

# THE FRANK LLOYD WRIGHT

## NEWSLETTER

VOL. I No. 1

January - February 1978

### Clarification

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 of Oak Park, Illinois. It does cooperate with both organizations and is in frequent contact with them. TAH

### Taliesin Archives

The Frank Lloyd Wright Memorial Foundation is a tax-exempt charitable organization separate and distinct from the Frank Lloyd Wright Foundation at Taliesin. The Memorial Foundation catalogues, indexes and makes the drawings available to the public for study. Certain qualified persons pursuing studies may gain access to the Archives by requesting and receiving permission in writing from the Board of Directors of the Frank Lloyd Wright Memorial Foundation. A long lead time is required after the request is approved in order to prepare the material for viewing. The more specific the request, the easier it will be to prepare and organize the material. Requests should list the information sought as well as which drawings will be needed.

For the most part, photographic reproductions will be adequate for viewing, although in some instances access to the original is possible. The letters of Frank Lloyd Wright are

currently being catalogued, and direct access at this time is not permitted. However, the Frank Lloyd Wright Memorial Foundation is willing to undertake research of the letters in order to answer questions that may arise. There is an index to the letters which will be consulted.

This study is limited to the months from October to May, at Taliesin West, in Scottsdale, Arizona. The normal fee for access to the Archives is \$75.00 per hour, which helps pay for the archivist's time in preparing the material, being present when the research is going on, and returning the material to the temperature and humidity controlled vaults.

Photographing the more than 19,000 drawings in both black and white and color is partially financed by the funds collected from this research service. The public has already benefited from these funds: color transparencies in the Archives were used to prepare the portfolio of fifty drawings produced in the U.S. by Horizon Press and in the European and Japanese editions by ADA Editor. The prints in the Frank Lloyd Wright exhibition now touring Europe and the Middle East were also printed from 4 x 5 transparencies on file in the Archives.

All of the drawings of Frank Lloyd Wright are owned and copyrighted by the Frank Lloyd Wright Foundation, and the first rights of publication of his letters likewise belong to the Foundation. Publication of any materials in the Taliesin Archives can be done only with the written permission of the Frank Lloyd Wright Foundation.

*Bruce Brooks Pfeiffer, Taliesin*

## Exhibitions

“The Decorative Designs of Frank Lloyd Wright”

“The Decorative Designs of Frank Lloyd Wright” opens at the Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution, on December 16 and continues through July 30. The first comprehensive survey of Wright’s decorative designs, this exhibition documents his concern for both the design and arrangement of architectural ornament, furniture, windows and decorative accessories from the late 19th century — when he began his architectural practice — until his death in 1959.

Among the 69 works are a china service from the Imperial Hotel in Tokyo — in his largest commission, Wright designed all the decorative details for the hotel — as well as the monumental art glass windows from the Avery Coonley Playhouse in Riverside, Illinois. Examples of graphic and book design, chairs, tables, dinnerware and design drawings are included — as are fabrics, wallpaper and furniture which Wright designed for manufacture. Arranged chronologically by specific architectural commission, the objects which Wright considered an integral part of his architecture are shown with interior and exterior photographs of the structures for which they were designed.

Born in Wisconsin in 1867, Wright began his architectural career in Chicago and, before establishing his own practice in 1893, was a close associate of Louis Sullivan. He spent a year in Europe in 1909 and, returning to the United States, built a new house in Spring Green, Wisconsin, which he named Taliesin—Welsh for “shining brow.” In 1932, he organized the Taliesin Fellowship — a work-study school — there and, in 1938, built a winter Taliesin in Scottsdale, Arizona. Wright’s early midwest houses — known as the Prairie style — were low and flat, hugging the typical midwestern terrain. The cubic forms of his later California houses, often built of concrete blocks, a relatively new material with relief or pierced decoration, were suited to that state’s hot dry climate and its different terrain.

David A. Hanks, formerly Associate Curator at The Art Institute of Chicago and Curator, Department of American Art, at the Philadelphia Museum of Art, is the guest curator of the exhibition. “Little specific attention has been given to [Wright’s] furnishings, which reflected his esthetic principles and were always developed organically as part of his total conception of the building,” he writes in the illustrated exhibition checklist. “All of the interior details — furniture, rugs, curtains and, at times, ceramics, silverware and even dresses for his clients — were designed to be part of the architectural whole. Since most of Wright’s interiors have been either altered or destroyed, it is only through viewing the objects in this exhibition in relationship to the photographs of the original exterior and interior architecture that his work can be properly understood . . . The furnish-

ings of Wright’s houses complemented the architecture . . . through the use of similar materials and form, so that there was a pervasive unity, harmony and repose. Built-in furniture helped to unify the interior woodwork and the freestanding furniture.”

The exhibition will travel to New York University’s Grey Art Gallery and Study Center, the co-sponsor of the show, from September 26 to November 4, 1978, and to The David and Alfred Smart Gallery at The University of Chicago from January 10 to February 25, 1979.

The Renwick Gallery is on Pennsylvania Avenue at 17th Street N.W., and is open every day of the week, except Christmas, from 10 a.m. to 5:30 p.m. Admission is free.

*David A. Hanks, Washington D.C.*

“Frank Lloyd Wright Designs 1887-1959”

The third Frank Lloyd Wright exhibition in Europe has been promoted and organized by two Italian architects, Camillo Gubitosi and Alberto Izzo, Professors of Architecture at the University of Naples. It is part of a series of architectural exhibitions on various modern architects and their works.

The Frank Lloyd Wright exhibition was made possible by the fine efforts of Alan E. Calegeri, an architect in California and former Fellow of the Frank Lloyd Wright Foundation in Phoenix. In 1975, Gubitosi, Izzo and Calegeri began to work in close cooperation with Bruce Brooks Pfeiffer, Archivist at Taliesin.

This exhibition of selected drawings and photographs presents the complete range of works of the Master. The earliest drawing is dated 1887 and is the one Wright presented when applying for a position as draftsman in the office of Adler & Sullivan. The drawings include the main projects. Some of the important famous color perspectives presented are the Imperial Hotel in Tokyo, Fallingwater, the Johnson Wax Building, the Guggenheim Museum in New York, and the Marin County Civic Center in San Rafael, California, his last major project.

In September 1975, Calegeri hand-carried the color transparencies of the drawings to Italy for the necessary enlargements. The color was then checked by Taliesin and found to be quite accurate. The drawings were reproduced in two sizes, 100 cm x 100 cm and 50 cm x 100 cm. There are also color photos of the executed buildings. A special section of the exhibition illustrates the houses of the Prairie years in Oak Park and River Forest, photographs courtesy of Thomas A. Heinz of Oak Park.

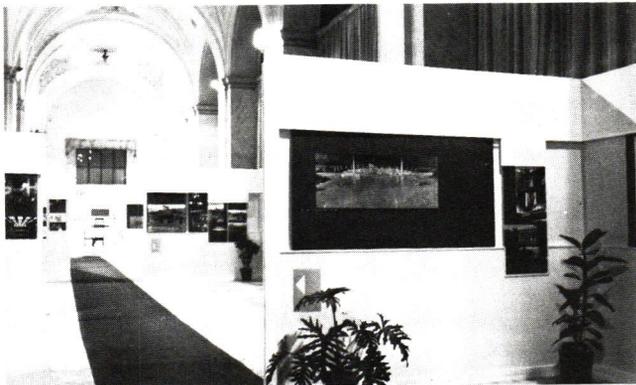
The catalogue for the exhibition reproduces every drawing in the show. The text was written by Professors Gubitosi and Izzo with a forward by Bruce Brooks Pfeiffer, and a telegram from Mrs. Frank Lloyd Wright is included. The

Italian edition of the catalogue is already out of print. The French edition is available and the English will be ready in early 1978.

A conference was held on December 9-11, 1976 when the exhibition opened in Naples. The speakers were Carlo L. Ragghianti, Carlo Forte, Francesco Starace, Renato De Fusco, Cesare De Seta, Paolo Portoghesi, Joseph Rykwert, Arthur Drexler, Manfredo Tafuri, and Bruno Zevi.

After its stay in Naples, the show moved to Ecole Special d'Architecture in Paris, where it opened on June 8, 1977 under Prof. Herve Baley, and in November 1977 it moved to Kunsthouse Museum in Vienna, Austria, promoted by Prof. R. Gieselmann, Professor of Architecture at Technische Universität in Vienna. The next two stops are Zurich, Switzerland, promoted there by Thomas Boga, architect of the Faculty of the Museum, and to Lousanne, Switzerland, at the Ecole Federale d'Architecture, with Miss Edith Biandi in charge. From Europe the Exhibition will move to Tehran University, Department of Fine Arts, under Prof. Mehdi Kowsar. Its last stop will hopefully be a New York Museum before its trip back to Taliesin.

*Camillo Gubitosi, Naples*



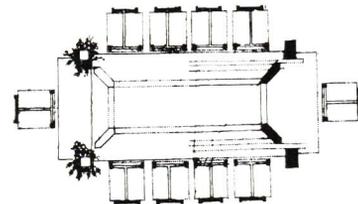
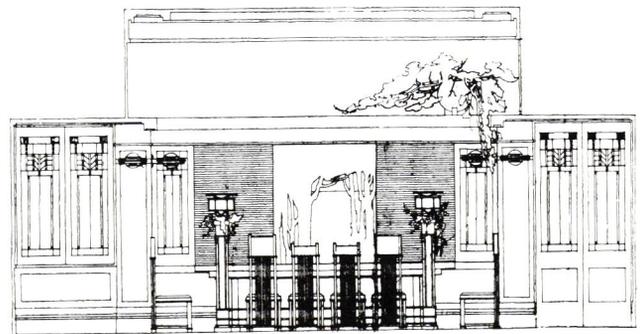
The exhibit installed in Naples as done by Messrs. Calegeri, Gubitosi and Izzo. Most drawings are illustrated in color, and the photos are shown adjacent to the drawings. Photo courtesy of Prof. Gubitosi and Prof. Izzo.

“An American Architecture:  
Its Roots, Growth, and Horizons”

A major exhibition of American architecture has just ended at the Milwaukee Art Center, organized by Brian A. Spencer, AIA, Curator of the Prairie Archives at the Art Center. “*American Architecture: Its Roots, Growth and Horizon*” included drawings, photos of drawings, furniture, art glass, terra cotta, carpets, sculpture, and china. The more than 400 objects displayed in the spacious gallery presented a development of a design concept that is an expression of American life. Besides Frank Lloyd Wright, whose work was the major emphasis, the show also included the work of Adler & Sullivan, Taliesin Associated Architects, Edgar Tafel, John H. Howe, Bruce Goff, Lloyd Wright, Arthur Carrara, George Niedecken, Walter Burley Griffin, Barry Byrne and many others.

A checklist of the pieces is unfortunately now out of print, and the compilation of a full exhibition catalogue with illustrations is currently being discussed. Reprinting the checklist and publication of the catalogue would extend the influence of this important show. A letter to the Assistant Director, MAC, 750 North Lincoln Memorial Drive, Milwaukee, Wisconsin 53202, would encourage the Art Center to undertake these projects.

In conjunction with the exhibition, a three day conference was held in October featuring lectures by twenty-five architects, clients, scholars, and historians. Participants included Edgar Kaufmann, Jr., Lloyd Wright, Bruce Brooks Pfeiffer, H. Allen Brooks, Bruce Goff, Herbert Jacobs, and Paul E. Sprague. It is indeed encouraging to finally see a major Midwestern institution focusing on the highly significant indigenous architecture of the Midwest. TAH



Dining room looking toward fireplace. Unidentified project by Frank Lloyd Wright, similar in many respects to the furniture he designed for Robie house, Chicago, in a room reminiscent of the Martin house, Buffalo. The plan illustrates an unusual framing for the chairs. Drawing courtesy of Prairie Archives, Milwaukee Art Center.

### Smithsonian Institution Museum Associates Program Course Description

“What is needed most in Architecture today is the very thing that is most needed in life – integrity. Just as it is in a human being, so integrity is the deepest quality in a building.” Frank Lloyd Wright (1956)

The current critical reappraisal and questioning of the values and forms of contemporary architecture have led to renewed interest in the architectural genius of Frank Lloyd Wright. This authentic giant is internationally acclaimed for shaping a modern, “organic,” and distinctively American architectural style. The basis of 20th-century

residential design lies in his innovative, horizontal Prairie architecture. In commercial building he was a pioneer of modern technology. His mastery of decorative arts is reflected in the distinctive interior ornamentation he designed to complement his buildings. Wright designed over 600 houses and buildings in his prolific 70-year career, including the incomparable (and earthquake-proof) Imperial Hotel; the spectacular "Fallingwater," cantilevered out over a waterfall; the Johnson Wax Company Research Tower, the most sophisticated laboratory building of its time in the U.S.; and the classic Guggenheim Museum.

This course coincides with the Show at the Renwick Gallery in Washington.

- Jan. 19 Brian A. Spencer, Curator, The Prairie Archives, Milwaukee Art Center: *The Impact of Wright on American Architecture*.
- Jan 26 Paul E. Sprague, Ph.D., Visiting Associate Professor, Department of Art History, University of Wisconsin (Milwaukee): *Wright and Sullivan: Three Transitional Years in the Work of Each Man*.
- Feb. 2 Edgar Tafel, Architect, New York, and Frank Lloyd Wright Fellow for nine years: *The Frank Lloyd Wright I Knew*.
- Feb. 9 Wilbert R. Hasbrouck, Editor, The Prairie School Press, Chicago: *Wright and His Immediate Contemporaries*.
- Feb. 16 Donald G. Kaley, Member, Board of Directors, Frank Lloyd Wright Home and Studio Foundation, Oak Park, Illinois: *Nature Patterns in the Work of Frank Lloyd Wright*.
- Feb. 23 Thomas A. Heinz, Member, Board of Directors, Frank Lloyd Wright Home and Studio Foundation, Oak Park, Illinois: *The Art Glass of Frank Lloyd Wright*.
- March 2 Vincent Scully, Director of Graduate Studies in the History of Art, Yale University: *Frank Lloyd Wright and the Stuff of Dreams*.

## Publications

We are pleased to announce the publication of *An Index and Guide to An Autobiography, the 1943 Edition, by Frank Lloyd Wright* prepared by Linn Ann Cowles, AIA. The book has 115 pages and is spiral bound. Its size is 8½" x 8½". Single copies are \$12 each, and if 10 or more are ordered, they are \$10 each. Please send checks or money orders to:

Greenwich Design, Box 611, Hopkins, MN 55343

My book, *Frank Lloyd Wright*, published in 1966 by Kajima Publishing Co. as one of the "SD (Space Design) Series," is a basic introduction to the total work of Wright. My new book, *The Work of Frank Lloyd Wright in Japan*, contains the results of my research from 1966-1976, con-

centrating on Wright's work in Japan. Its purpose is to focus attention on all his projects in Japan, including the Imperial Hotel, and to check the authenticity of certain stories about his life and work here.

In 1974 the Japanese government designated the Yamamura House an Important Cultural Landmark. This is the most recent building among those so designated, and it illustrates that the greatness of Wright is now being recognized. Until 1974, the Yamamura House had been neglected, and even many Japanese architects did not know of its existence. When my University class measured the house along with all other existing Wright buildings in Japan, I identified the year it was built and that it remains unaltered.

Wright's works described in the new book include the Yamamura house, the Fukuhara house, which was destroyed in the 1923 earthquake, the Hayashi house (only the livingroom still exists), and many projects that were not executed. Although not completed, I have found evidence that proves the Odawara Hotel was actually under construction while Wright was in Japan, not a project as was listed in *A Testament*. Also, the Motion Picture Theatre project to be built in Ginza, Tokyo, was not intended to be a theatre for motion pictures, but rather an amphitheatre, perhaps for a kind of Sumo, the Japanese traditional wrestling. This was clarified by the plaster model which is now at Kyoto University.

It is hoped that this book answers questions about the significant Japanese years and that it will foster a deeper appreciation of Wright's design intentions.

Masami Tanigawa, Tokyo

In September of 1977 fifty original Frank Lloyd Wright drawings were published in a collection entitled: *FRANK LLOYD WRIGHT SELECTED DRAWINGS PORTFOLIO*. Measuring 16 x 33, the handsomely boxed American edition is limited to 500 numbered copies of which, ten are not for sale.

Mrs. Frank Lloyd Wright has written an introduction to the Portfolio. She supervised the line and color quality for the proof-printing of all 50 plates. Each plate is hand-tipped onto a white mat board.

To study these drawings, most of which have never before been published in full color, is to witness the great scope of Frank Lloyd Wright's life work shown best from his own hand. Mr. Wright, himself, long wished for such a portfolio to be published, preferably as a series of portfolios to illustrate the quality and variation of all his drawings and renderings. We hope that this Portfolio is but the first of such a series.

For further information about the Portfolio, please write to the Frank Lloyd Wright Memorial Foundation, Taliesin West, Scottsdale, Arizona 85258.

Bruce Brooks Pfeiffer, Taliesin

## Current Work - Taliesin

Current work in progress includes a Master Plan for an addition to the Arizona Biltmore Hotel; first and second phases of the Mesa Civic Center; Master Plan and Environmental Statement for the Denver Federal Center; Civic Center for Bartlesville, Oklahoma; additions to Prairie School in Racine, Wisconsin; 28 houses for Mountain View Estates, Paradise Valley, Arizona; additions to the First Christian Church, Phoenix, Arizona; NCO Open Mess Facility for Luke Air Force Base, Glendale, Arizona; "House of the Future" for Ahwatukee Homes, Presley of Arizona, Inc., Tempe, Arizona; Highway Rest Area Shelter for Vail Pass, Colorado; Houses for Spring Green, Wisconsin, Lake Tahoe, California, Fort Worth, Texas, the Ozarks, Missouri, Prescott, Fountain Hills and Pinnacle Peak, Arizona; and preliminary design for State Highway 410, Denver, Colorado.

In addition, architectural and engineering work is proceeding on two restoration projects for Taliesin, at Spring Green, Wisconsin.

*Bruce Brooks Pfeiffer, Taliesin*

## Queries

In order to promote a more thorough understanding of Frank Lloyd Wright, one of the goals of this newsletter is to foster the exchange and compilation of knowledge about him and his works. It is to this end that these "Queries" will appear regularly, and we hope that anyone who has any information on the following topics will submit it for publication in the newsletter and for inclusion in the files of the Association, which will be made available to scholars for research purposes.

The editor is seeking interior photographs and information on the location of the families of the original owners for two early Wright houses: the Joseph Husser house designed in 1899 at 180 Buena Avenue, Chicago, Illinois, demolished in the 1930's, and the Chauncey Williams house at 530 Edgewood Place, River Forest, Illinois, designed in 1895 and now slightly altered.

We are also looking for color photographs of the Larkin Building in Buffalo, New York, demolished in 1949. So far, scholarship has been unable to locate any color photos, either prints, which would probably be somewhat faded at this date, or Kodachrome slides, which have good color retention. Because color was extremely important to Wright, viewing a color photograph is extremely important in understanding the aesthetic of this most significant building.

Eugene Streich, Los Angeles architectural consultant, has expanded his investigations of client reactions to Frank Lloyd Wright's residential designs by studying the extent

to which Wright's designs were based upon behavioral considerations. He presented a paper on the results, *Frank Lloyd Wright's Residential Designs: A Behavioral Analysis*, at the annual meeting of the American Psychological Association in San Francisco, September 28, 1977. An expanded version will be presented at the Aspen Design Conference in the summer of 1978.

Murray Grigor was awarded a US/UK Bicentennial Fellowship to research a film on the architectural achievement of Frank Lloyd Wright.

He has made a number of award winning documentaries on architecture and design for the Scottish Arts Council and the BBC, which include *Space and Light*, *The Hand of Adam*, and *Charles Rennie Mackintosh*.

Grigor would be especially interested in hearing about any collection of contemporary film footage, including any amateur home movies featuring Mr. Wright that might have survived. He would also be most interested in seeing any photograph (however faded) that includes Mr. Wright in relation to part or whole of one of his buildings.

Contact him at:

1027 20th Street, Santa Monica, California 90403  
(213) 393-0833

## Preservation Technology

### Brick Cleaning

Maintenance of a brick building consists mainly of keeping it clean and the mortar joints in good repair. Brick cleaning will return the building to its original color, which is an important element of the architectural intention. As well as keeping certain atmospheric sulfurs and salts from attacking the hard-burned brick surface, cleaning will also make the brick less absorptive of water and therefore less likely to spall, a condition in which brick begins to flake due to freeze and thaw cycles. The growth of moss on the surface of the brick, which can cause deterioration, will also be inhibited.

A careful annual inspection by the owner is a good beginning to the maintenance of any home. This practice will keep you aware of changing or deteriorating conditions. A white powdery substance that may be found on brick is called efflorescence and is caused by salts coming to the surface through evaporation of water in the brick, and can usually be removed by the hand-scrub method described below. Other conditions that may be detected are spalling and the deterioration of mortar, which will be covered in a future issue of the newsletter.

Hand-scrubbing the brick with a coarse brush and a solution of detergent and water is generally a very effective cleaning method and is not as difficult as one might expect. A home may be scrubbed by a single person in about two days of

work. This effort every two or three years should keep brick in good condition.

If a soap and water solution does not remove all of the efflorescence, a solution of hydrochloric (muriatic) acid and water, mixed not stronger than one part acid to nine parts water, may be used. Be certain to rinse the wall with water both before and after the acid solution is applied. Protection is necessary for the worker and for any building surfaces beneath and adjacent to the area being cleaned that may be damaged by contact with the acid.

There are, of course, a number of effective professional methods for cleaning brick and bringing back its original color and texture. These include steam under pressure, high pressure cold water, and chemicals and steam. The use of any type of sandblasting is not recommended, for this will remove the hard-burned surface and damage the brick, causing it to deteriorate rapidly. To answer questions that deal with a particular situation, the advice of a competent architect on a consultation basis is well worth the investment in time and money.

For more detailed information on brick cleaning, write to the Brick Institute of America, 1750 Old Meadow Road, McLean, Virginia 22102, and ask for its pamphlet, *BIA Technical Notes on Brick Construction No. 20*, revised May 1964.

TAH

## Preservation - Restoration

Imperial Hotel, Tokyo, Japan

Frank Lloyd Wright's name is known to the Japanese public almost exclusively in connection with the Imperial Hotel, as evidenced in an extensive survey of general reference works. Thus, in March 1967 the news of the destruction of the hotel sparked a widespread reaction from the Japanese people. A strong campaign was launched against destruction of the hotel building. "Don't destroy the hotel which stood undamaged after the earthquake as a monument to Wright's genius," was a catch-phrase of the protestors. This slogan was, in fact, very effective in gaining sympathy from the general public. But to counteract this campaign, experts on the building pointed out its deterioration, especially of the Oya stone, a very distinctive feature of the hotel. Also, the structure had settled unevenly in frequent earthquakes. Much renovation needed to be done.

Unfortunately, those trying to save the hotel had no concrete and realistic proposal to renovate and preserve the building. A proposal to save part of the building as a monument and join it to the new hotel was rejected by supporters of the hotel's preservation. No compromise plan was acceptable to both these supporters and to the hotel owners. In February 1968 the building was torn down.

Ironically, the 1923 Earthquake occurred the day of the completion ceremony of the Imperial Hotel, September 1. Construction had been completed and a part of the hotel had already been in use for a year. A gala party was scheduled for that afternoon; two minutes before noon, the quake hit the Tokyo/Yokohama area.

The epicenter was Sagami Bay. Thus, damages to houses by waves of the quake were more serious in Kanagawa prefecture (next to Tokyo) than in Tokyo. But in the densely populated areas, many houses were burned by fires which broke out after the quake. Many of these fires began in kitchens, since families were preparing lunch at the time the quake hit. While most of the damaged houses in Tokyo were of wood and brick construction, steel reinforced buildings like the Imperial Hotel were left standing.

Historically, light wooden houses suffered the least from Japan's earthquakes. All houses were built of wood until 1868, when stone and brick construction were introduced from Europe. However, when fireproof brick construction buildings first appeared in this country, no governmental building ordinances provided for safety measures in regard to seismic loads. Most brick buildings were not steel reinforced. The quake which hit Aichi and Gifu prefectures (the middle area of Japan) in 1891 destroyed brick factories, showing that European construction methods applied directly to our architecture were not suitable to our locale.

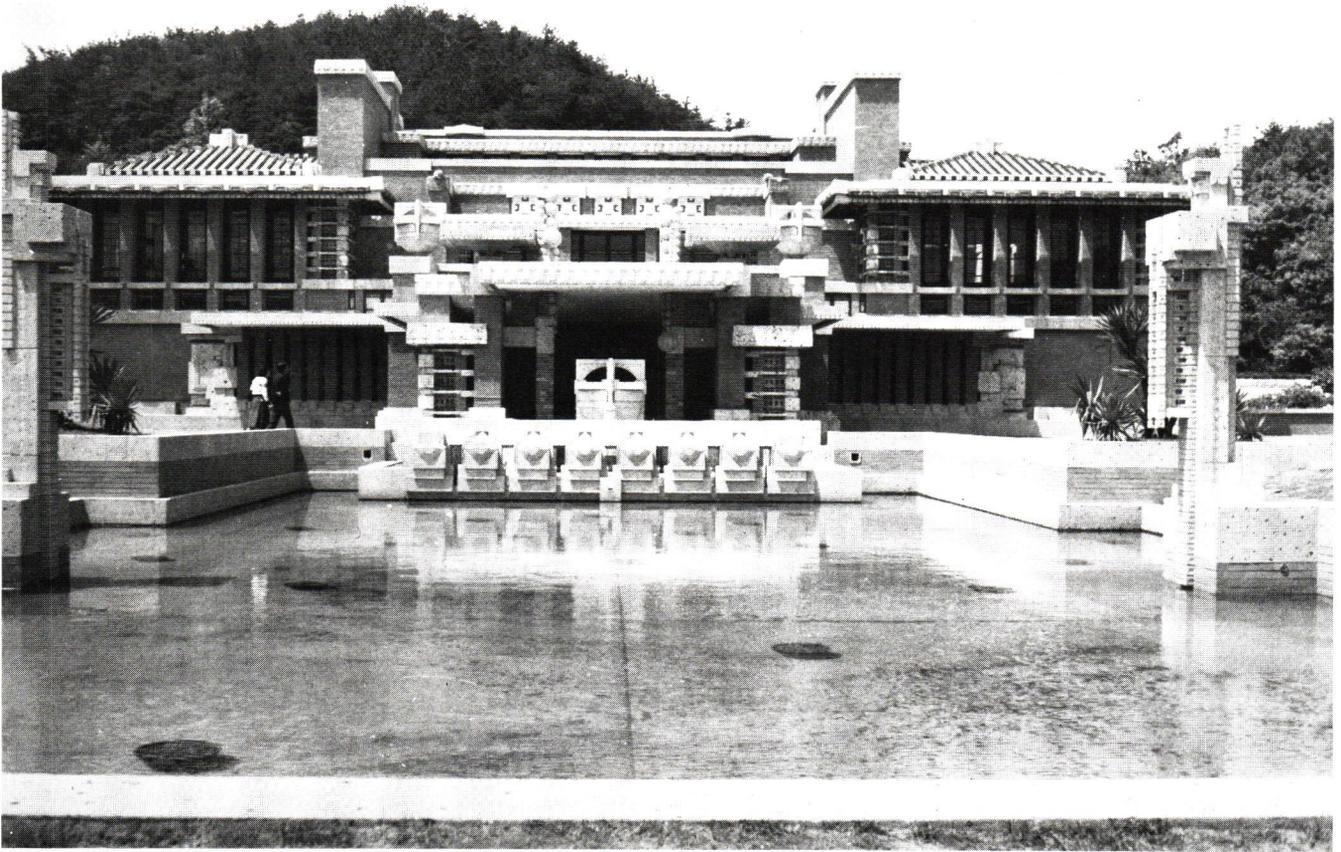
After the 1891 quake, a committee was formed and a Chair of Seismology established at Tokyo University, but this resulted only in research on earthquakes, and no direct action was taken. It was only after the 1923 quake that buildings had to be government inspected for their capability to withstand earthquakes.

The Imperial Hotel, of course, was built before this government regulation was passed, and we cannot check the construction details. However, I believe that the hotel was built in the best possible way with the given technology to withstand quakes. We can confirm by photographs that no buildings that were steel reinforced, like the hotel, were destroyed by the earthquake waves. Furthermore, the hotel did not catch fire after the quake. The building demonstrated in 1923 its superior capability to withstand earthquakes. However, because the building was later destroyed, we will never know in detail its method of mechanical distribution for the dynamic loading.

Although the hotel was torn down in 1968, it has been partially rebuilt in Meiji-mura museum and was opened to the public on March 18, 1976, commemorating the 11th anniversary of the museum. Less than one-sixth of the original building was restored, which consists of the main entrance, the lobby, and the pool. The interior is not yet finished, and the completion date is uncertain due to a shortage of funds.



Reconstruction of a portion of the Imperial Hotel at the Meiji-mura museum showing the new steel and concrete construction. Photo courtesy of Masami Tanigawa.



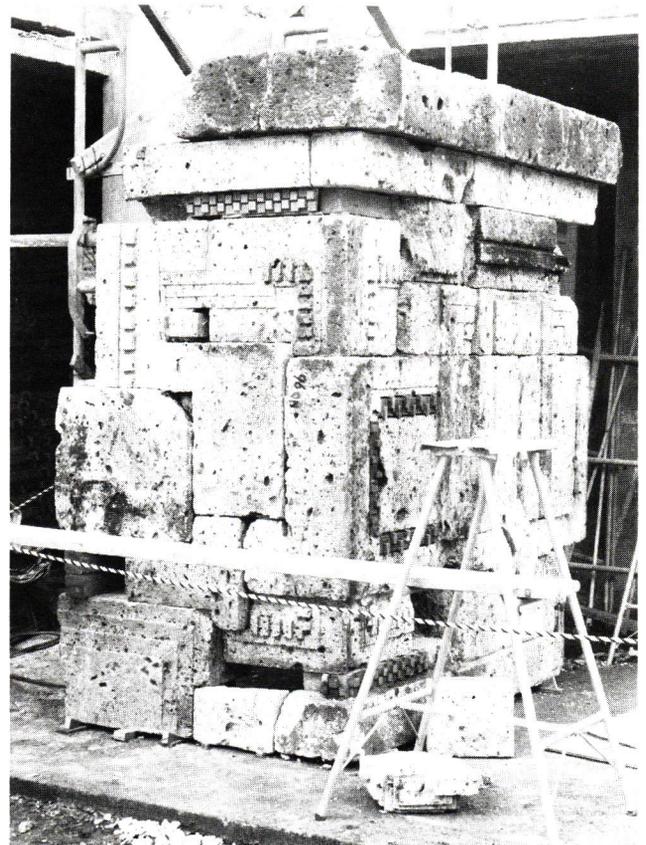
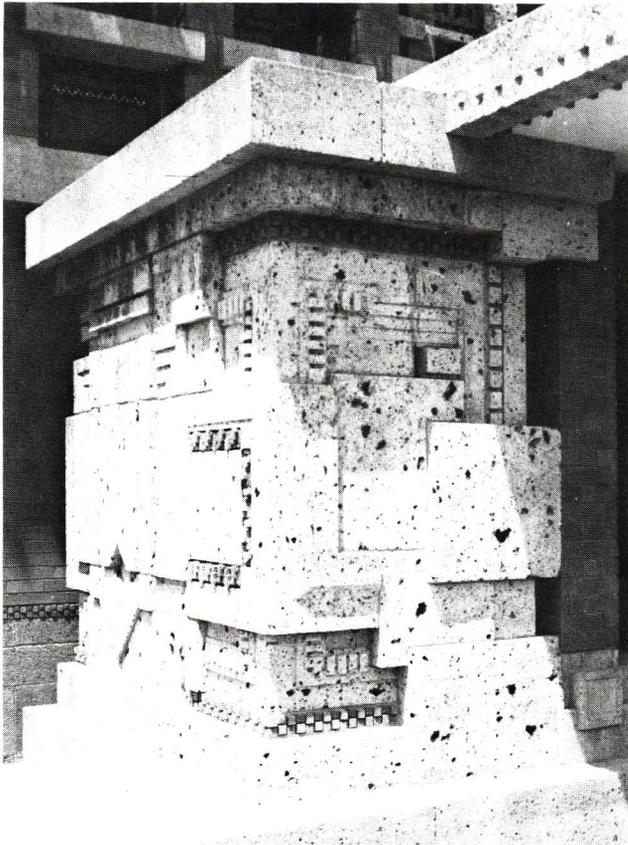
Front exterior view from the pool, the left side is the original materials and the right side the new materials. The large urn at the center is a reproduction of the original which is now in the west garden of the Hanna house in Palo Alto, California. Photo courtesy of Masami Tanigawa.

The restored exterior is very faithful to the original. At first it was planned to use the original Oya stone and scratched tile from the building. However, when these existing materials were moved to the new site, few could be used, for they were very damaged and discolored. Thus new stones and tiles were made which were used on the right wing, while the usable old ones were placed on the left.

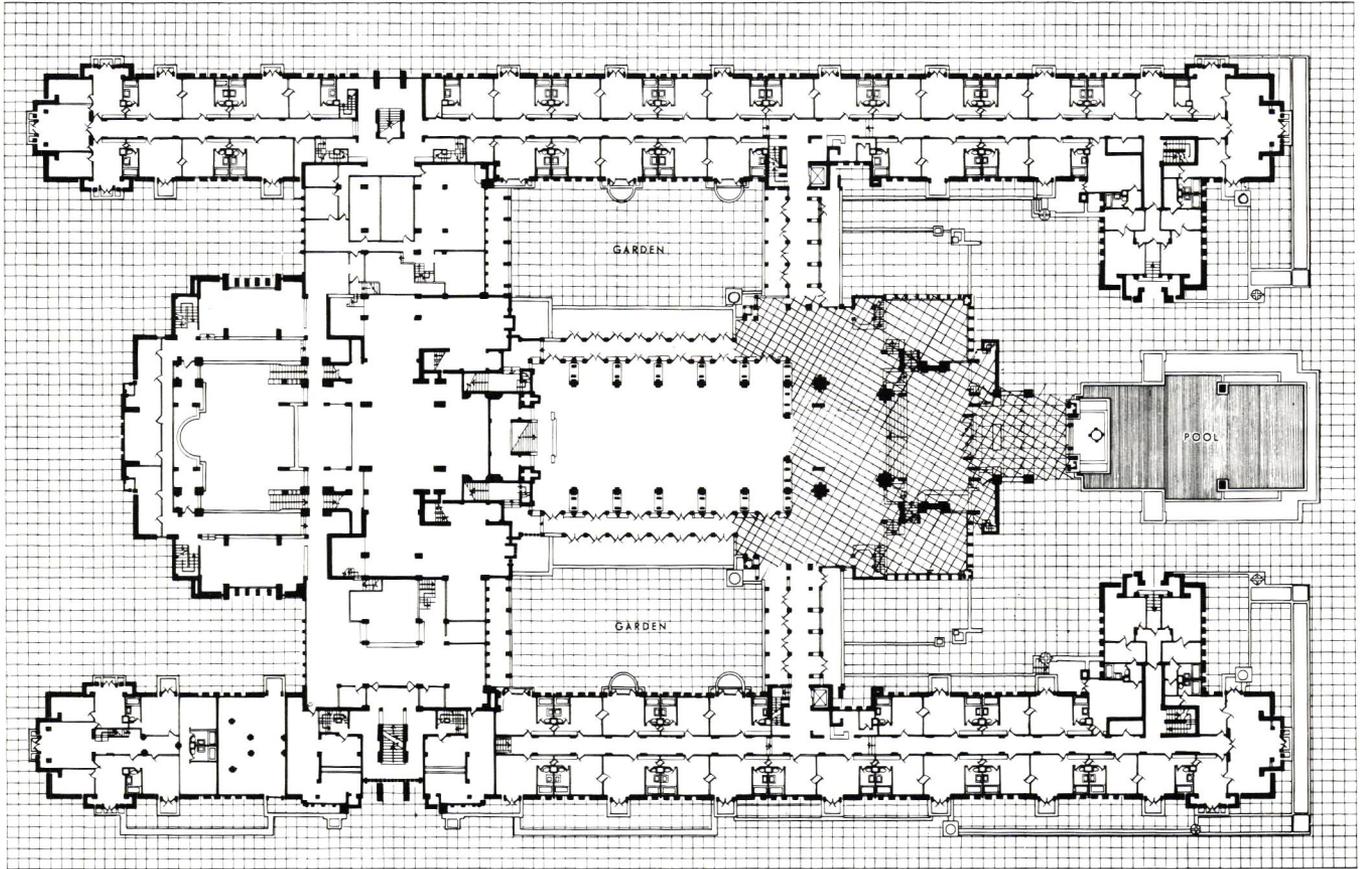
It is interesting to compare the original materials with the new ones. Because the new artificial Oya stone was made with pre-cast concrete, stains and hollows which are characteristic of the stone appear very regularly on the surface of each piece, and this regularity makes them quite unnatural looking. The same thing can be said of the tiles which are systematically scratched by machine. It may be the Japanese sentimentality to find them not as pleasing as the originals. However, the effect produced by the new materials may perhaps be closer to the original intention of Wright, who designed most of his buildings for machine precision.

The reconstruction did not proceed as scheduled due to lack of funds. Some fragments from the Imperial Hotel that were carried to Meiji-mura remain untouched since 1968. The ground work was done in 1970 and the foundation laid in the spring of 1972, at which point construction work stopped until the summer of 1974. At that time it was projected that both the exterior and the interior would be completed before March 1976, but today the interior remains unfinished. However, to our delight, it was decided to construct the pool and two stone statues which were not included in the original schedule; these have been completed. The rear of the building is left unfinished, showing that the structure is only a part of the original building. We do not know when the necessary money will be obtained for further construction. Although the reconstruction is only partial, we are all happy to again see at least a part of the Imperial Hotel.

*Masami Tanigawa, Tokyo*



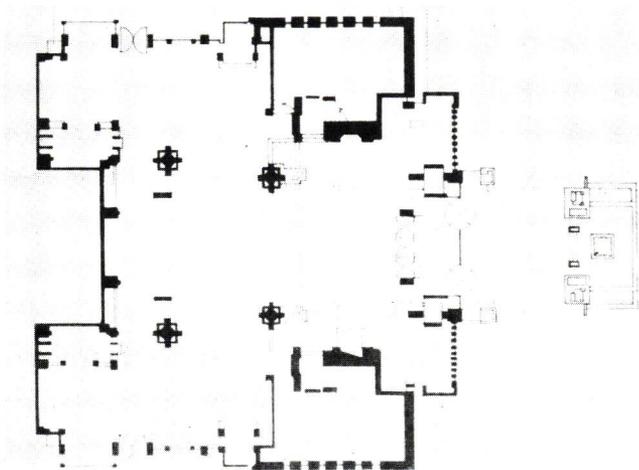
A close up comparison of the original and new Oya stone. The original seems to have well withstood the erosion and pollution attacks of Tokyo. Both photos courtesy of Masami Tanigawa.



Plan of original Imperial Hotel building. The shaded portion is the part being restored. Photo courtesy of Masami Tanigawa.

### Aline Barnsdall Hollyhock House, - Los Angeles

The decade 1914-1924 was a crucial period in the career of Frank Lloyd Wright. It bridges the creative and awakening Prairie years (1893-1910) and the period of consolidation and renewal (1925-1935) that led to his second and longest period of professional activity (1936-59). During this decade Wright was at work on two major projects, the Imperial Hotel in Tokyo and the Barnsdall commission for Olive Hill in Los Angeles. Although vast and impressive in its grandeur as a finished building supervised closely by Wright, the Imperial Hotel is not as revealing of the process of transition which these years represent as the Barnsdall commission. During this decade Aline Barnsdall called upon Wright to design for her no less than 45 buildings of which two were major theatres (one for Chicago, one for Olive Hill); two were her own residences (one for Olive Hill, one for Beverly Hills); 16 were stores; 21 were houses; one was an apartment building; one, a motion picture theatre; and one, a playhouse-kindergarten. In addition, he designed a master plan for her property which included the majority of these buildings and anticipated his later theories of planning as developed in Broadacre City. In terms of style, these build-



Plan of the partially restored building; the pool is not shown. Photo courtesy of Masami Tanigawa.

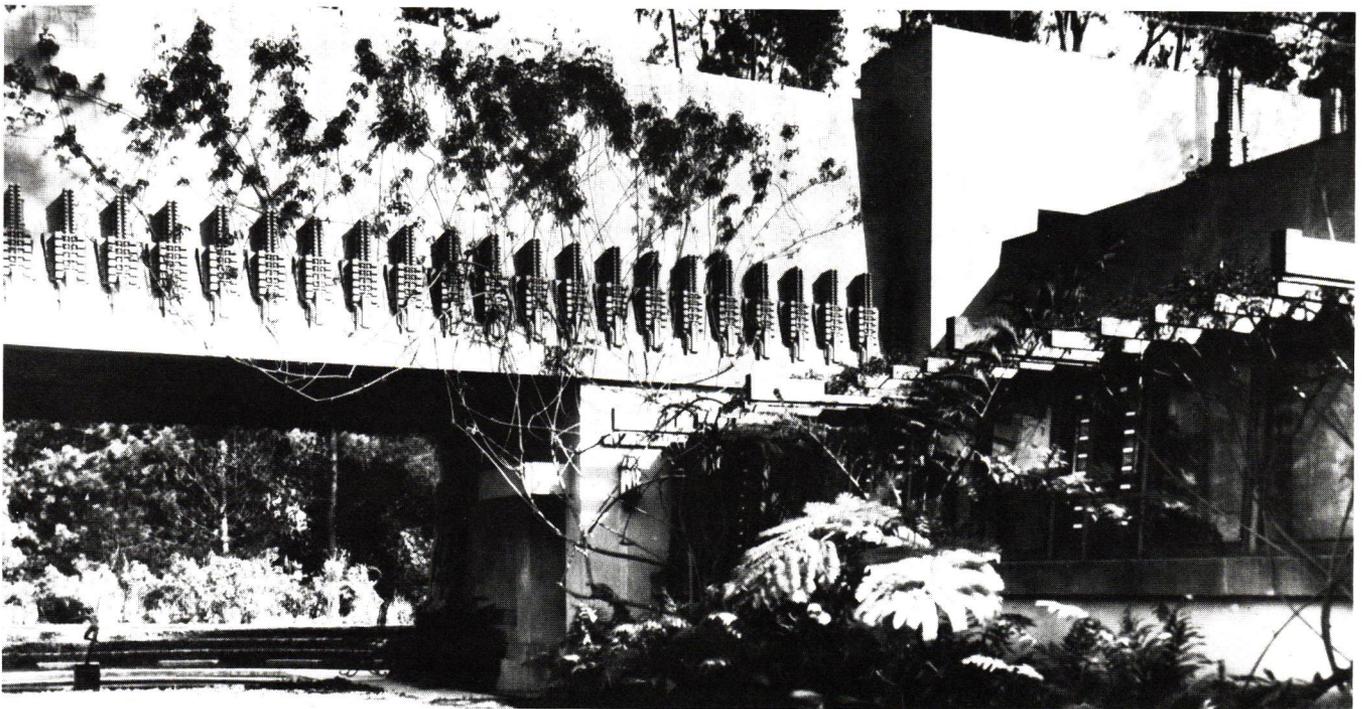
ings encompass from the end of the Prairie house profile to the fully worked out textile block system for concrete. Wright and Aline Barnsdall first met in Chicago in 1915 as part of a theatre, art, literary and musical circle focused in the Fine Arts Building. It included Maurice Browne, Ellen Von Volkenburg, Margaret Anderson, and Henry Blackman Sell. They were making major contributions to the Chicago Renaissance, a regional flowering which produced the little theatre movement and the Prairie poets (Carl Sandburg, Vachel Lindsay, etc.). As a result of this meeting, Wright was called upon by Aline Barnsdall to be the architect of a new theatre for the Chicago Little Theatre (started by Browne & Von Volkenburg). A trip to California shortly after convinced Aline Barnsdall that the whole project should be shifted to Los Angeles. The site chosen was Olive Hill, a large orchard in the rapidly developing residential neighborhood of Hollywood. After the Chicago Little Theatre declined to travel west, Aline Barnsdall formulated her own plans for Olive Hill which included a major legitimate theatre, a repertory dramatic company to be housed in small residences and in an apartment house, a row of terrace-stores probably for artists and artisans and eventually a motion-picture theatre.

The only structures to be built from this plan were her own residence, Hollyhock House, and two smaller guest houses, known as A and B. A complexity of reasons involving personal, financial and professional all conspired to prevent the more ambitious and idealistic plan of ever

being realized. Aline Barnsdall did not give up her goals so easily, and although they were being constantly modified, she continued to commission further work from Wright including a textile block house in Beverly Hills (1922) and a magnificent and lyrical playhouse for children, also in concrete block (1923), neither of which were built. These continued right up to the time she decided to give away Hollyhock House and the center of Olive Hill to the City of Los Angeles (1923). By this time, Wright had completed the Imperial Hotel in Japan. He had failed to establish a full-time practice in Los Angeles, and he decided to return to the Mid-West to resume residence where he had left off just prior to World War I. It was not the same Frank Lloyd Wright who returned to Taliesin and Chicago as had left a decade before. It was a renewed Wright, one who had bridged a difficult transition, one many of his contemporaries were unable to make. It is through the work for Aline Barnsdall that this is most clearly revealed.

*Kathryn Smith, Los Angeles*

\*This summary from an article soon to be published reflects the author's current area of research. Any information relating to Frank Lloyd Wright in Los Angeles or Southern California for the years up to 1924 is greatly appreciated. Please contact Kathryn Smith, 833 North Kings Road, Los Angeles, 90069.



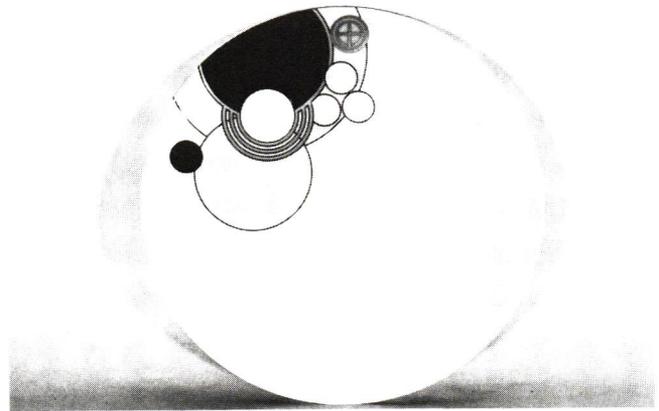
Court of the Barnsdall house taken in 1935. Photo courtesy Bruce Torrence Historical Collection c/o First Federal of Hollywood.



Aline Barnsdall - Hollyhock house, Los Angeles, 1977. West or front elevation after restoration by Lloyd Wright, Frank Lloyd Wright's eldest son. The building is now operated by the City of Los Angeles and is open for tours. Photo courtesy of Thomas A. Heinz.

## Imperial Hotel China

We are happy to be the first to announce that Noritake China Co. of Japan will again produce the china pattern that Wright designed for the Imperial Hotel in Tokyo in 1916. The pattern is in blue, yellow, green, and red with 18k gold, and on the cup it extends into the inside as the original did. This series will be identified with a backstamp indicating the production date of 1978 so as not to confuse it with the originals. A place setting consists of seven pieces: dinner plate, salad plate, bread and butter plate, cup, saucer, soup plate, and fruit saucer. Each place setting will cost \$100.00 plus shipping; sets of four place settings (twenty-eight pieces) are \$320.00 plus shipping. A minimum deposit of 50% of the purchase price is required with each order. It is expected that delivery will be in the fall. Due to a restriction by the Imperial Hotel, only a very limited number of sets will be issued. Please send orders and deposits to: IHC Co., P.O. Box 603, Evanston, Illinois.



One of the seven pieces that make up one place setting of this china service. The plate is 10½" in diameter. The china is white with the pattern lines in black. In this black and white photo, the rich red is shown dark and the shaded parts are light green and blue, with the circle/cross in 18k gold.

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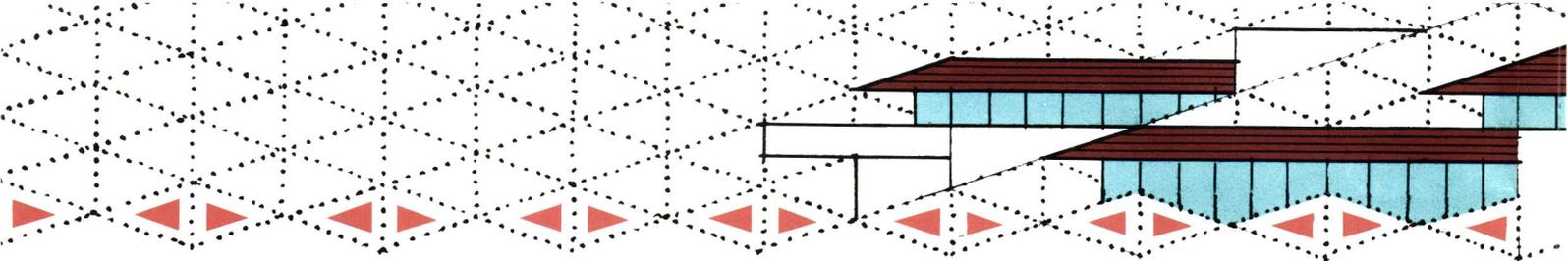
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This newsletter is a bi-monthly publication of The Frank Lloyd Wright Association. To become a member, send \$15.00 (\$20.00 overseas) to: The Frank Lloyd Wright Association, P.O. Box 2100, Oak Park, IL 60303.



Masthead design by John H. Howe



These two photos were kindly furnished by correspondent Edgar Tafel. Currently practicing in New York, he was an apprentice to Mr. Wright from 1932-1941 and supervised such buildings as Fallingwater and the Johnson Wax Building. Mr. Tafel was instrumental in helping the Metropolitan Museum of Art acquire the Little house in Wayzata, Minnesota, and designed the wing of the Allentown Pennsylvania museum which houses the reconstructed library of the Little house. Both of these photos of Mr. Wright were taken by Mr. Tafel at Taliesin. The one on the right is at the tea circle with apprentice Robert Mosher and mason Charles Curtis about 1935. The newsletter is looking for other photos of Mr. Wright for future issues.