and when Weller decided to relocate in Chicago in 1870, John Larkin became a partner. There was much that a bright young man could learn in Chicago in the 1870's: Trade was brisk; powerful businesses were just being established; there was the frightening spectacle of the Great Fire, and, for John Larkin, there were invaluable personal alliances as well. On a visit to the home of Dr. Silas Hubbard, Weller's uncle, in Bloomington, Illinois, Weller met his personable cousin, Elbert Hubbard, and persuaded him to join the company as a salesman. Two years later, in 1874, John Larkin married Elbert Hubbard's sister, Frances, in Bloomington. In the meantime, Justus Weller's marriage to Mary Larkin had begun to falter, and in 1875 John D. Larkin resolved to return to Buffalo to establish his own soap manufacturing business. Elbert Hubbard accompanied him as his principal salesman.

The subsequent growth of the Larkin Company owed much to the innovative use of premiums and mail order techniques, and not a little to John D. Larkin's



The Larkin Company Executives, c1920. (Left to right) William R. Heath, John D. Larkin, Jr., John D. Larkin, Darwin D. Martin, Harold Esty and Walter Robb. Photo courtesy of the Buffalo and Erie County Historical Society.

ability to attract and motivate clever, dedicated executives. Elbert Hubbard, the principal innovator, became a junior partner in 1876, and was joined in 1878 by Darwin D. Martin, a bookkeeper who eventually developed efficient new methods of maintaining customer accounts. The business was incorporated in 1892 with John D. Larkin as president and Elbert Hubbard as secretary and treasurer. One year later, however, Hubbard decided to leave the Larkin Company for a career as a writer. Darwin Martin was made secretary, but not treasurer, in his place. Thanks to Hubbard's "\$10 Combination Box" (a \$10 purchase of soaps and perfumes brought the customer a handsome free premium), the business accelerated even more during the 1890's. A second incorporation was made in 1899; John D. Larkin, then age 54, remained president and treasurer, Darwin Martin stayed as secretary, and Charles Larkin, Mr. Larkin's oldest son, was named vice president. By this time so much of the burden of this rapidly expanding business devolved upon Darwin Martin that John D. Larkin persuaded his wife's brother-in-law, William R. Heath, a Chicago attorney, to join the Larkin Company as the head of a new legal department. Mr. Heath soon assumed half of the daily responsibility of the business and was made the office manager.

In the decade immediately preceding the commissioning of the Administration Building to Frank Lloyd Wright in 1903, the Larkin Company steadily increased its premium offerings to a point at which it became advantageous for them to acquire plants to manufacture leather goods, furniture, pottery, and glassware. At their headquarters on Seneca Street in Buffalo, twelve new factory buildings were constructed between 1895 and 1904, and seven more were added just after the commissioning of Wright's office building. A letter of March 20, 1903 indicates that Mr. Larkin was interested in having Louis Sullivan design the new Administration Building, but Darwin Martin, supported by William Heath, dissuaded him. It is characteristic of John D. Larkin's approach to his business that he would trust Martin's judgment in this matter. On the other hand, he maintained a very firm hand in financial affairs, perhaps as a result of Elbert Hubbard's abrupt and unsettling departure from the business in 1893.

As time passed Mr. Larkin populated the executive ranks of his company with many of his immediate family members. John D. Larkin, Jr., (born in 1877), became assistant treasurer in 1899, and Harry Larkin (born 1881), his third son, assumed a similar title in 1907. Harold Esty, the husband of his daughter Frances (born 1876) became advertising manager in 1909, and Walter Robb, the husband of his daughter, Ruth, (born 1891), became an assistant treasurer in 1920.

The success of the business is reflected in the increase in customer mail from 5,000 letters per day in 1903 to an estimated 12,000 to 15,000 letters in 1920. The business was worth approximately \$30,000,000 by then, but difficult times were ahead. The automobile and the growing popularity of chain stores were making serious inroads into the mail order business, the Larkin Company's soap-works was becoming antiquated, and the business interests were considerably over-extended in the face of the coming depression. Worst of all, Darwin D. Martin and William R. Heath each left the company prior to 1925, and John D. Larkin himself died in 1926, at the age of 81. John Larkin, Jr., assumed the presidency in 1926, but by 1942 the business that had consumed so much of his father's life was quietly closed down.

John D. Larkin's reticence makes it difficult to discern much about his personality and his philosophical attitudes, but in a letter to William Heath in 1899 he revealed something of his views about his business: "...it has been our aim to build up and strengthen our business by organizing departments and placing at the head of each live, energetic, resourceful men capable of developing and extending their departments, and all operating together to work out results that could not be obtained in any other way." Elbert Hubbard described John D. Larkin as "an active, energetic, simple, unpretentious, honest man with a firm hold on the Scottish virtues, the virtues of industry, economy,

truthfulness." His nephew, Horton Heath, found him to be "quiet, shy, and unassuming, slow to reach a decision, tenacious in holding on to it." Business was not everything, however. His principal diversion, besides his beloved family, was a huge farm in Queenston, Ontario, where he raised prize-winning Clydesdale horses and cattle, and vast orchards of fruit trees. His grandson, Harry Larkin, Jr., recalls a family tradition that holds that Mr. Larkin derived a special pleasure from commissioning buildings both at the farm and at the business. Perhaps it was this passion for construction for its own sake that vexed Frank Lloyd Wright. He characterized John D. Larkin as a "kind and generous man" in his autobiography, but he also leveled some harsh criticism at the "Larkin family:" "They never realized the place their building took in the thought of the world—for they never hesitated to make senseless changes in it in later years. To them it was just one of their factory buildings—to be treated like any other." Much of Wright's invective was intended for John Larkin, Jr., who had authorized some very unflattering alterations to the building after 1926.

What John D. Larkin actually thought of Wright's Administration Building is nowhere recorded, but certainly its internal brightness, its familial unity, and its harmonious organization must have pleased him. Whatever he thought, it was he who granted Wright the extra \$30,000 to build the stair and ventilating towers free of the central block—to give Wright the articulation he wanted—and for that alone he should be recognized as one of Frank Lloyd Wright's great patrons. ■

Sources

Horton Heath, "Elbert Hubbard—Salesman," *Printers Ink Monthly*, Vol. 23, No. 4 (October, 1931), p. 51f.
John D. Larkin, Jr., "Our Pioneers," *Ourselves*, Vol. 13, No. 5 (May, 1921).
Darwin D. Martin, "The Story of the Larkin Idea," *The Larkin Idea*, (May-November, 1901).
The Memorial and Family History of Erie County, New York, Vol. 1 (Buffalo, 1906-1908), pps. 79-81.
"One of Buffalo's Most Successful Manufacturers," *Buffalo Courier*, (May 29, 1904).
Mildred Schlei, "The Larkin Company—A History," unpublished Master's Thesis, The University of Buffalo, Buffalo, New York, 1932.

THE PRAIRIE BANKS OF FRANK LLOYD WRIGHT

by Craig Zabel

Louis Sullivan's first prairie bank, the National Farmers' Bank at Owatonna, Minnesota (1906-1908, fig. 6), was the most significant factor in stimulating other small town bank commissions for Sullivan, as well as for his former assistants Purcell and Elmslie. However, was it not Frank Lloyd Wright, rather than Sullivan, who was the first progressive Midwest architect to address the problem of designing a bank for a small prairie town in his August, 1901 entry to the *Brickbuilder* competition for the design of "a Village Bank" (fig. 1)?¹

Wright's design was published only six months after Louis Sullivan's "Kindergarten Chats" on "A Roman Temple" appeared in the *Interstate Architect and Builder*.² Sullivan required two installments on this topic to sufficiently criticize what he believed to be the fraudulent use of the classical temple form for modern bank buildings, a practice then becoming the norm. Sardonicly, Sullivan insisted that a banker who worked in a "Roman Temple" should "wear a toga, sandals, and conduct business in the venerated Latin tongue—oral and written."³ Sullivan called for an architecture for bank buildings which would not be "built upon the sands of books, upon the shoals of taste and scholarship" but "be founded upon the rock of Character."⁴ In his design for "a Village Bank," published a few months later, Wright was perhaps answering his former master's challenge.

Another significant aspect of the August, 1901 publication date of Wright's design was that it was eight months after the *Brickbuilder* "Village Bank" competition had been completed and the awards given. First prize had been awarded to W. Pell Pulis of New York City (fig. 2).⁵ His classical block, fronted by a portico, was typical of the entries. Clarence H. Blackall,⁶ who critiqued the competition, felt that: "The problem of a village bank

... In simplicity of requirements and unity of purpose, with opportunity for quiet dignity and pure design, it strongly recalls the conditions of the old Greek temple. . ."⁷ Nevertheless, Blackall was quite critical of the entries; he wrote: "They all have a common failing of trying to get too much into the problem, of putting too many motifs on a very simple façade. Indeed, it would seem a matter of surprise that among all the designs submitted, hardly any have treated the building as a whole, but in nearly every instance the plan has been broken so as to show ells on each side in addition to projection at the rear, and the entrance portico adds another note of confusion."⁸

Wright's design appeared to answer directly Blackall's call for "a Village Bank" "treated as a single building without break or projection except the portico. . ."⁹ Wright set four piers in antis fronting an otherwise unbroken rectangular block. Other suggestions made by Blackall were also included in Wright's design, such as his belief that a bank should be elevated above the level of the street and fronted by a "terrace or platform" a few steps high.¹⁰ The *Brickbuilder's* decision to publish Wright's unorthodox project after the competition was over suggests that his design was being promoted as a viable alternative to the classically derived finalists, or perhaps that it was an even worthier solution for "a Village Bank" than was the winning design by Mr. Pulis.

¹ Frank Lloyd Wright, "The 'Village Bank' Series. V.," *Brickbuilder*, Vol. 10 (August, 1901), pp. 160-161.

² A coincidence noted by Kenneth W. Severens in "The Reunion of Louis Sullivan and Frank Lloyd Wright," *Prairie School Review*, Vol. 7 (Third Quarter, 1975), p. 11; Louis H. Sullivan, *Kindergarten Chats and Other Writings* (New York: Dover Publications, Inc., 1947), pp. 35-40.

³ Sullivan, *Kindergarten Chats*, p. 37.

⁴ *Ibid.*, p. 40.

⁵ C. H. Blackall, "The 'Brickbuilder' Competition. V. A Village Bank. Criticism and Award," *Brickbuilder*, Vol. 10 (February, 1901), p. 33.

⁶ Clarence H. Blackall (1857-1942) was a senior member of the Boston architectural firm of Blackall, Clapp & Whittemore. He had studied architecture at the University of Illinois and the Ecole des Beaux-Arts in Paris. He perhaps is best known for his theatre designs. See Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: New Age Publishing Co., 1956), pp. 59-60.

⁷ Blackall, "Village Bank," p. 33.

⁸ *Ibid.*, p. 35.

⁹ *Ibid.*

¹⁰ *Ibid.*, p. 33.

Craig Zabel is a Visiting Lecturer in the School of Architecture at the University of Illinois at Urbana-Champaign. He is currently completing his Ph.D. dissertation, "The Prairie School Banks of Frank Lloyd Wright, Louis H. Sullivan, and Purcell & Elmslie," under the direction of Professor Walter L. Creese at the University of Illinois.

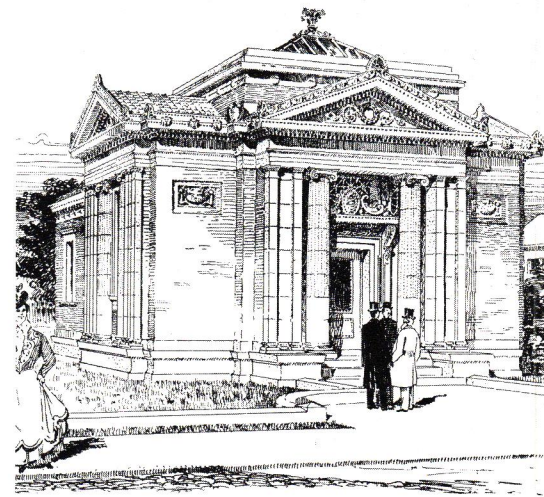
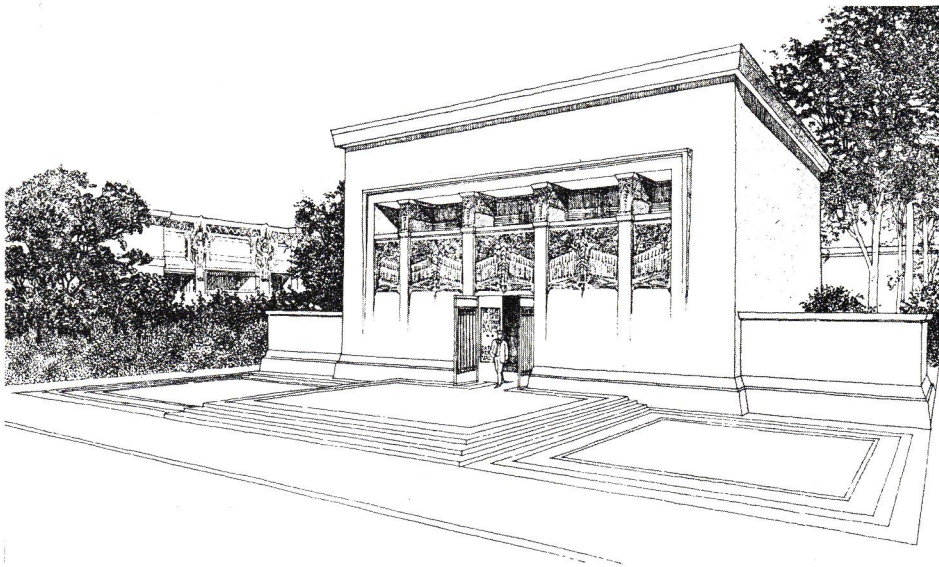


Fig. 1. (left) "A Village Bank," Wright, 1901. Source: *Ausgeführte Bauten und Entwürfe*, 1910.

Fig. 2. (above) "A Village Bank," W. Pell Pulis. Source: *Brickbuilder*, February, 1901.

In the short essay which accompanied his design in the *Brickbuilder* Wright contemplatively stated: "While there is probably little romance about a bank, . . . the community likes to feel that this same bank is there to stay. It is, in fact, the town strong box, and it is a temple to the God of Money, as modern temples go."¹¹ However, instead of using the classical temple form, Wright preferred the "monumental and significant simplicity" of "a tomb or a mausoleum."¹² The direct source for this squat rectangular block, elevated upon a low podium and capped by a slab-like cornice, appears to have been Louis Sullivan's Getty Tomb (1890, fig. 3) in Graceland Cemetery, Chicago.¹³ Wright not only saw this tomb being designed while he was a draftsman for Adler & Sullivan, but he considered it one of Sullivan's "best buildings,"¹⁴ a work central to Sullivan's own creative development.¹⁵ Wright described the Getty Tomb as "a piece of sculpture, a statue, a elegiac poem. . . a beautiful burial casket. . ."¹⁶ In his design for "a Village Bank," Wright transformed Sullivan's "burial casket" into "the town strong box." Both Sullivan's tomb and Wright's bank have the same essential quality; each is a diminutive, yet monumental block laying claim to the recently settled prairies. They are timeless monuments executed in a new and emerging regional style.

However, Wright made his bank even more monumental than Sullivan's tomb. He chose to "gently" slope the walls in an "eminently plastic fashion."¹⁷ This image of battered walls, piers set in antis, and the screen lower portion of the intercolumniation is quite similar to late dynastic temples of the Ptolemaic and Roman periods of ancient Egyptian architecture. A comparison with such examples as the Temple of Hathor at Dendera (begun 80 B.C., fig. 4) is quite striking. The eternal permanence of ancient Egypt, combined with the strength of a vault-like tomb, would make any small town banker feel reasonably secure.

In the 1901 *Brickbuilder* article Wright stated that "The building is constructed entirely of brick."¹⁸ However, when he republished this bank design in *The Chicago Architectural Annual of 1902* it is described as being "designed to be cast in concrete entire."¹⁹ It is also identified as a concrete building in Wright's *Ausgeführte Bauten und Entwürfe* (1911), despite the fact that the bank's name, "1st Clay State Savings Bank," is still visible on the door.²⁰ Initially, Wright probably conceived of the bank as a concrete monolith (as is suggested by the smooth planar walls of the renderings), but to have it published in the *Brickbuilder*, a periodical devoted to "burnt-clay products," he told a small lie.

Both in composition and choice of materials, the "Village Bank" is a precursor to Wright's Unity Temple (1904-1906, fig. 5) in Oak Park. Both these concrete blocks have sheer unadorned walls, opening only for high clerestory windows.²¹ Wright was creating distinct internal spaces which were detached from the outside world. These unbroken lower walls provided

¹¹Wright, "Village Bank," p. 160.

¹²*Ibid.*

¹³It has been suggested that Harvey Ellis' 1891 project for the Security Bank of Minneapolis (for Leroy S. Buffington) was a precursor and perhaps a direct inspiration for Wright's "Village Bank." See David Gebhard, "Letters to the Editor," *Prairie School Review*, Vol. 4 (Third Quarter, 1967), pp. 33-36; H. Allen Brooks, *The Prairie School: Frank Lloyd Wright and his Midwestern Contemporaries* (New York: W. W. Norton & Company, Inc., 1972), p. 135. Even though both Wright's and Ellis' bank designs are single monumental blocks, the elongated, rectangular form of Ellis' design is quite removed from Wright's compact design. Likewise, Wright's familiarity with and admiration for the Getty Tomb suggest that knowledge of the Ellis bank was not necessary.

¹⁴Frank Lloyd Wright, "Form and Function," review of *Louis Sullivan: Prophet of Modern Architecture* by Hugh Morrison, *Saturday Review of Literature*, Vol. 13 (December 14, 1935), p. 6.

¹⁵Frank Lloyd Wright, *Genius and the Mobocracy* (New York: Duell, Sloan and Pearce, 1949), p. 79.

¹⁶Frank Lloyd Wright, "Louis H. Sullivan—His Work," *Architectural Record*, Vol. 56 (July, 1924), p. 29.

¹⁷Wright, "Village Bank," p. 161.

¹⁸*Ibid.*

¹⁹*The Chicago Architectural Annual*, Vol. 15 (Chicago: Chicago Architectural Club, 1902), n. pag.

²⁰Frank Lloyd Wright, *Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright* (Berlin: Ernst Wasmuth, 1910), plate 12.

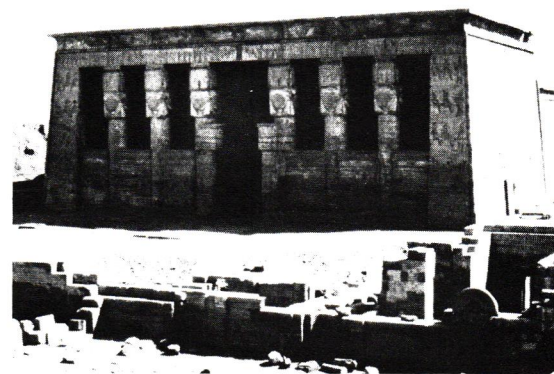


Fig. 3. (left) Getty Tomb, Louis Sullivan, 1890, Chicago.

Fig. 4. (above) Temple of Hathor, begun 80 B.C., Dendera, Egypt. Photo courtesy Carol Dyson.

unquestioned security for the "Village Bank" and screened out the noise of the traffic outside Unity Temple. These public buildings assert an impressive monumentality on a relatively small scale, as well as a turning inward, away from urban distractions, to a controlled and idealized environment. This purifying inversion process would be a dominant theme in Wright's major public buildings in urban settings from the Larkin Building to the Guggenheim Museum. In Unity Temple, through the use of "amber glass" skylights he felt that in "rain or shine" the light would always have "the warmth of sunlight."²² Wright was attempting to create the perfect "happy cloudless day," everyday.²³ Louis Sullivan's bank at Owatonna (fig. 6) also turns inward to an idealized image of nature. The opalescent glass of the broad arched windows totally obscures one's view of the real nature existing across the street in the central park of Owatonna. Sullivan wanted to bring the "out of doors—in-doors," to transform nature by an act of man into a "color symphony," a "color tone poem."²⁴ Instead of creating a perpetual cloudless day, Sullivan sought to evoke an idealized and eternal springtime.

However, Sullivan's bank does not have the scaleless quality of Wright's two designs. The Owatonna bank's large arched windows which light the open

banking room within create an appropriate monumental scale for the bank, while the lower windows punched through the red sandstone base provide a human scale for the man on the street. The sheer lower walls of the "Village Bank" and Unity Temple forego this human concession. Wright's designs are more severely separated from their environments, as well as being more emphatically monumental than Sullivan's bank. In fact, to the uninformed, Unity Temple at first glance even might be taken for a bank. Purcell & Feick's project for the First National Bank (1907, fig. 7) at Winona, Minnesota, shows how effectively this basic composition could be used for a bank building. The Winona project also reflects the influence of Sullivan's bank at Owatonna, such as in the use of curvilinear Sullivanesque ornament and the warm earth tones of tapestry brick and red sandstone, in contrast to the rectilinear ornament and pale monotone of Wright's concrete block.

Wright also drew upon Unity Temple for a later bank design, the City National Bank at Mason City, Iowa (1908-110, fig. 8). However, while Unity Temple epitomizes Wright's "destruction of the box" (the church's Greek Cross plan, four corner stair towers, clerestories, and skylight are all fully revealed on the exterior), the Mason City bank does not "destroy the box," but emphasizes the fact that it

is a box, "a strong box on a large scale; a well aired and lighted fireproof vault."²⁵ The sheer lower walls of buff-colored Roman brick rise 16 feet above the sidewalk, unbroken by the human-scaled windows which Sullivan, Purcell and Elmslie would include in their bank designs. In 1908 Wright noted about his architecture that "As the wall surfaces were thus simplified and emphasized the matter of fenestration became exceedingly difficult and more than ever important, and often I used to gloat over the beautiful buildings I could build if only it were unnecessary to cut holes in them. . ."²⁶ Banks appear to have been one of Wright's few opportunities to carry out this desire.

²¹This compositional device perhaps is derived from the stacks wings of Henry Hobson Richardson's libraries. Wright previously had used this device in the octagonal libraries of such earlier works as the Bagley House (1894, Hinsdale, Illinois) and his own Oak Park Studio (1895). See Grant Carpenter Manson, *Frank Lloyd Wright to 1910: The First Golden Age* (New York: Van Nostrand Reinhold Company, 1958), pp. 50-51, 86, 89-92.

²²Frank Lloyd Wright, *An Autobiography* (New York: Horizon Press, 1977), p. 180.

²³*Ibid.*

²⁴Louis Sullivan to Carl K. Bennett (Vice President, National Farmers' Bank of Owatonna), April 1, 1908; letter reprinted by Robert R. Warn in "Part I: Bennett & Sullivan, Client & Creator," *Prairie School Review*, Vol. 10 (Third Quarter, 1973), p. 7.

²⁵"City National Bank of Mason City, Iowa, Frank Lloyd Wright, Architect," *Western Architect*, Vol. 17 (December, 1911), p. 105.

²⁶Frank Lloyd Wright, "In the Cause of Architecture," *Architectural Record*, Vol. 23 (March, 1908), p. 160.

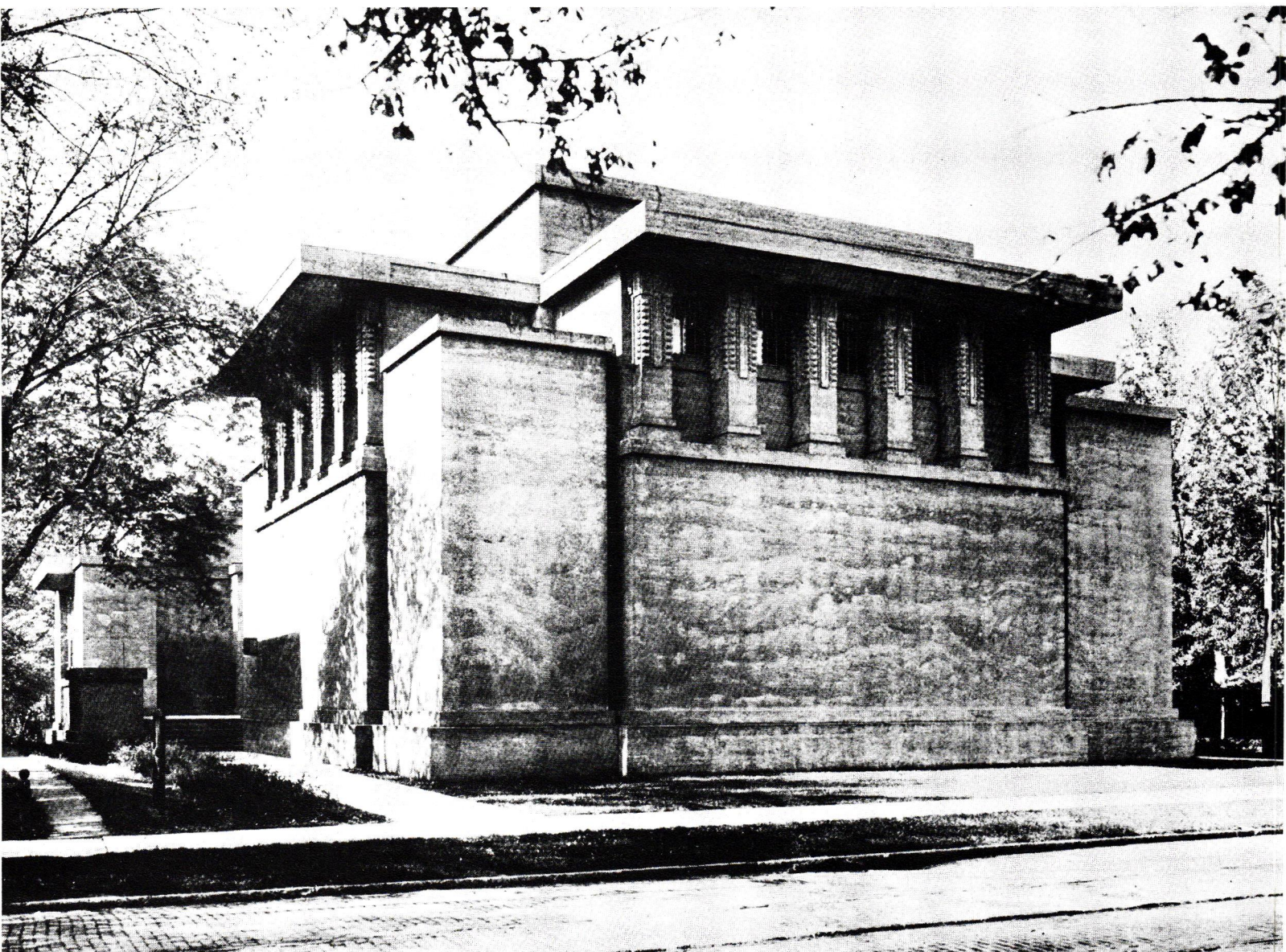


Fig. 5. (above) *Unity Temple*, Wright, 1904-1906, Oak Park.

Above the pure and scaleless walls of the Mason City bank arose a series of piers and windows, similar to his "Village Bank" and Unity Temple. The lower portion of this zone served as the clerestory for the vault-like banking room below. The upper row of windows served an office floor above the bank. Wright unified the bank's clerestory and this separate office floor into a single zone upon the façade to reaffirm the building's image as a single monumental unit. However, the result is ambiguous. From the exterior the building could be perceived as having an ungainly double row of clerestory windows, or, on the other hand, two office floors, suppressing a low and dark banking room below.²⁷

Another note of dissonance in the design is the low, hipped roof with projecting

eaves. This adds a peculiar domestic quality which is incongruous with the monumentality of the bank. Wright perhaps added this feature, which is not present in any of his other prairie bank designs, to relate the bank to the hotel which he designed to the rear. A previous and perhaps more successful design in this vein was the Arthur Heurtley house (1902, fig. 9) in Oak Park. Interestingly enough, Heurtley was a banker.²⁸ His monumental and compact brick residence stands in sharp contrast to the open pinwheel plans of Wright's more typical stucco prairie homes, and forecasts the basic composition of the Mason City bank.

During this period, Wright's public buildings generally had a greater formality than did his houses. This was most apparent

Fig. 6. (above right) *National Farmers' Bank*, Louis Sullivan, 1906-1908, Owatonna, Minnesota.

Fig. 7. (right) *Project: First National Bank*, Purcell & Feick, 1907, Winona, Minnesota. Photo courtesy Northwest Architectural Archives, University of Minnesota.

in his bank designs, where symmetrical and monumental blocks were clearly defined by a strong central axis generally leading from the entrance to the vault, in a manner not far removed from contemporary Beaux-Arts temple banks.

²⁷Manson, *Wright to 1910*, p. 171.

²⁸Leonard K. Eaton, *Two Chicago Architects and Their Clients: Frank Lloyd Wright and Howard Van Doren Shaw* (Cambridge, Massachusetts: The MIT Press, 1969), pp. 96-98.



THE
FEDERAL RESERVE BANK
MINNEAPOLIS

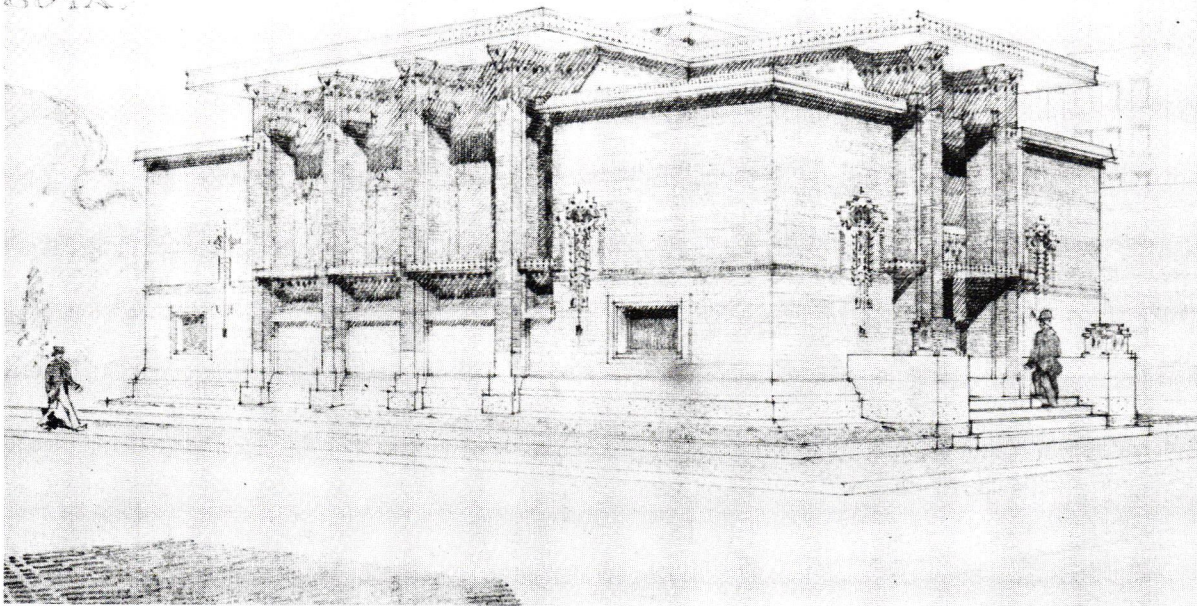


Fig. 8. (right) *City National Bank, Purcell & Feick, 1907, Winona, Minnesota. Photo courtesy Northwest Architectural Archives, University of Minnesota.*

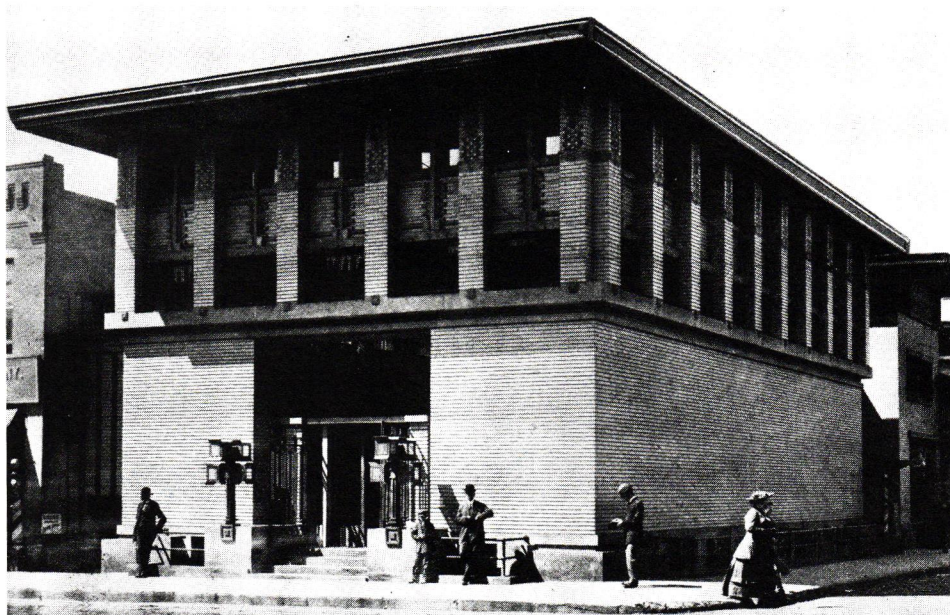


Fig. 9. (below) *Heurtley house, Wright, 1902, Oak Park.*



Many Prairie School banks (as well as many Beaux-Arts banks) create interesting parallels with ecclesiastical architecture. Wright felt that a modern bank was like “a temple to the God of Money.”²⁹ Inside the Mason City bank, directly on axis with the front door, was the vault, the literal and spiritual core of the bank (fig. 10).³⁰ Though its presence dominated the banking room, one could not ap-

proach it directly because of the tellers’ screen. The image was almost that of a rood screen, at which the public could worship (deposit or withdraw) the high altar of the vault. Four ornamental “lightoliers,” incorporating globe lamps and bronze statuettes of Mercury (by Richard W. Bock),³¹ arose out of the tellers’ cages and ceremonially framed the vault behind. These figures hovering be-

²⁹Wright, “Village Bank,” p. 160.

³⁰The building no longer serves as a bank, but as a clothing store. The once solid lower brick walls have been replaced with large plate glass display windows. The interior banking room has been destroyed totally and the bank’s clerestory has been converted into a second office floor.

³¹Donald P. Hallmark, “Richard W. Bock, Sculptor, Part II: The Mature Collaborations,” *Prairie School Review*, Vol. 8 (Second Quarter, 1971), pp. 21-22.

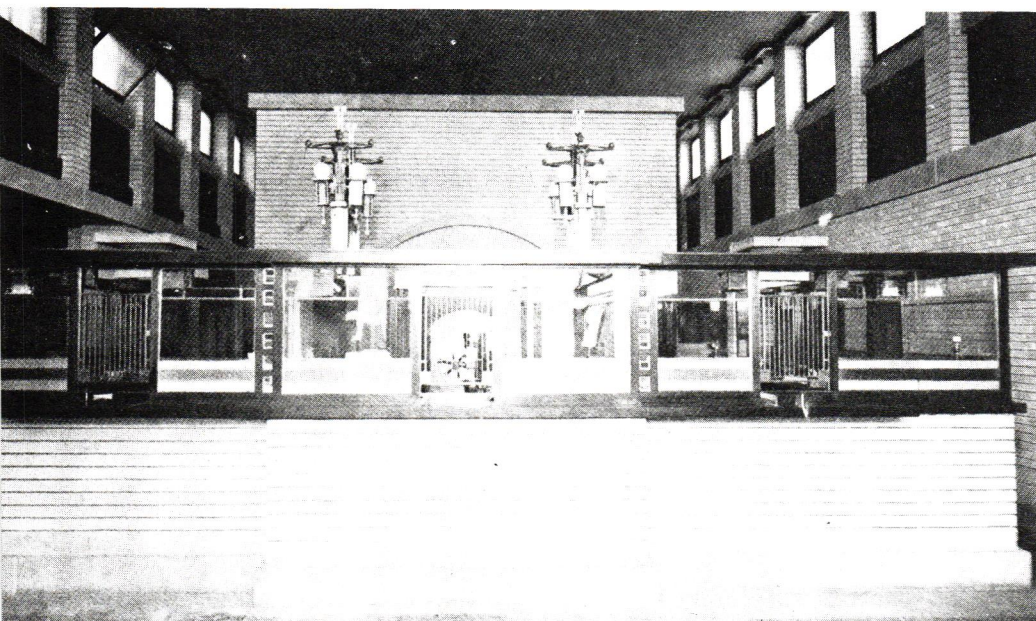


Fig. 11. *First National Bank and the offices of Frank L. Smith, Wright, 1905-1906, Dwight, Illinois.*

Fig. 12. *Project: First National Bank and the offices of Frank L. Smith, Wright, 1904, Dwight, Illinois. Photo courtesy The Frank Lloyd Wright Memorial Foundation. Copyright © The Frank Lloyd Wright Foundation 1970.*



tween the screen and vault appear almost like high priests venerating the inner sanctum. Wright's reason for including these figures was that Mercury was "the patron of commerce and finance," which had emerged as "the all powerful domineering spirit of the time."³² One may wonder if this classical mythology was a bit beyond the farmers who patronized the bank. In contrast, Sullivan had chosen

murals of contented cows and industrious farmers for the artistic embellishment of his bank at Owatonna.

The "frieze of light"³³ created by the high clerestory windows ringing the top of the Mason City banking room must have dramatically illuminated the Mercury figures and the vault, since they were the tallest elements in the room. The vault

was a freestanding, hieratic object in the center of the banking room, an isolated monument analagous to the bank itself. The door on the front of the vault was enhanced by a broad Richardsonian/Sullivan-esque arch. This was the only arcuated form in this entire trabeated composition, thereby suggesting a special

³²"City National Bank of Mason City," p. 105.

³³*Ibid.*

SCALE DRAWING

Elevation. Avery Coonley Playhouse, 1912, Riverside, Illinois. Drawn by Wendy A. Coleman.

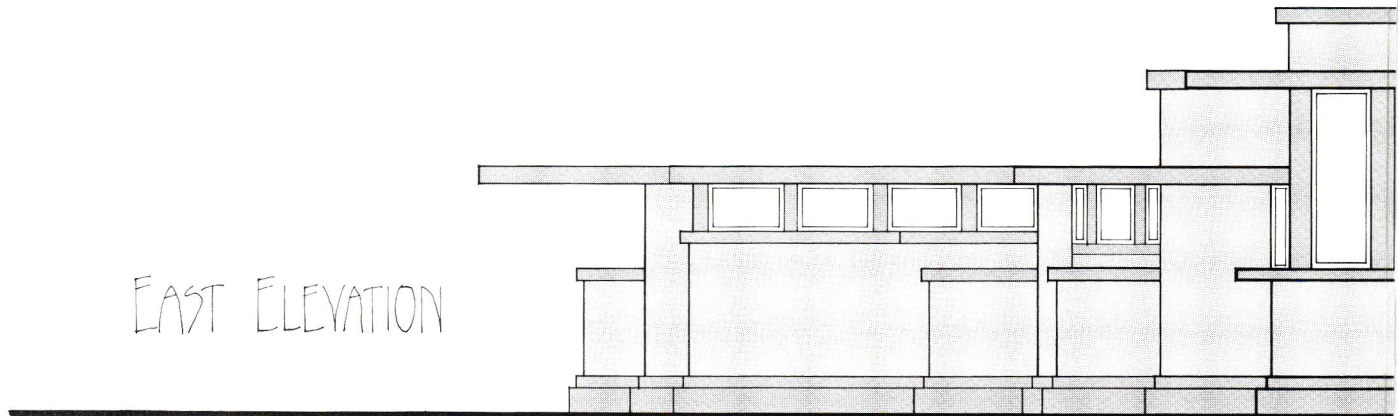
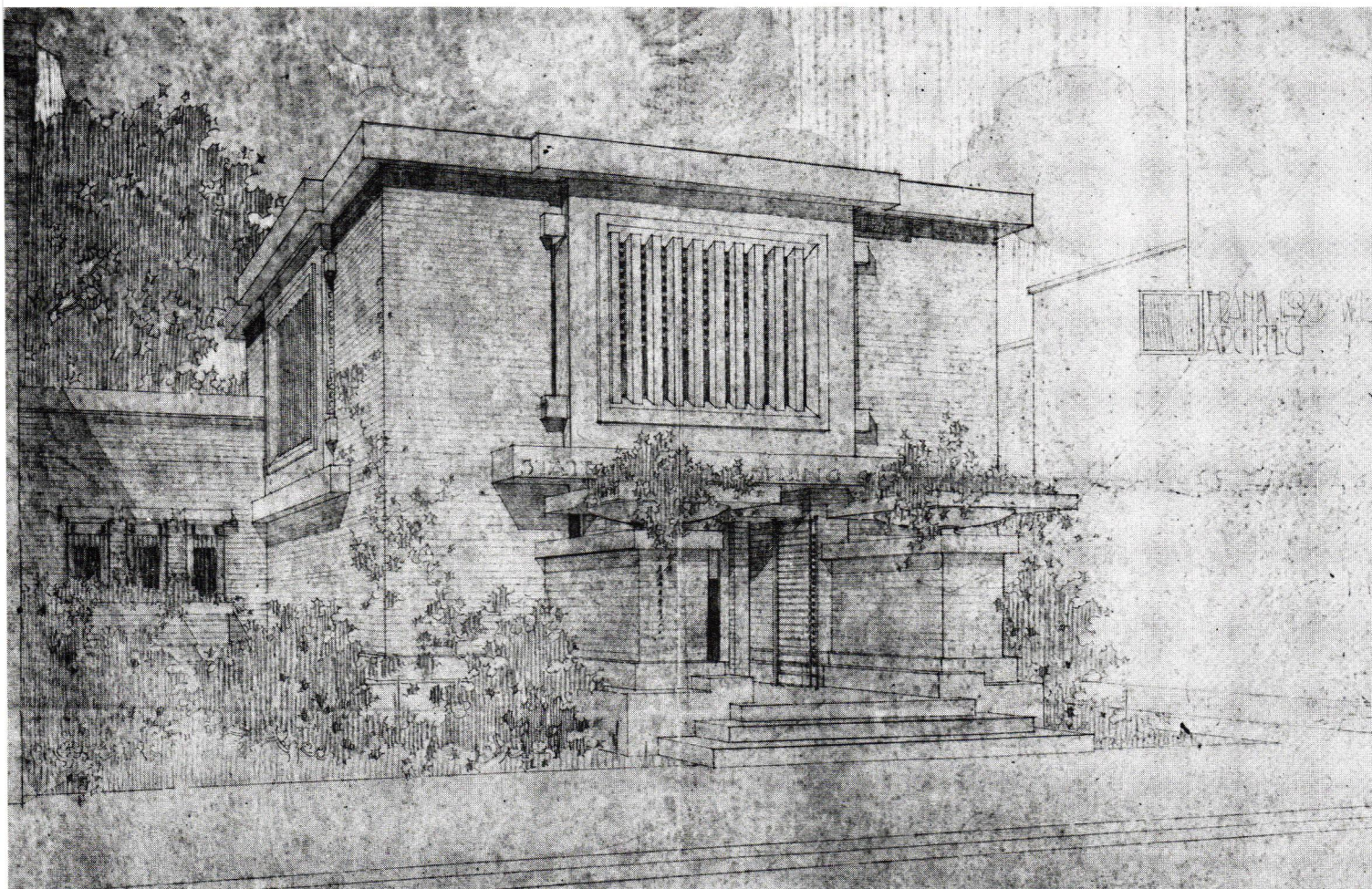
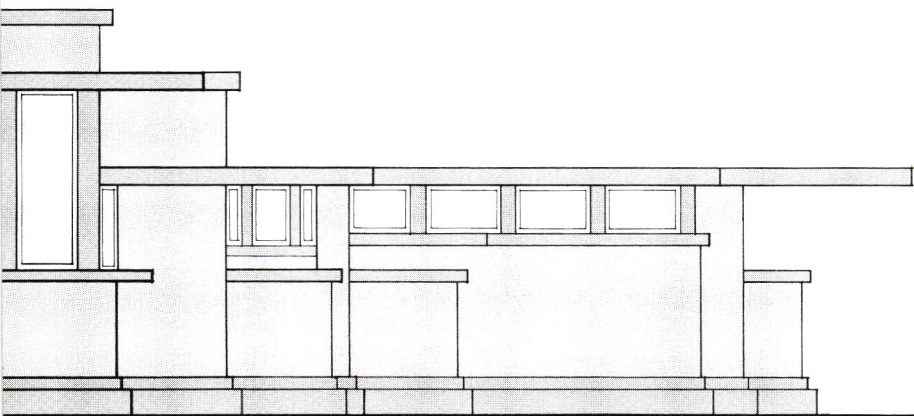


Fig. 13. Project: State Bank, Wright, 1914, Spring Green, Wisconsin. Photo courtesy The Frank Lloyd Wright Memorial Foundation. Copyright © The Frank Lloyd Wright Foundation 1962.

Fig. 14. Wainwright Tomb, Louis Sullivan, 1892, St. Louis.

significance. The powerful image of the Getty Tomb, which had been a primary source for Wright's "Village Bank," now was transformed into the central and semi-sacred "seed-germ" for this entire composition. The massive sunburst arch also recalls the fireplaces in many of Wright's prairie homes. The physical and spiritual core of Wright's residences had been recast to serve a parallel role for this "town strong box."

Besides the bank at Mason City, Wright actually built only one other bank during his early career, the First National Bank at Dwight, Illinois (1905-1906, fig. 11). However, only the left half of this building served as a bank originally, the right half being used for the loan, land, and insur-



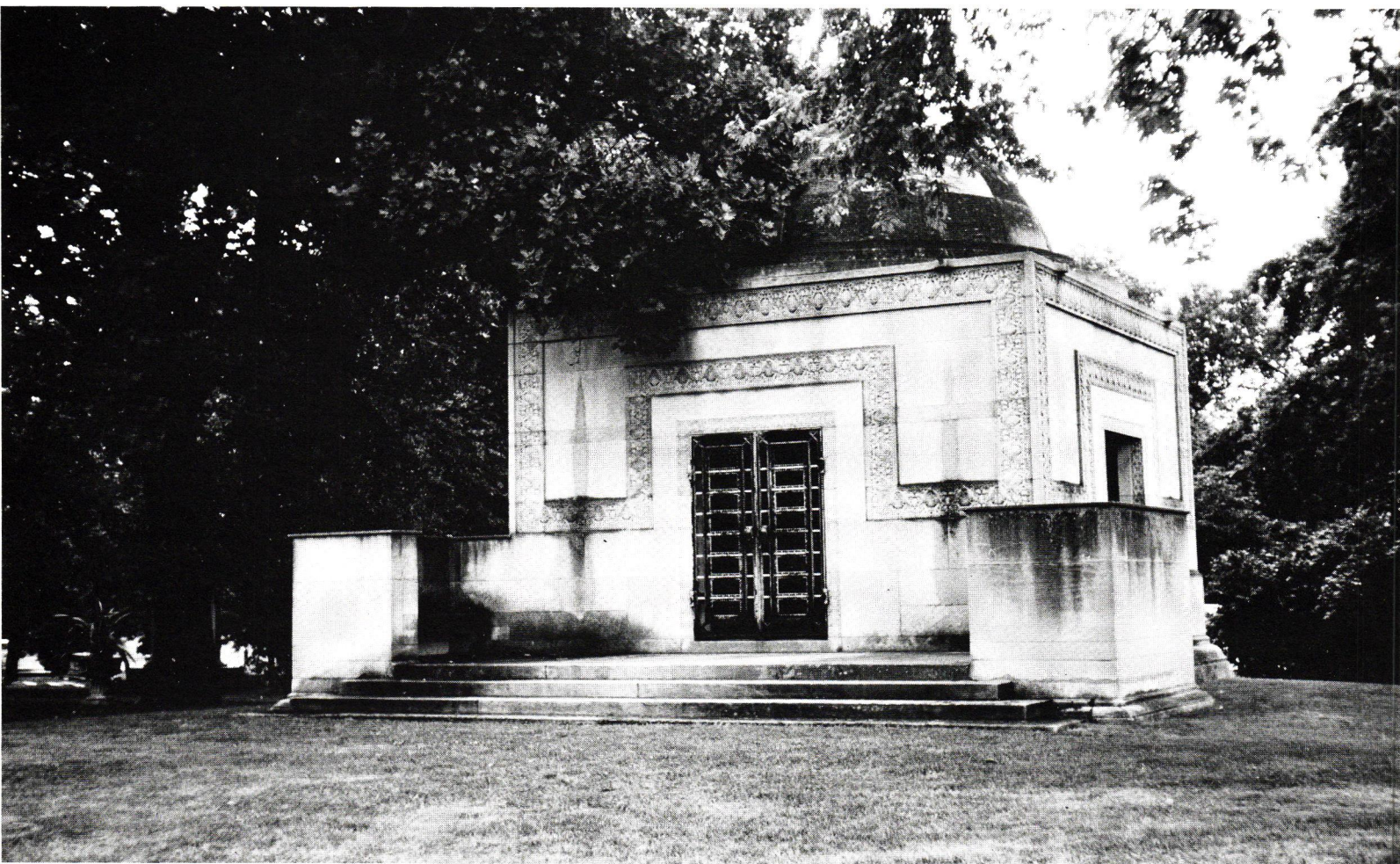


Fig. 14. *Wainwright Tomb, Louis Sullivan, 1892, St. Louis.*

ance offices of the bank's president, Frank L. Smith.³⁴ A preliminary design of 1904 (fig. 12) divided these two functions onto separate floors in a composition not far removed from the Larkin Building.³⁵ Both of these designs for the Dwight bank represent a compromise between the monumental blocks of Wright's other bank designs and the more open requirements of office space. The 1904 project juxtaposed a solid and well guarded bank on the first floor with a single office floor of a truncated skyscraper above; the structure would have been capped by an immensely large attic fronted by a frieze of "sculptured stone." The final design is much more restrained and less dynamic. The high-walled composition of the "Village Bank" was lowered to accommodate Smith's store front offices. The building's monumentality was further curtailed by the fact that it stands at mid-block, offering only a single exterior façade. Nevertheless, the suppressed monumentality of this design is given the substantiality of H. H. Richardson through the use of rock-faced random ashlar.³⁶

Wright's last design for a prairie bank during his early career was a project for the State Bank at Spring Green, Wisconsin (1914, fig. 13). Like the "Village Bank" and the Mason City example, this design used a symmetrical monumental block with unbroken lower walls, fenestrated by a clerestory above. However, the squat rectangular block of the previous bank designs was replaced by a compressed cube, reflecting Wright's tendency towards blocky, dense and self-contained forms during the second decade of the twentieth century. The result was an even more emphatic monumentality than was seen in his previous banks. The clerestories were now obscured by heavy grilles. The security suggested perhaps had gone beyond that necessary for a small country bank, and was approaching the image of a jail,³⁷ or, more solemnly, a mausoleum. One can refer again to the analogy of a tomb by Louis Sullivan, this time the cubical Wainwright Tomb (1892, fig. 14) at Bellefontaine Cemetery, St. Louis, which has an entrance platform flanked by low walls, similar to that of Wright's bank.

Like Sullivan's designs for tombs, Wright desired to isolate his banks as single three-dimensional objects. Both the "Village Bank" and the Spring Green projects aspire to be free standing buildings upon small plots of land, distinct from the continuous plane of store fronts typical on a Midwestern "Main Street." This was a rather idealized approach to small town bank design, which was rarely executed by clients who desired to utilize every square foot of their valuable commercial property. This economic reality is readily apparent at Dwight and Mason City where Wright's only two executed banks toe the line of the sidewalk. (Wright was able to set the main block of the Mason City bank a few feet away from adjoining buildings to allow for a clerestory on all four sides, as well as to assert the three-dimensionality of the banking block itself.) The landscaping in front of the Spring Green bank, like the hipped roof of the Mason City bank, adds a foreign and perhaps forced note of domesticity to this otherwise urban and monumental form.

Wright's "strong boxes" were more monumental and severe than the decorative "jewel boxes" of Louis Sullivan, as well as the more pragmatic and business-like financial institutions of Purcell and Elmslie. Wright's lifelong predilection to take care of the luxuries and trust that the necessities would take care of themselves often led to money problems and troubles with bankers. He later mentioned in his *Autobiography* that during his Oak Park years, he "came to distrust and despise banks."³⁸ This attitude toward the institutions may have added to the unassailable monumentality of Wright's bank buildings. By the time he designed the Spring Green project, his image of banks slowly was becoming as approachable and inviting as a tomb.

Wright created only five bank designs during his early career and built only two. In contrast, Sullivan would design banks almost exclusively during his later years and would eventually build eight.³⁹ Purcell and Elmslie, who prided themselves on being specialists in bank design, would eventually build even more banks than Wright and Sullivan combined.⁴⁰ Even though Wright had infrequent experience with this building type, his monumental treatment of this handful of designs suggests the great importance that he placed upon bank buildings as a central institution in his vision for a new architecture for small prairie towns. ■

³⁸The whole building is now used by the First National Bank. The banking room has been quite altered from the original, though it was sensitively remodeled in 1968 in the "spirit" of Wright. The president's office is closest to the interior's original character, including a fireplace and some of the original, Wright-designed furniture. The front façade remains virtually unaltered from its original condition.

³⁹One of the reasons why this earlier project was not built can be seen if one compares the width of the 1904 design with the building which was actually built. Noting the proportions of the buildings which flank the site it becomes apparent that the 1904 project was designed for a site narrower than that which actually exists. Wright must have been misinformed as to the true width of the property (a little more than 49 feet). This partially explains the change from a two- to a one-story building. Another factor was that a two-story design would not have allowed Frank L. Smith to keep a careful watch of both of his enterprises at the same time. As built, Smith's personal office was at the back of the building in between his bank and his "offices," with a clear and constant view of each. Ralph F. Sodini, an employee of the bank since 1927, vividly recalls how it was Smith's nature to run a very tight ship, which was admirably served by this one-story design. Personal interview with Ralph F. Sodini, March 6, 1981. For a plan of the Dwight bank see Henry-Russell Hitchcock, *In the Nature of Materials: The Buildings of Frank Lloyd Wright, 1887-1941* (New York: Da Capo Press, Inc., 1942), fig. 116.

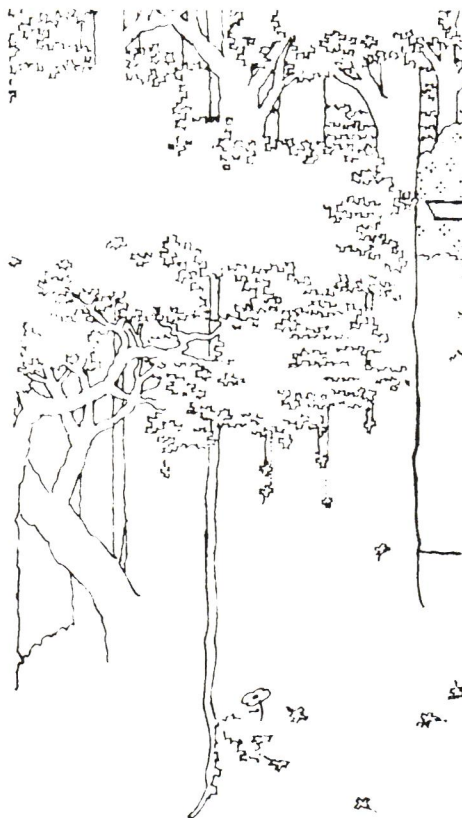
³⁶Awkwardly protruding from this long and low façade is a clock. It appears to have been a part of the bank as built and exists in the earliest photographs of the building. However, there is no clock on the surviving elevation drawings for the façade. See Ruth E. Schoneman, "New Frank Lloyd Wright and Louis H. Sullivan Papers in the Burnham Library of Architecture," *Calendar of the Art Institute of Chicago*, Vol. 65 (January, 1971), p. 9. Perhaps, after the design had been drawn or even during construction, the client requested that this ubiquitous icon of banking be prominently added to his building. The somewhat heavy and awkward design of the clock is quite similar to some of the independent work of Walter Burley Griffin. Griffin was then employed in Wright's office and had been involved in this project. See Schoneman, "Wright and Sullivan Papers," p. 6. Perhaps Wright had assigned Griffin to design this afterthought.

³⁷Brooks, *Prairie School*, p. 234.

³⁸Wright, *Autobiography*, pp. 140-141.

³⁹Between 1906 and 1919, Louis Sullivan built banks at Owatonna, Minnesota; Cedar Rapids, Iowa; Algona, Iowa; Grinnell, Iowa; Newark, Ohio; West Lafayette, Indiana; Sidney, Ohio; and Columbus, Wisconsin. See Hugh Morrison, *Louis Sullivan: Prophet of Modern Architecture* (New York: W. W. Norton & Company, Inc., 1935).

⁴⁰In 1907, Purcell & Feick built a bank at Atkinson, Nebraska. Between 1910-1913, Purcell, Feick & Elmslie built banks at Grand Meadow, Minnesota; Rhinelander, Wisconsin; Winona, Minnesota; and Madison, Minnesota; and remodeled banks at Graceville, Minnesota and Bismarck, North Dakota. Between 1914-1924, Purcell & Elmslie built banks at Le Roy, Minnesota; Mitchell, South Dakota; Hector, Minnesota; and Adams, Minnesota. Between 1918-1924, Elmslie built a bank at Topeka, Kansas and two banks at Aurora, Illinois. See Purcell and Elmslie Papers, Northwest Architectural Archives (University of Minnesota). See also David Gebhard, "William Gray Purcell and George Grant Elmslie and the Early Progressive Movement in American Architecture from 1900 to 1920," (Doctoral dissertation, University of Minnesota, 1957).



FRANK LLOYD WRIGHT AND THE CULT OF THE INDIVIDUAL

by Scott Thomas

An obscure English novelist, Sylvia Townsend Warner, once described a character as a "genteel spinster who chooses to have a life of her own, not an existence doled out to her by others." These lines succinctly reiterate the idea that provides the basis for the American dream and for much of our character and culture. The spinster chooses a life of her own, that is, freedom, instead of the quiet desperation of an existence doled out to her by others. It is not a freedom granted by the state; it is taken by the individual by conscious choice.

Meyer Levin, author of *Compulsion*, completed before his death *The Architect*, a novel that interweaves the facts of Frank Lloyd Wright's early life into a morality play about that choice for personal freedom. It is not a great novel; Levin is more interested in his message than in the vehicle, i.e., the characters who carry it. But it is a fascinating book for it reminds us of the validity of that message within the context of architecture.

Building for democracy, a true democracy of individuals, is not nineteenth century romanticism. While intellectually unpopular, the American dream for the individual is no more or less realistic today than in Emerson's day. The validity of a philosophy is based upon belief, not upon some cosmic truth. Whether or not Walt Whitman's vision of democracy is attainable is unimportant as long as we still cherish the ideal, and we do. It is written into our constitution; still taught, perhaps unwittingly, via literature and history in our schools; passed from generation to generation with stories of family patriarchs who refused to conform to any code but their own; and chanted like a catechism across movie and television screens. It is a midnight mass celebrated nightly on the late show. A new generation of adults, born after the Depression and World War II, stuffed with the promises of public education and a thousand old movies, does still believe in that demo-

Mr. Thomas is Senior Editor at Charles C. Thomas Publishing whose offices formerly occupied the Dana House in Springfield, Illinois.

cracy for which Wright built. Labeled as radicals, they marched and rioted in a cause conservative, which would have thrilled Wright to the bone: that *their* government was instituted to guarantee, not restrict freedom and that the leaders of that government must exhibit at least a semblance of integrity. While perhaps an unrealistic concept, the belief was strong enough to stop a war and the careers of two successive presidents. This was all highly reinforcing for people young enough still to recite the first ten amendments.

The same generation, for much the same reason it turned on the government, has turned its back on modern architecture. Domestic building, virtually ignored by most serious architects, is, if anything, more vulgar than it was when Wright began. Urban housing has become Le Corbusier concentration camps, keeping the poor locked up and the rest isolated and paranoid. Wright's dream of suburban usonia has degenerated into plastic Greek porticos and shag carpet-hidden shabbiness. The current restoration, "rehab," urban gentrification trend is an outgrowth of economics, but it is also very much a reaction to the philosophical polarity between architects and the middle class. The individual is forgotten, and he knows it.

American architecture in the last decades of the century is in a state virtually identical to American architecture in the late nineteenth century: chaotic and philosophically bankrupt. The international school has seemingly run its course. This perhaps was inevitable for the appeal of the school was always too highly specialized. One instinctively knew, even while admiring Mies' cool elegance, that the building represented an ism in which the organization, not the individual, is valued. This was an appropriate and appealing vision to the anonymous, post-war corporation, but the American public at large found the idea antithetical to its own self-image. Scott Fitzgerald once wrote: "Americans, while occasionally willing to be serfs, have always been obstinate about being peasantry." Entering a Miesian building does not make one feel like a peasant; nevertheless it is immediately apparent that one is regarded as such by the men who commissioned such a structure. The international architects, in the end, simply saturated their

own market; every organization that wanted a box got one.

Left without direction, the larger architectural community has characteristically reacted by looking backwards. Throughout the country, cast-aluminum, one-dimensional Palladian doorways and flat *oeil-de-boeuf* windows are blooming in reinforced concrete, each belying the nature of the other, creating *trompe l'oeil* playfulness.

In Portland, Oregon, Michael Graves' Public Service Building is being constructed with much ballyhoo in a melange of comic book art deco and Greek revival. What appears to be the old Philadelphia Water Works is to be replicated on the roof. The historic precedent is the Tomb of Mausolas perched on the top of Trowbridge and Livingstones' 1912 Banker's Trust tower.

The current apogee is, of course, Philip Johnson's Chippendale highboy for A. T. & T. Initially one sees satire, surrealism, Claes Oldenburg, but the design is being taken seriously. Perhaps the most apocalyptic aspect of the A. T. & T. project is *New York Times* architecture critic Paul Goldberger's pronouncements:

It will be seen best from other buildings.

This top may still appear startling, even grotesque, when viewed from neighboring towers, of course, but the bottom may well appear noble. Its scale and details suggest the possibility of a kind of civic grandeur seen in no private commercial building in half a century. And Johnson and Burgee were correct in realizing that the parts of a building may well serve different masters: the bottom serves the street and the top serves the skyline, and they need not appear to be a fully unified object.

Mr. Goldberger has, with this statement, repudiated Sullivan, Wright, and even Mies. He has legitimized, the *New York Times* being the *New York Times*, the new eclecticism. Even his choice of language is telling: Goldberger finds grandeur in disunity and nobility in the service of masters. With full consideration of Mr. Johnson's professional and social prominence, the design is decadent, not noble. It is Raymond Hood as redecorated by Elsie de Wolfe.

Architecture, even when bad, is extraordinarily communicative, considering its totally abstract nature. The architect is retained expressly to interpret the clients' ambitions and self-image in three dimensions. When an artist, the architect can express not only the character of his patron but of his culture as well. We are touched, perhaps even changed, by his art. Norris Kelley Smith wrote in *Frank Lloyd Wright: A Study in Architectural Content*:

... architecture has always been the art of the Establishment. It has been bought and paid for exclusively by successful, prosperous, property-owning institutions with a stake in the preservation of the status quo. . . . The uniqueness of architecture is in the fact that it is *about* the institutional establishment. . . .

Today's eclectics seem uninterested in this role. Their work is self-consciously playful; cynically satirical. The designs are intentionally laughable. The historic sources are not European originals, but our own naive elephantine copies.

Exaggerated proportions are further exaggerated. It's the Chrysler Building, but on purpose. If anything, the traditional architect/patron contract is betrayed. Johnson's A. T. & T. tower tells us nothing about American Telephone and Telegraph except the gullibility of its board of directors. Like the fable of the emperor and his new clothes, they are the butt of a hoax; only they are unaware of their nakedness.

While the eclectic architect's view of the establishment may be justified, it is an ignoble and professionally dangerous stance. The new eclecticism, as Mr. Goldberger recognized, communicates disunity, chaos. That which we find most appealing in the turn-of-the-century eclectic — the sense of stability and inherent ability to age well — is missing in the latest revival. The most fragile of materials, glass, replaces the most durable, stone, a reversal and negation of the character, *i.e.*, the permanence, the supposed timelessness, of the historic styles. In Portland, Michael Graves reinterprets the stone, Roman festoon in aluminum tendrils which seem to explode out of the sides as if the interior were in the first stages of self-destruction.

Reflecting chaos with chaos is a futile and irresponsible gesture; it only compounds the problem. Buildings do affect our lives as Sullivan and Wright always believed. Public housing projects have proven this much. Architecture is simply too pervasive to function as a nihilistic art form.

Frank Lloyd Wright is still very much a presence in our culture, a fact of which Meyer Levin was well aware. The generation that has turned its back on modern architecture has made Wright into a cult figure. He has, like Humphrey Bogart, become a folk hero, representing our own dream of the free man, the individual.

When a Wright building is opened to the public, the response is extraordinary. This is not a public response to "Art." Wright's work simply continues to communicate. We are still touched by his understanding of our sense of self. It a strong affirmation that the message continues as a functioning, modern ethic, not simply the romantic dream from an irrelevant past. ■

TOURS

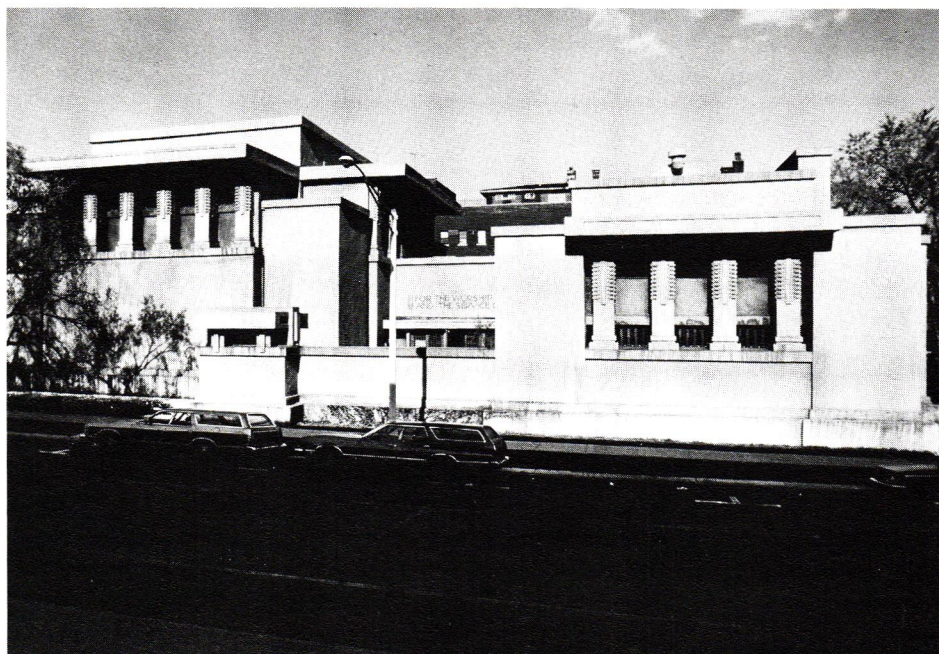
Wright Plus Oak Park

The Frank Lloyd Wright Home and Studio Foundation in Oak Park, Illinois will hold its eighth annual housewalk, "Wright Plus," Saturday, May 15, 1982, from 9 to 5.

Ten buildings will be open for guided tours, five of them designed by Frank Lloyd Wright: his own home and studio (1889, 1898), the Frank Thomas house (1901), Unity Temple (1905), the Peter A. Beachy house (1906) and the J. Kibben Ingalls house (1909).

The other five buildings represent the work of some of Wright's associates in the Prairie movement from 1900 to 1920—Purcell and Elmslie, Robert C. Spencer and John S. Van Bergen.

Tour guides of the Home and Studio Foundation research the history of each of the houses and give expert commentary



Unity Temple from the west. One of the major architectural monuments of the tour.



J. Kibben Ingalls house. An early photograph showing the base meeting the ground—now obscured by evergreens.

on them as well as on the surrounding houses in the two Oak Park and River Forest National Historic Districts. Shuttle buses transport attendees from the Visitors Center to the houses.

Tickets may be purchased by mail from the Frank Lloyd Wright Home and Studio Foundation, 951 Chicago Avenue, Oak

Park, Illinois 60302. They are \$15.00 before May 1 and \$20.00 thereafter. Visa and Mastercharge are accepted. For more information, call 312/848-1976.

Oak Park is 25 minutes from downtown Chicago via I-290 or public transportation, and 25 minutes from O'Hare International Airport.

Richland Center and Spring Green

A Frank Lloyd Wright architectural tour to the Spring Green and Richland Center areas is scheduled for Saturday, June 26, 1982. Sponsored by Friends of The Meeting House, Madison, in cooperation with Aldebaran Associates, Spring Green, the tour—"Wright in Wisconsin: Spring Green"—will feature visits to five Wright buildings and other buildings which are examples of architecture associated with Wright's organic style. The Wyoming Valley area of the Lloyd-Joneses, the ancestral family of Frank Lloyd Wright, also will be visited.



Unitarian Meeting House originally constructed outside of the built-up urban area is now surrounded by the University of Wisconsin.

A spectacular room when seen in color is the former gymnasium at Hillside Home School, one of the highlights of the tour.

Beginning at the Unitarian Meeting House, Madison, the itinerary includes the A. D. German Warehouse and Museum, Richland Center; the Spring Green Restaurant; Taliesin Hillside Studio; Unity Chapel; Wyoming Valley School and Aldebaran Farm, an original Lloyd-Jones homesite.

Fee for the tour is \$25, including lunch at the Spring Green Restaurant. Advance registration and remittance is required by June 19. The tour will leave by chartered bus from the Unitarian Meeting House, 900 University Bay Drive, Madison, at 9 am Saturday, June 26, with return scheduled for 5:30 pm. For further information call (608)233-9774.

Friends of The Meeting House is a support group, not restricted to Unitarian Society membership, concerned with "... restoring and enhancing the special architectural character of the building. ... making possible its continued enjoyment." ■

Pettit Chapel Belvidere, Illinois

The Belvidere Junior Women's Club will sponsor an open house at the Pettit Memorial Chapel which is located at the entrance to Belvidere Cemetery. Designed by Frank Lloyd Wright in 1907 as a memorial to Dr. William H. Pettit (see also Vol. 1, No. 2, 1978, pp. 2-4 and Vol. 3, No. 2, 1980, p. 13). The interior will be open April 13; May 25, 27, 29, 30 and 31; June 8 and 27; July 21; September 8, October 6 and November 7. For additional information write to LaVola J. Walter, 1120 East 2nd Street, Belvidere, Illinois 61008. ■

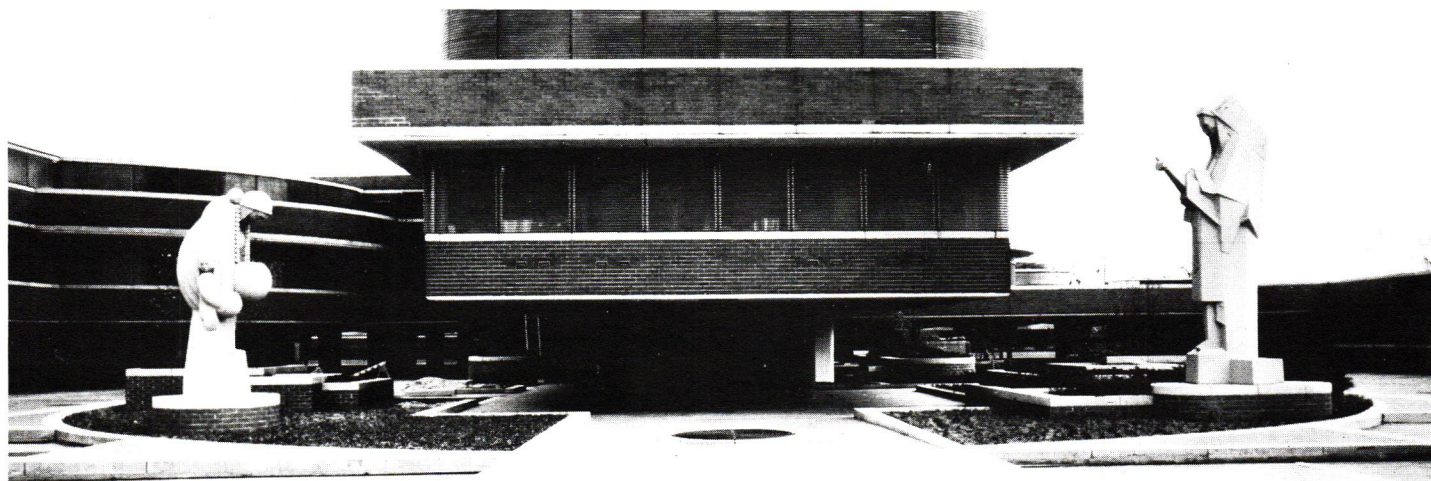


SCULPTURES INSTALLED AT JOHNSON WAX

Four commissions were in the Wright office in 1924. Two were built: The Charles Ennis house and the Sam Freeman house, both in Los Angeles. The National Life Insurance Company skyscraper was designed for the north side of Water Tower square on Chicago's Michigan Avenue, a site now occupied by the I.

Magnin store. The Nakoma Country Club and Winnebago Camping Ground Indian Memorial projected for Madison, Wisconsin, was the other commission. Part of this project were two sculptures of an Indian chief and one of a squaw with child. There are two drawings of these pieces in the Taliesin archives drawn by Frank Lloyd Wright. These are the first sculptures that were designed without a collaborator. A small series were done in terra cotta and given away. Others were made over the years but records are

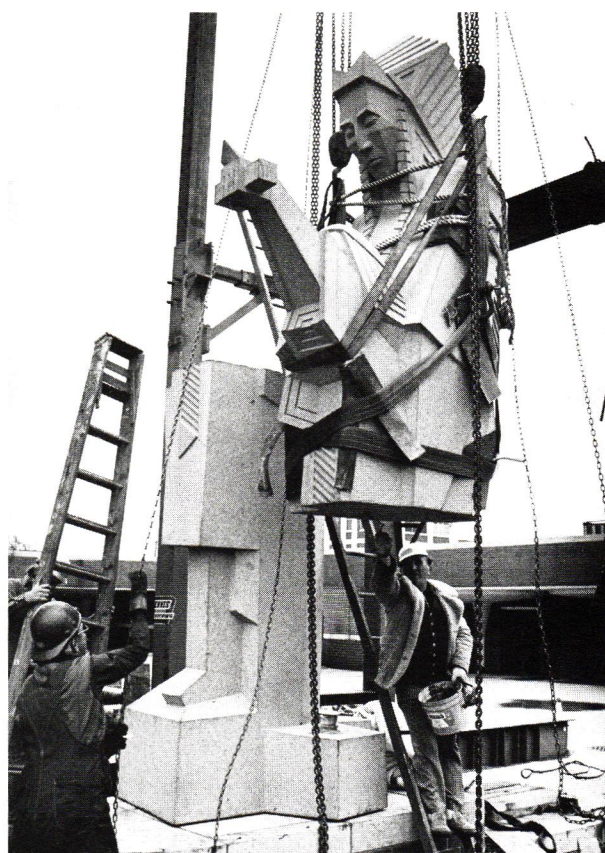
incomplete. In 1974 a bronze edition was authorized by Taliesin in collaboration with Hubbard Associates of Aspen, Colorado, and is limited to 500 numbered pairs. Then in 1979 H. F. Johnson of the wax company commissioned Taliesin to do the large versions for the courtyard at the base of the research tower. Wes Peters and Heloise Swaback worked on them with the Kotecki Monuments Company of Cleveland. They are constructed of black granite and are now in place in Racine.



The two sculptures in place in the Johnson Wax courtyard. Photograph courtesy Randell Makinson.



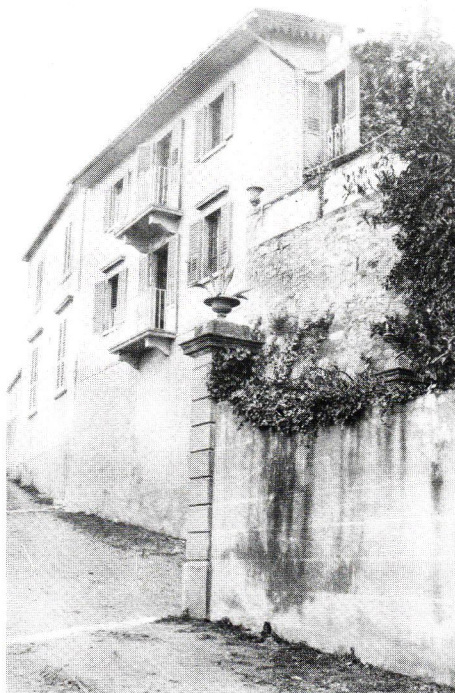
Nakomis—Woman: Domestic, curvilinear, as finished. Photograph courtesy Johnson Wax.



Nakoma—Warrior: Dramatic, rectilinear, being set in place by the stonemasons. Photograph courtesy Johnson Wax.

WRIGHT'S FIESOLE STUDIO

Peter L. Goss, an Associate Professor at the University of Utah, submitted these photographs recently. They are from the Taylor Wooley collection now housed at the university. Contrary to popular tradition there were only three draftsmen for the Wasmuth Portfolio: Frank Lloyd Wright, Frank Lloyd Wright, Jr. (Lloyd Wright) and Taylor Wooley. There were no Italian draftsmen involved. This building was identified as being the studio where the renderings were transferred from office drawings to the Wasmuth format. Its location is not known. Perhaps a traveler might be able to locate it for us and send in some contemporary shots. The two women appearing in several photos in and around the house might be the landlady and her daughter. Neither are Mamah Borthwick Cheney.



NEW CORRESPONDENTS

We would like to welcome the following four new correspondents to the board of the *Newsletter* and to take this opportunity to thank all of our correspondents. These invaluable people clarify information and often present new information. They are very important in maintaining the accuracy of *Newsletter* articles. Most have submitted, or will be submitting, articles to our publication. Correspondents as a group are the most knowledgeable sources on Wright, architect and man. They include Wright's sons, and his grandchildren; many apprentices who worked with Wright since the early 30's; close friends and noted historians.

Our four new correspondents will bring the *Frank Lloyd Wright Newsletter* board to 30 members—including four foreign correspondents. As contributors of articles of quality, they promote the *Newsletter* and bring in new members. Our present goal is to be able to include color photos in the publication for the better understanding of Wright's work.

Elizabeth Wright Ingraham is an American architect and teacher. She conceived of and is now the director of the Wright-Ingraham Institute of Colorado Springs. Elizabeth Wright Ingraham is the daughter of John Lloyd Wright.

Anne Baxter Klee is an American actress and author of *Intermission*. She has taken a active part in the promotion of the Frank Lloyd Wright Home and Studio Foundation. Anne Baxter Klee is the daughter of Catherine Wright Baxter.

H. Th. Wijdeveld is a Dutch architect and designer. He was the publisher of the magazine *Wendigen*, the magazine that published four issues on Wright's work in the early and mid twenties. In the late twenties he and Wright discussed opening a school for architects as co-administrators.

Eric Wright also is an American architect working in the Los Angeles area. He was at Taliesin for eight years under the tutelage of his grandfather, and later worked for his father, Lloyd, until Lloyd's death in 1978. He serves of the Board of Directors of the Home and Studio Foundation and the Ennis house.

THE Thirteen Collection

TELEvised
AUCTION OF
ART AND
ANTIQUES

APRIL 29
thru
MAY 2, 1982

A unique opportunity to have your name
and your quality donation presented
on television to millions of viewers

To make your donation of art or antiques for the
benefit of Public Broadcasting station

WNET Thirteen

please contact:

The Thirteen Collection

356 West 58th Street, New York, N.Y. 10019

(212) 560-2700 weekdays

Traditional and Contemporary Paintings and Decorative Art •
Prints • Judaica • Antique Furniture • Sculpture • Oriental Art •
Tribal Art • Art Deco • Rugs • Jewelry • Autographs and Rare Books •
Stamps and Coins • Photography and Folk Art

Donations to **Thirteen** are tax-deductible to the extent provided by law

Thomas A. Heinz, Editor.

CORRESPONDENTS

Amsterdam
H. Th. Wijdeveld

Ann Arbor
Leonard Eaton

Bedford Park, Australia
Donald L. Johnson

Buffalo
Jack Quinan
John Randall

Colorado Springs
Elizabeth Wright Ingraham

Los Angeles
Kathryn Smith
Edmund Teske
Eric Wright

Milwaukee
Paul Sprague

Minneapolis
John Howe

Monroe, Connecticut
Anne Baxter Klee

Naples
Camillo Gubitosi

New Haven
Vincent Scully

New York
Arthur Drexler
David Hanks

Henry-Russell Hitchcock
Edgar Kaufmann, Jr.
Edgar Tafel

Oak Park
Donald Kalc

Palo Alto
Paul Hanna

Phoenix
Bruce Brooks Pfeiffer
Brian Spencer
David Wright

Santa Barbara
David Gebhard

Tokyo
Masami Tanigawa

Toronto
H. Allen Brooks

Tyler, Texas
Bruce Goff

Washington, D.C.
Frederick Gutheim
Robert L. Wright

Advertising — For information concerning rates and availability please contact the Editor. **Back issues available:** 1978 issues are \$3.00 each; five of the six bi-monthly issues are currently in print. 1979, 1980 and 1981 (No. 1 & 2) issues are \$5.00 each. 1981 No. 3/4 (double issue) is \$10.00.

Notice to authors: Manuscripts submitted for consideration will no longer be returned unless accompanied by a stamped, self-addressed envelope. When submitting manuscripts, please also include all illustrations and their captions.

This Association with its newsletter is an independent organization which is not connected in any way with the Frank Lloyd Wright Foundation—the Taliesin Fellowship of Scottsdale, Arizona and Spring Green, Wisconsin—or with the Frank Lloyd Wright Home and Studio Foundation, Oak Park, Illinois. It does cooperate with both organizations and is in frequent contact with them.

This newsletter is a quarterly publication of The Frank Lloyd Wright Association. To become a member, send \$20.00 (US\$30.00 overseas) to: The Frank Lloyd Wright Association, P.O. Box 2100, Oak Park, Illinois 60303. (312)383-1310. Memberships in the Association are for the calendar year.

© Copyright 1982 The Frank Lloyd Wright Association, Oak Park, Illinois

International Standard Serial Number (ISSN) 0160-7375

MASTHEAD DESIGN BY AL DRAP ARCHITECT FORT SMITH ARKANSAS

