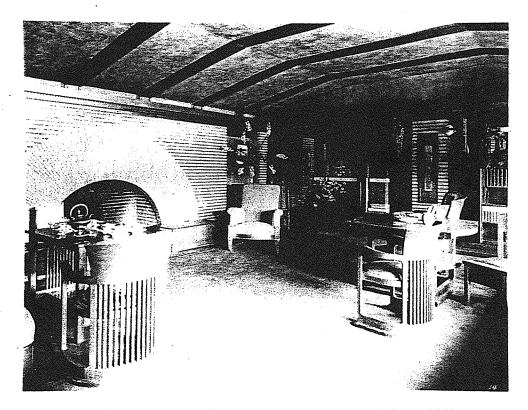


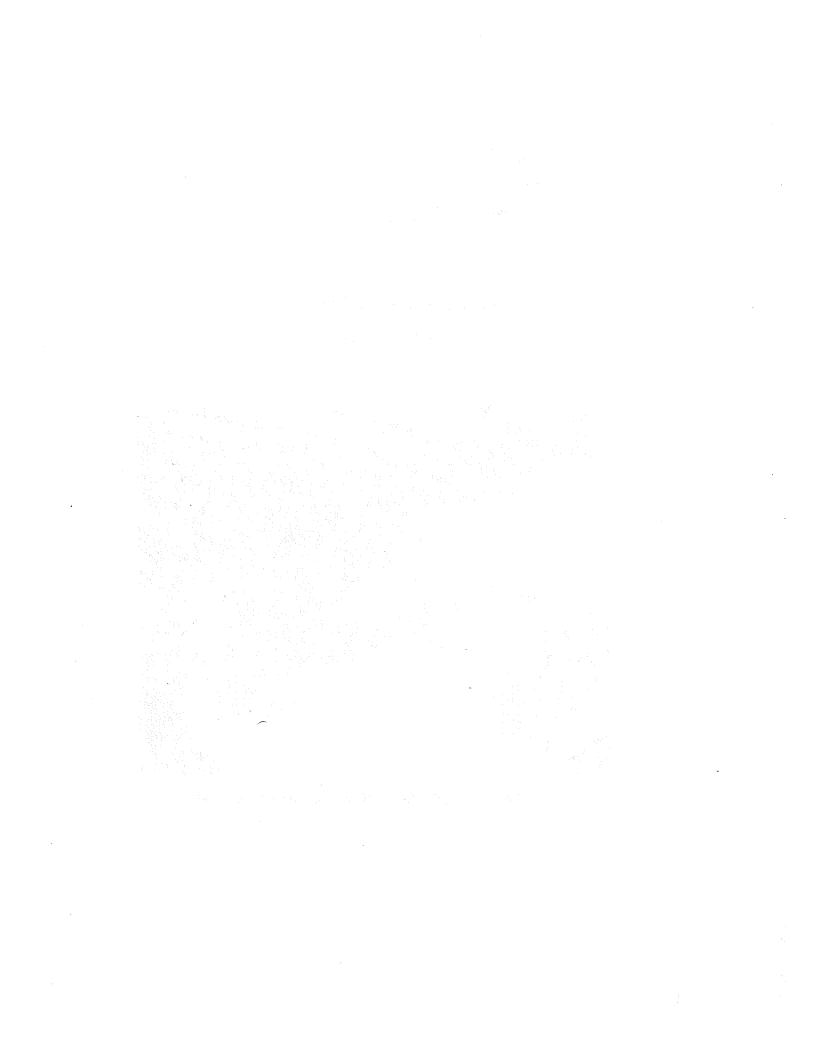
Historic Furnishings Report for Selected Spaces of the Darwin D. Martin House Buffalo, NY

Volume I of II: Research Report

Martin House Restoration Corporation Buffalo, NY



Darwin D. Martin House Reception Room, Henry Fuermann & Sons, 1907



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Volume I of II: Research Report

Prepared by

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Buffalo, NY

2005

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State of the Arts

NYSCA

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INTRODUCTION

A. CONSTRUCTION, HISTORY AND RESTORATION OF THE MARTIN HOUSE COMPLEX

The Martin House Complex and Furnishings

The Martin House complex, designed by Frank Lloyd Wright and built in Buffalo, NY, between 1903 and 1905, is widely recognized by scholars as one of the most exemplary and fully-developed of Wright's prairie-era designs. It represents one of only three instances in Wright's Prairie period (c. 1900 – 1909) that he designed a multi-structure residential complex as an integrated whole. Five structures—the Martin house, Barton house, pergola, conservatory and carriage house—were designed and built as a multi-family estate, intended to harmonize with the landscape of their large corner lot in Buffalo's then suburban Parkside neighborhood.

With its strong horizontal planes, sheltering eaves, long "ribbons" of windows, cross-axial plan and anchoring chimney masses, the Martin House was a radical departure from the typically vertical Victorian houses of the era and the neighborhood. The design of these buildings provides an outstanding, highly articulated example of Wright's Prairie House ideal. As the Martin House complex was essentially an unbudgeted commission, Wright had an extraordinary opportunity to develop these ideals on a macrocosmic—and microcosmic—level. From the bold axes of the site plan to the custom-designed clothesline poles, Wright wove the multiple layers of his composition together in a way never seen before.

In keeping with the highly integrated nature of Wright's design program and his developing principles of "organic" architecture, he designed some fifty pieces of furniture for the Martin House, and approved (if not prescribed) a number of items by others—such as Stickley and Tiffany—for his clients. While the Martins expressed general satisfaction with Wright's master plan for furnishing their house, there are numerous indications that they diverged from this plan a great deal, and abandoned or altered certain Wright designed pieces in favor of others.²

Some critics have also questioned the integrity of Wright's master plan for the Martin House furnishings. Thomas Heinz asserts that "The house represents one of the most unusual collections of furnishings by Wright...there are many different styles of furniture in the house, which do not produce a cohesive thematic style." As this statement was made when

Wright's furnishing plan was highly corrupted, and the interiors of the Martin House severely compromised, Heinz may not have considered the *tout ensemble* in its intended configuration and context.

The array of art glass in the Martin House complex is also diverse, but surely more cohesive in design than the furniture. Wright designed more art glass for the Martin House complex than for any other commission in his extensive career: nearly four hundred separate panels in fifteen different patterns. The most iconic of these, the "Tree of Life" window from the Martin House second floor and first floor Reception room, contained over 750 individual pieces of iridescent, opalescent and clear glass. Wright employed such windows as "light screens" to visually mediate exterior views, linking nature and architecture through the patterns he abstracted from the natural forms of the landscape.

History

Martin Period (1902-1937)

In 1879, the Larkin Soap Company was a small, Buffalo-based soap purveyor when the fourteen-year-old Darwin D. Martin began working for the firm as a door-to-door salesman. A year later he was the company's bookkeeper, and by 1907, Martin was a millionaire working for what had become one of the largest mail-order houseware operations in the nation.

The meteoric growth of the Larkin Company provided the conditions for two of Frank Lloyd Wright's most renowned works: the Larkin Administration Building and the Martin House complex. By 1902, Martin had the material resources to pursue his vision of constructing a family compound in Buffalo, and the Larkin Company had the material need for a new administrative facility. When Martin traveled to Chicago to meet Frank Lloyd Wright—who had been enthusiastically recommended to Darwin by his Chicago-based brother, William—he had not one but potentially two major commissions to offer: a house for himself and an office building for the company.

At that time the 35-year-old Frank Lloyd Wright had designed approximately 120 buildings, concentrated almost exclusively in Chicago and southern Wisconsin. His reputation was growing, but regional; the Buffalo commissions represented a valuable opportunity for Wright to expand his range both geographically and programmatically, to make the transition from regional curiosity to national figure.

Wright traveled to Buffalo in November, 1902, where he and Martin agreed to proceed with what was framed as a test project to assess Wright's ability to tackle the two larger jobs. Work on the modestly scaled George Barton House, a residence for Darwin's sister and brother-in-law and the first of a series of five structures that would comprise the Martin House complex, began in October, 1903. Within three years, both the entire Martin House compound and the celebrated Larkin Company Administration Building would be complete.

The site for the Martin house was purchased by Martin at Wright's insistence in 1902. Bounded on the south by Jewett Parkway and on the east by Summit Avenue, the 1.5 acre corner parcel is defined by the non-orthogonal streetscape of Frederick Law Olmsted's 1868 picturesque Parkside District, a recreational and residential area that contrasts noticeably with the surrounding late-nineteenth-century grid. Olmsted's curvilinear street pattern proved to be of little use or inspiration (or obstacle) to Wright who effectively regularized the parcel with an orthogonal geometry for the entire Martin complex.

In May 1903, even before the Barton House—the "test" case—was finished, Wright was already preparing a scheme for the larger complex. By late fall, 1903, preliminary plans were drafted for the almost fifteen thousand square feet, two-storey Martin House, a hundred-foot long pergola, a glass-topped conservatory, and carriage house (encompassing a garage, stables and paddock) with chauffeur's apartment. Ground was broken for the main house on June 20, 1904, and eighteen months later Isabelle and Darwin Martin moved into their residence at 125 Jewett Parkway. A gardener's cottage, also designed by Wright, was built in 1908 as the final addition to the complex.

"Period of Abandonment" (1937—1954)

The Martins resided in the house as a family until Darwin's death in 1935. The stock market crash of 1929 had eliminated much of the Martin fortune. Isabelle Martin was unable to afford the property taxes on the Martin estate, and in 1937 she abandoned the house. The Barton House and the Gardener's cottage were sold shortly thereafter. The City of Buffalo became the *de facto* owner of the estate when it was sold through a real property tax foreclosure in 1946. Thereafter, the property suffered extensive damage from the elements, vandalism and general neglect.

It was during this period that many elements of Wright's tout ensemble of furnishings and fixtures were lost from the house. Most were removed by the Martins' son, Darwin R. Martin, to be used in his other Buffalo properties, sold or given away. Other elements—particularly built-in fixtures and art glass—may well have been stolen and vandalized during this period. Ultimately, over half of the original art glass was lost from the complex; much of it made its way to dealers (such as Feigen in New York) and thence to public and private collections around the globe—from the Maltwood Gallery in Vancouver to the National Gallery of Australia, Canberra.

Tauriello Period (1954—1966)

A Buffalo architect, Sebastian Tauriello, purchased the Martin property in 1954. He proceeded to renovate the main house, dividing it into four units: quarters for himself and his family, two rental units, and office space for his architecture practice (in the basement). The Pergola, Conservatory, and Carriage house, however, were too greatly deteriorated for Tauriello to renovate or restore, and in 1960 he sold this parcel of the estate off to a developer who demolished the structures to build a three-building apartment complex. This radical alteration of Wright's vision for the Martin House complex presented a shocking

parallel to the fate of the Larkin Company Administration Building (which had been demolished in 1950 to make way for surface parking).

University at Buffalo Period (1966—1992)

Following the death of Sebastian Tauriello in 1965, his wife, Ruth, sold the property to the State University of New York (University at Buffalo). The University renovated the Martin house for use as the official residence of then University President Martin Meyerson. To this end, a partial restoration was undertaken under the guidance of Wright apprentice Edgar Tafel. During the 1970s, the house was used as the University Archives, University at Buffalo Foundation, University Alumni Association and, briefly, the Canadian American Center.

In 1982, stewardship of the Martin House was assigned to the University's School of Architecture and Environmental Design. The first Martin House curator, John O'Hern, was appointed in 1983. O'Hern resided in the house until 1989, continuing public tours (which had begun in 1980), documenting the Martin House design, construction and history to that point, and laying the foundation for the current docent tour text. His work culminated in a Historical Report and Analysis of Original Conditions (Appendix C to this report).

MHRC Period (1992—Present)

With the formation of the not-for-profit Martin House Restoration Corporation (MHRC) in 1992, a dedicated and comprehensive effort to restore the Martin House complex was born. The MHRC joined with the New York State Office of Parks, Recreation and Historic Preservation (NYSOPRHP), Bureau of Historic Sites in a cooperative agreement for restoration and future administration of the Martin House Complex (a State Historic Site). The Corporation also works in concert with various strategic partners, including the University at Buffalo and Hamilton Houston Lownie Architects, LLC to accomplish its mission. Although its original mandate was to restore only the Martin House, the MHRC progressively acquired all the original, and several contiguous, properties to allow a restoration/reconstruction of the entire complex to be pursued. Subsequently, the community, government, many local foundations, and corporate leaders rallied around the ambitious goal of restoring the Martin and Barton Houses, rebuilding the pergola, conservatory and carriage house, reconstructing the historic landscaping, and reassembling, to the degree possible, the original interior appointments. Each phase of this restoration is conducted under the guidance of Hamilton Houston Lownie Architects, LLC, the restoration architects for the project.

Overview of Martin House Complex Restoration

Phase I

Restoration of the Martin and Barton house roofs and gutters was undertaken in 1996-1997 in order to protect the structures and prevent further water damage.

Phase II

Phase II (2003—2004) consisted of: Martin House foundation waterproofing; installation of new water service and sewer systems; replacement of the Martin House veranda concrete slab; and installation of a non-historic basement mechanical room (beneath veranda slab).

Phase III

The most ambitious and pivotal of the three phases of restoration (to date) of the Martin House complex, Phase III focuses on the complete reconstruction—on the original footprint and based on the original drawings and specifications—of the Wright-designed Pergola, Conservatory and Carriage House. This phase also includes installation of mechanical systems such as the geothermal well HVAC system, relocation of site utilities, and preliminary tie-in of mechanical systems to the Martin House.

It should be noted that restoration of the Martin House proper—in Phases IV and V—will include making the entire ground floor of the house compliant with ADA guidelines and accessible to the fullest extent possible. This factor should be considered in the development and implementation of any furnishings plan.

B. PERIOD OF SIGNIFICANCE

The Period of Significance for the restoration of the structures of the Martin House complex has been determined to be 1907. This determination was made largely through the Darwin D. Martin House Scholars' Conference of 1994. Other Periods of Significance—1990 and 1935—were considered, but the MHRC and NYSOPRHP determined 1907 to be most appropriate, as detailed in the Master Plan / Final Environmental Impact Statement (FEIS).

1907 is significant because it is the point at which the five original structures of the complex were complete, the Martins were in residence, but no subsequent alterations to the structures or interiors had been made. As early as 1908, art glass was altered, walls were moved, and furnishings altered to adapt Wright's ideal design vision to suit the Martins' lifestyle, needs and tastes.

The emphasis in this choice of a Period of Significance is obviously on the architectural merit of the complex, rather than the social history of its use by the Martins. However, the choice is not intended to preclude any consideration of social history in interpreting the spaces of the Martin House. As the Master Plan / FEIS states:

The overpowering significance of the Martin House Complex as originally conceived is that it is a masterpiece of architecture designed and built under the supervision of America's greatest architect. The social history of the property during its occupancy by the Martin family would not have to be overlooked but could be communicated through the interpretive programs which will be presented in the Visitor Center at the site⁴

The chosen Period of Significance, however, may pose some challenges to a comprehensively didactic furnishings plan for the public spaces of the Martin House: if 1907 is strictly adhered to, important furnishings—some illustrative of the character of members of the Martin family and of the give-and-take between architect and clients—must be treated as secondary, outlying objects that cannot appropriately be interpreted in a space representing 1907. The Wright-designed tall case clock and encyclopedia stand represent examples of this challenge. They pose the question of whether the Period of Significance for furnishings in the Martin House shouldn't be broadened—perhaps to 1912. For that matter, should only the Wright-designed or approved furnishings be included, rather than following a particular year of significance?

These questions must be clarified and explored before many recommendations in Volume II—the Interpretive Furnishings Plan—can be made.

C. INTERPRETIVE PLAN AND VISITORS' CENTER

Development of Interpretive Approach

During the years of its stewardship, the University at Buffalo began to offer tours and programs at the Martin House, with the first tour script established in 1976. The MHRC has offered a regular schedule of tours since its inception in 1992, and has increased the frequency and variety of these continuously over the years. Standard public tours currently (2005) include the Barton House, Martin House, and reference to the pergola, conservatory, carriage house and landscape designs to be restored on the site.

The tour text provided for docent training has been revised several times since its inception in 1976 as new information has come to light through the restoration process and the docent training process has been refined. The current text (Appendix G to this report) is a reflection of curatorial objectives, visitor feedback and directives produced through a series of content development exercises with museum planning consultants, Christopher Chadbourne and Associates (2001-2003.)

As marketing of the site increases, so too will the number of tours and the variety of specialty tour offerings. With the pergola, conservatory and carriage house completed by the end of 2006, the tour sequence extended and the time in the Martin House interior shortened to allow visitors time to see the entire complex. With the major reconstruction of these missing elements complete, the MHRC will implement the next phases of restoration to return the Martin House itself—exterior and interior—to its ideal condition of 1907. Interior restoration such as the re-assembly of pier cluster elements, fireplace mosaic, art glass and paint treatments in the Unit Room will add vital dimensions to the visitor's understanding of Wright's highly integrated design for the Martin House.

The Visitors' Center

With the Barton House serving as *de facto* pre-restoration visitors' center, the tour sequence currently begins and ends there (unless it is a bus tour or multiple tour groups beginning at once). The Barton House currently encompasses ticketing, tour gathering, public restrooms, kitchen and museum shop. As a small prairie house, however, the Barton House is ill suited for such multiple functions—and ill suited for a steadily increasing number of visitors.

As part of the Environmental Impact Study, the MHRC determined the need for a new Visitors' Center to handle the anticipated influx of visitors responsibly. Marketing consultants estimated 60,000 to 100,000 visitors per year based upon studies of comparable sites and potential for the growth of cultural tourism in Buffalo / Niagara.

The basic functional program for the Visitors' Center was determined as: ticketing, public restrooms, museum shop, and exhibition space. In 2001, Martin House restoration architects Hamilton Houston Lownie provided a preliminary conceptual plan/footprint of a visitors' center for discussion and for Environmental Impact Study purposes. The location for the building was determined to be a contiguous parcel on the western boundary of the Martin House historic site. The size of the building's plan was limited to fifteen thousand square feet, and its elevation restricted. The house at 143 Jewett Parkway was purchased and the exterior refurbished by the MHRC to control the boundary of the historic site and ultimately serve as a volunteer/security center so the historic buildings and new Visitors' Center building will be relieved of these functions.

In 2000 / 2001 Christopher Chadbourne & Associates were hired as museum planning/exhibit designers. Consultants working under this firm provided the MHRC with a study that included a proposed tour sequence and programming document. The optimum tour length was determined based upon this study: seventy-five minutes in total, prescribed by studies of visitor interest and attention capacity at museum sites. An overall interpretive plan also emerged from this process, determined by the MHRC based upon Chadbourne's recommendations, the current docent tour and curatorial objectives.

In June 2002, the Visitors' Center Planning Committee of the MHRC launched an architectural competition to find an outstanding architect to design the new visitors' center. The Chadbourne study and other existing programming documents were offered as guidelines for design in the competition. More metaphorically, the competition committee desired to find an architect at the same stage of his or her career as Frank Lloyd Wright was at the time he designed the Martin House. Toshiko Mori Architect was selected as the winner of the competition and contracted in October 2002. Construction of the Moridesigned Visitors' Center (currently in final design phases) will commence once fundraising is complete.

Interpretive Objectives

Interpretive planning by the MHRC and its consultants to date has identified the following objectives:

Overarching Objectives:

- To give visitors a physical, emotional and intellectual experience of Frank Lloyd Wright's architectural principles, ideals and artistic genius.
- To tell visitors a compelling story about Darwin D. Martin's patronage, courage and risk-taking in commissioning Wright to design the complex.
- To demonstrate how Wright designed the Martin House complex as a portrait of his client.

Martin House Tour Objectives:

- To demonstrate/illustrate Wright's main principles: (see Appendix H – main messages from Study Guide).
- To illustrate the importance of the Martin House complex in Wright's oeuvre.
- To present Darwin Martin as an enlightened patron, and the Martin House complex as a reflection of his progressive character.

Visitors' Center Content Objectives:

- To provide visitors with a dramatic introduction to the tour (through orientation film).
- To provide visitors with a context in which to understand the significance of Wright's work on the Martin House and in general.
- To underscore the main themes of Wright's work and the Martin House, presented in the tour.
- To underscore the importance of the Larkin Building to the story of the Martin House.
- To introduce other local sites of architectural significance and present Western New York as an "architectural museum."

The Visitors' Center building itself may be seen as a didactic object—forming a design dialogue with the Martin House complex.

D. HISTORIC FURNISHINGS REPORT ORGANIZATION, METHODOLOGY AND CONTENT

Need for Historic Furnishings Report

Wright's Martin House complex—five interconnected buildings and their tout ensemble of furnishings, fixtures and art glass—was designed and executed as a gesamtkunstwerk—a total, integrated work of art. In this sense, with the extensive reconstructions (Phase III of the restoration) that will reunite the major elements of this work, it is logical to begin a parallel effort that documents and starts to interpret related collections in their original context. Indeed, given the many built-in and custom designed furnishings created for the Martin House, many spaces demonstrate the difficulty in delineating structural design from

décor. In this sense, in the Martin House a historic furnishings report is an extension of a historic structures report and other fundamental architectural planning documents.

This report is being prepared in advance of the interior restoration of the Martin House (phase V of restoration, currently under development) and implementation of any interpretive programming involving furnishings. The reason for this is to give ample time for the necessary preparation and conservation of collections and for the pursuit of further collections-based research that may inform the overall interpretive program for the Martin House complex.

This report is also intended to serve as a model for future volumes – for second floor spaces of the Martin House, spaces in the Barton House, and spaces in the three other buildings of the complex.

Organization

The Martin House Historic Furnishings Report has been organized into two volumes: a Research Report (Volume I) and an Interpretive Furnishings Plan (Volume II).

The Research Report is designed as a comprehensive catalog of resources and collections pertaining to the historic interiors and furnishings of the Martin House. The individual catalogs that follow—object collections, photographs, letters, drawings, et cetera—are organized and annotated such that they may serve as compendia for further research and interpretation—to be presented in Volume II.

Volume II, the Interpretive Furnishings Plan, will define critical issues for the conservation, interpretation and exhibition of Martin House related collections within the selected public spaces of the Martin House and offer recommendations on these issues. The Interpretive Furnishings Plan will include both narrative recommendations and floorplans and perspective drawings for the interpretive appointments of each space.

Methodology-Volume I

The organization of this HFR into the two defined volumes was guided, in part, by the abundance of documentation and resources available for study of the Martin House complex and its furnishings, and the familiarity of MHRC staff (chiefly the Martin House Curator and Associate Curator) with these resources. The Martin House Curator and Associate Curator had already conducted extensive research utilizing the Wright / Martin collection in the University Archives, University at Buffalo, the collections in the care of the NYS Bureau of Historic Sites at the Peeble's Island Resource Center, and the various repositories of Fuermann and Sons' 1907 photographs of the Martin House. We wanted to bring this existing familiarity to bear on the first stage—research preparation—of a historic furnishings report.

The relevant spaces for this report were defined as: entry hall, unit room (dining room, living room, living room veranda, reception room, Bursar's office and kitchen. The

MHRC Associate Curator then proceeded—with guidance from strategic partners—to collect, catalog and annotate all known resources pertaining to the interior appointments and furnishings of the Martin House. The historical parameters for the sake of cataloguing resources was broadly and preliminarily defined as 1903—1925. This definition was largely dictated by the inherent chronology of the major resources available.

¹Quinan, Frank Lloyd Wright's Martin House: Architecture as Portraiture, 13.

²HFR3064: 208, letter from Darwin D. Martin to Frank Lloyd Wright, August 26, 1905.

³Heinz, Frank Lloyd Wright Interiors and Furniture, 1994, p. 83.

⁴Darwin D. Martin House State Historic Site Master Plan / Final Environmental Impact Statement, p. 151.

⁵See Kleinman, Kent & Eric Jackson-Forsberg, On Wright: Frank Lloyd Wright's Darwin D. Martin House Visitors' Center Competition for a more detailed discussion of the Visitors' Center competition and Mori's winning design in particular.

E. Overview of Collections with Holdings Related to the Darwin D. Martin House

Martin House Restoration Corporation
Market Arcade
617 Main St.
Buffalo, NY 14213
(716) 856.3858
www.darwinmartinhouse.org

The MHRC holds a small collection of books, letters, photographs and objects from—or significant to—the Martin House complex. This includes a Wright-designed dining table stanchion, footstool, and other objects owned by the Martins.

University Archives
University at Buffalo
The State University of New York
420 Capen Hall
Buffalo, NY 14260-1674
(716) 645.2916
http://ublib.buffalo.edu/libraries/units/archives/

The Archives at the University at Buffalo holds an extensive collection of correspondence, drawings, photographs and objects pertaining to the construction and history of the Martin House complex. The hundreds of letters and papers in the Wright / Martin correspondence collection alone make this an invaluable resource to any research on the Martin House.

New York State Office of Parks, Recreation and Historic Preservation
Bureau of Historic Sites
Peebles Island, PO Box 189
Waterford, New York 12188-0189
(518) 237.8643
www.rap-arcc.org/welcome/peebles.htm
http://nysparks.state.ny.us/

The Peeble's Island Resource Center of the NYSOPRHP holds a collection of over one hundred objects from the Martin House. Among these are over fifty pieces of Wright-designed furniture, Japanese prints owned by the Martins, and decorative objects from the Martin House.

The Frank Lloyd Wright Archives

Frank Lloyd Wright Foundation
Taliesin West
P.O. Box 4430
Scottsdale, AZ 85261-4430
(480) 860.2700
www.franklloydwright.org/index.cfm?section=research&action=archive

The most comprehensive collection of Wright documents, drawings and ephemera from all phases of the architect's career, including over one hundred drawings pertaining to the Martin House complex.

The Getty Center for the History of Art and the Humanities

Archives of the History of Art 401 Wilshire Boulevard, Suite 400 Santa Monica, CA 90401 www.getty.edu

The Getty Center has copies of all of the identified Taliesin-held drawings of the Martin House complex.

Albright-Knox Art Gallery

1285 Elmwood Avenue Buffalo, New York 14222-1096 (716) 882.8700 www.albrightknox.org/geninfo.html

A small collection of furnishings and artifacts from the Martin House, including a side table, a barrel chair, and a "Tree of Life" window.

Deutsches Architektur Museum

Schaumainkai (Museumsufer) 43 D 60596 Frankfurt am Main GERMANY Vox +49 (0)69-212 38844 http://dam.inm.de/

The DAM holds an important collection of blueprints and drawings pertaining to the Martin House and its furnishings.

Maltwood Art Museum and Gallery

University of Victoria Box 3025 STN CSC Victoria, British Columbia, V8W 3P2 Canada

Phone: 250-721-6562 or 250-721-8298

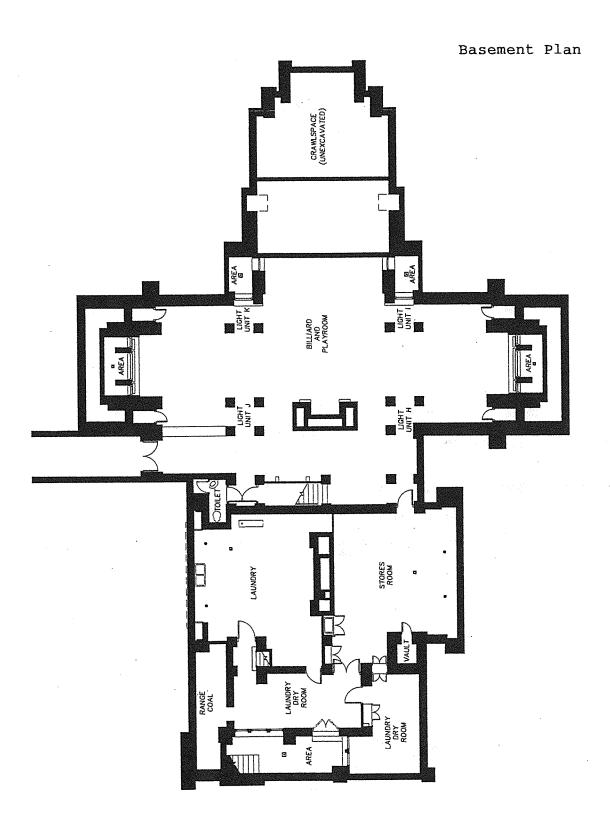
http://www.maltwood.uvic.ca/main/index.htm

An important collection of five examples of art glass from the Martin House complex, including a rare unit room cabinet door.

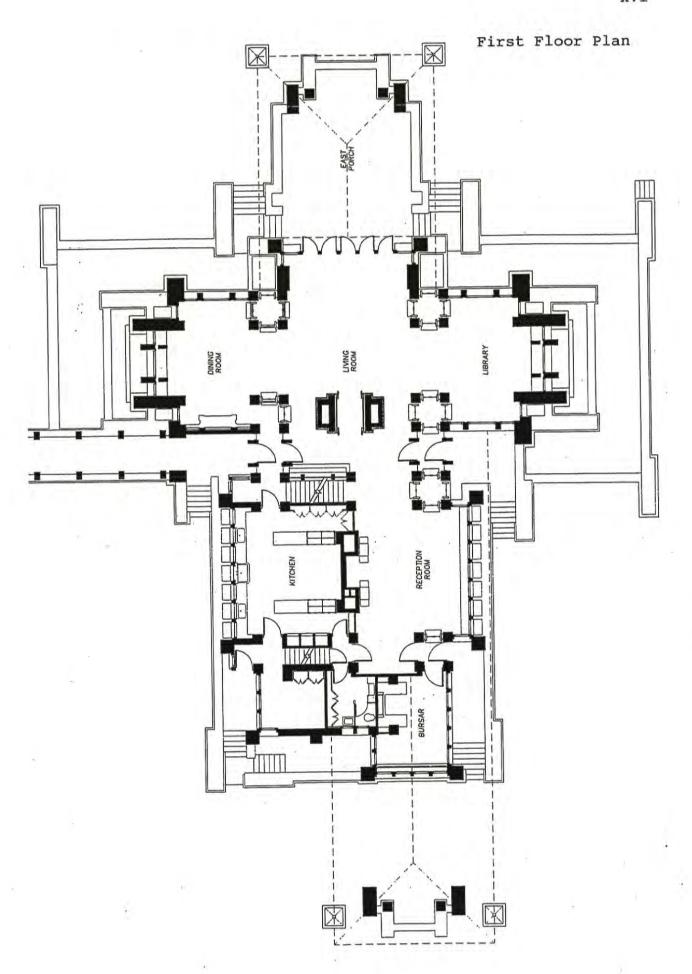
The Hunterian Art Gallery
82 Hillhead Street
University of Glasgow
Glasgow, G12 8QQ
Tel +44 (0) 141 330 5431
www.hunterian.gla.ac.uk

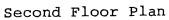
Another important "cross section" collection of art glass from the Martin House complex.

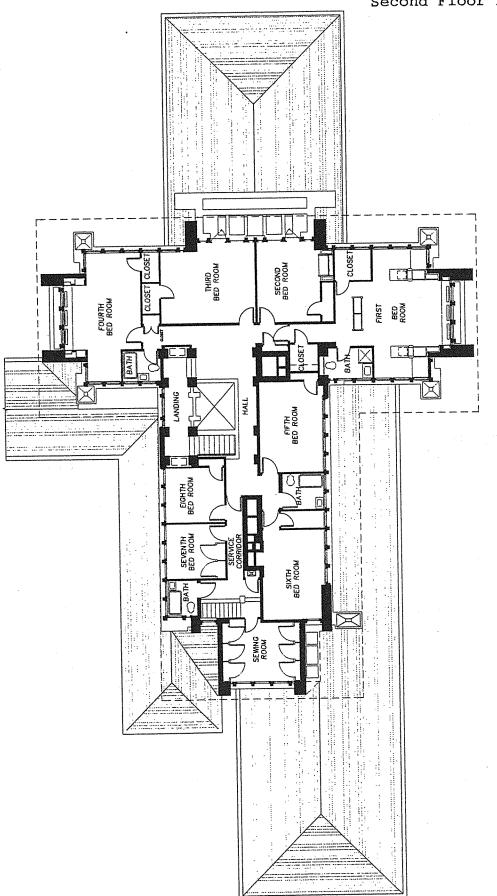
F. As-built (1907) Floorplans for the Martin House











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- Quinlan, Marjorie. Rescue of a Landmark: Frank Lloyd Wright's Darwin D. Martin House. Buffalo: Western New York Wares, 1990.
- Randall, John. Frank Lloyd Wright: Six Buffalo Houses (privately printed by author, Buffalo, NY, 1983).
- Robertson, Cheryl. Frank Lloyd Wright and George Mann Niedecken: Prairie School Collaborators. Milwaukee: Milwaukee Art Museum / Lexington, MA: Museum of Our National Heritage, 1999.
- Sloan, Julie. Light screens: the Leaded Glass of Frank Lloyd Wright. New York: Rizzoli, 2001.
- Spencer, Brian, ed. *The Prairie School Tradition*. Milwaukee: The Prairie Archives of the Milwaukee Art Center, 1979.

H. General Notes on Catalogs

The copious body of Martin House documentation identified to date has been divided into five main categories for ease of research and cross-referencing: furnishings collections, photographs, letters, drawings, and miscellaneous resources. These catalogs are supplemented with a selected bibliography of relevant secondary sources and various appendixes representing unpublished or rare materials.

Many items in the various catalogs carry previous accession or reference numbers, but all records have been given a new "HFR" number in order to establish a consistent, comprehensive system of reference within the context of this report.

Organization within catalogs is prescribed by various factors, according to what is most logical for that particular kind of documentation or collection (see notes on specific catalogs, to follow).

Furnishings Collections

- Objects are generally organized by type of furnishing, with miscellaneous items at the end.
- Many records include cross-referencing with records in the photographs and drawings catalogs.

Photographs

- Photographs by Fuermann & Sons are first, by Fuermann's original numbering system; the Muller photographs of 1912 are next; miscellaneous photographs are last.
- Photographs are reproduced with minimal cropping.
- For excellent reproductions of many photographs, see Quinan, Frank Lloyd Wright's Martin House: Architecture as Portraiture.

Letters

- Comprised of selected transcriptions of Wright / Martin and other correspondence from the University Archives (University at Buffalo) collection.
- · Letters are organized chronologically.
- Every attempt has been made to preserve the formatting of the original document.

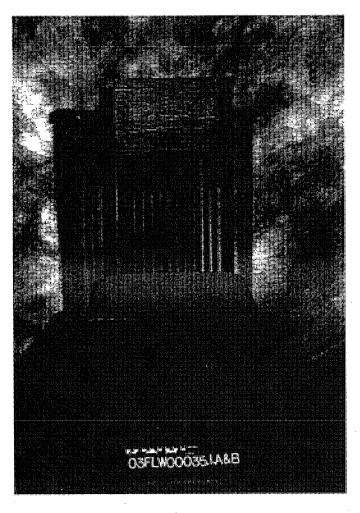
Drawings

- Drawings are organized by original collection.
- Art glass drawings are included for the sake of general design context.

Misc. Resources

 A collection of various primary and secondary sources—tapes of interviews with the Martin children are available in the University Archives.

I. Furnishings Collections



Accession No.:

DM.2003.

15.1.A.B

Old Number:

03FLW00035.1.A.B

Object ID:

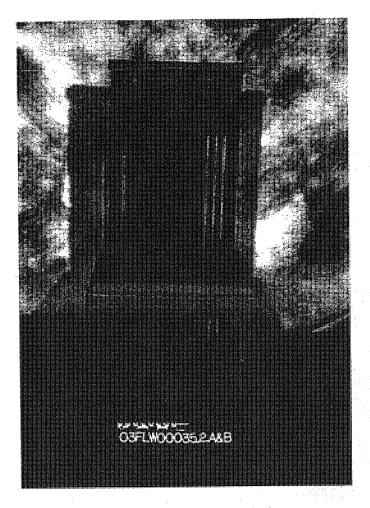
Chair, dining (with slip seat)

Description:

Straight back; green upholstered slip-seat

See also:

HFR2006, HFR2009 for locations



Accession No.:

DM.2003.

15.2.A.B

Old Number:

03FLW00035.2.A.B

Object ID:

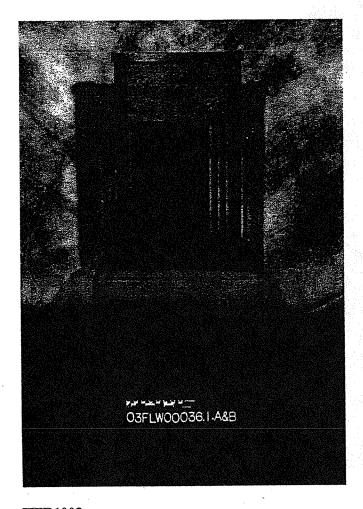
Chair, dining (with slip seat)

Description:

Straight back; green upholstered slip-seat

See also:

HFR2006, HFR2009 for locations



Accession No.:

DM.2003.

15.3.A.B

Old Number:

03FLW00036.1.A.B

Object ID:

Chair, dining (with slip seat)

Description:

Straight back; green upholstered slip-seat

See also:

HFR2006, HFR2009 for locations



Accession No.:

DM.2003.

15.4.A.B

Old Number:

03FLW00036.2.A.B

Object ID:

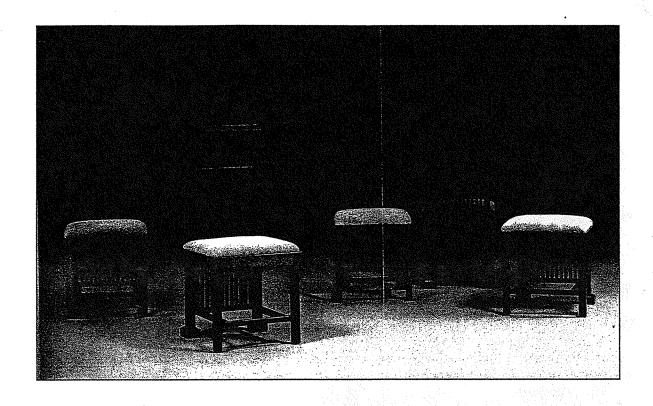
Chair, dining (with slip seat)

Description:

Straight back; green upholstered slip-seat

See also:

HFR2006, HFR2009 for locations



N/A [private collection] Accession No.:

Old Number: N/A

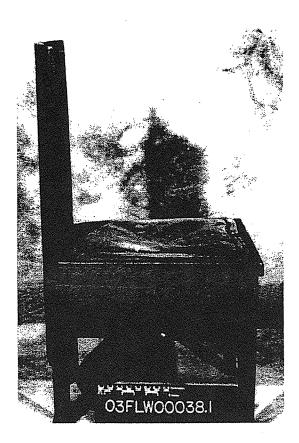
Object ID: Chairs, dining (with slip seat), set of five

Straight back; gold upholstered slip-seat

Description:

HFR2006, HFR2009 for locations See also:

- Previously owned by Joel Silver, currently in collection of Daniel Wolf, New York, New
- Four are original, one a reproduction (by Silver)
- See file for details of sales and provenance





Accession No.:

DM.2003. 6.1

Old Number:

03FLW00038.1

Object ID:

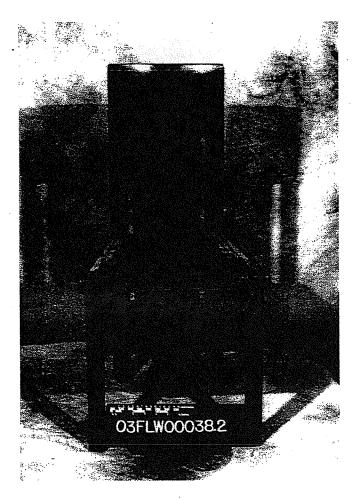
Chair

Description:

Side w/ curved backrest; cushioned seat

See also:

HFR2001 for location



Accession No.:

DM.2003. 6.2

Old Number:

03FLW00038.2

Object ID:

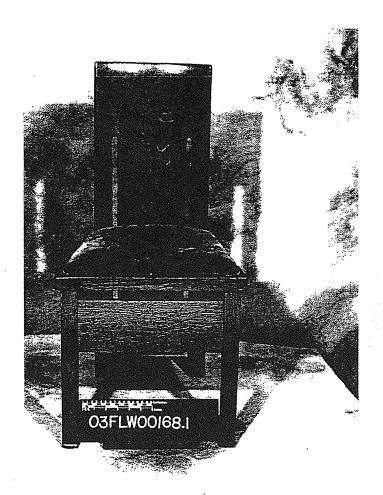
Chair

Description:

Side w/ curved backrest; cushioned seat

See also:

HFR2001 for location



Accession No.:

DM.2003.

6.3.A.B

Old Number:

03FLW00168.1

Object ID:

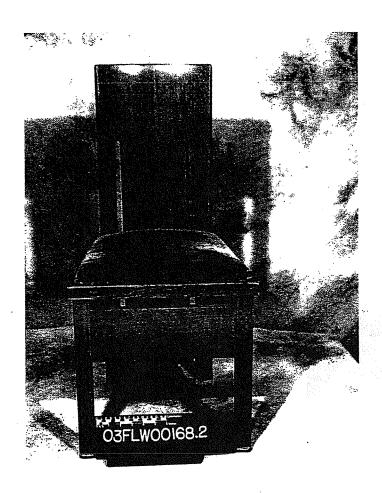
Chair

Description:

Side; curved; backrest; orange cushions

See also:

HFR2001 for location



Accession No.:

DM.2003.

6.4.A.B

Old Number:

03FLW00168.2

Object ID:

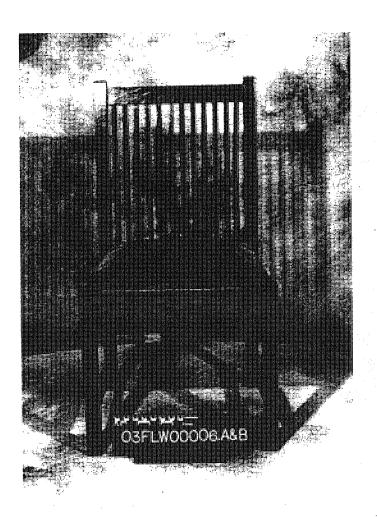
Chair

Description:

Side; curved; backrest; orange cushions

See also:

HFR2001 for location



Accession No.:

DM.2003.

8.1.A

Old Number:

03FLW00006.A

Object ID:

Chair

Description:

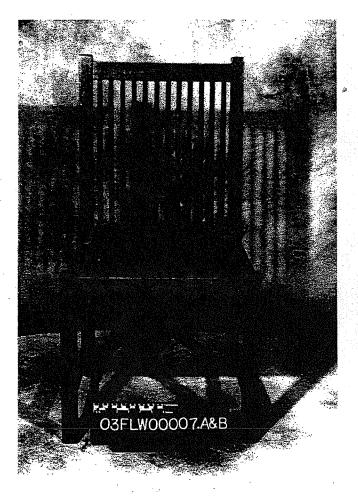
Side; short, spindle back; Stickley

See also:

Notes:

Traditionally attributed to Gustav Stickley

- Attribution recently confirmed by John O'Hern from 1907 Stickley catalog image
- No Stickley label or shop mark visible



Accession No.:

DM.2003.

8.2.A

Old Number:

03FLW00007.A

Object ID:

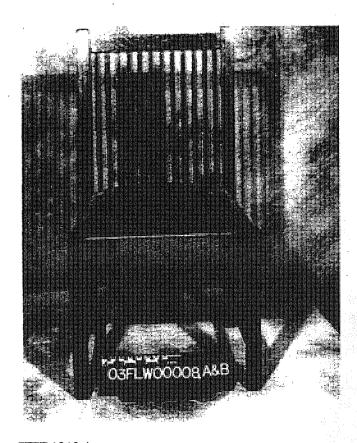
Chair

Description:

Side; short, spindle back; Stickley

See also:

- Traditionally attributed to Gustav Stickley
- Attribution recently confirmed by John O'Hern from 1907 Stickley catalog image
- No Stickley label or shop mark visible



Accession No.:

DM.2003.

8.3.A

Old Number:

03FLW00008.A

Object ID:

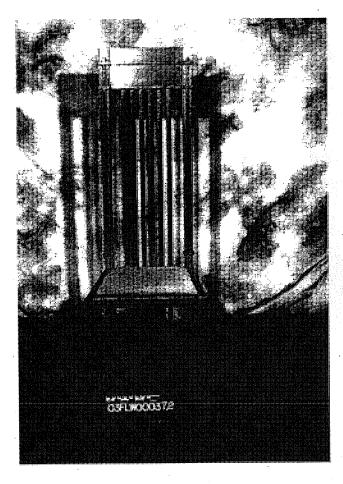
Chair

Description:

Short, spindle back; Stickley

See also:

- Traditionally attributed to Gustav Stickley
- Attribution recently confirmed by John O'Hern from 1907 Stickley catalog image
- No Stickley label or shop mark visible



Accession No.:

DM.2003.

7.2.A.B

Old Number:

03FLW00037.2.A.B

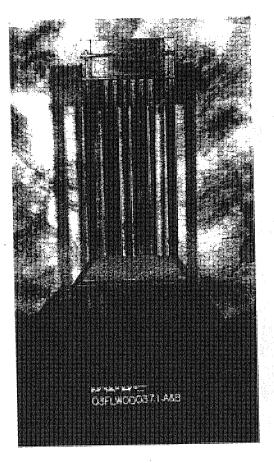
Object ID:

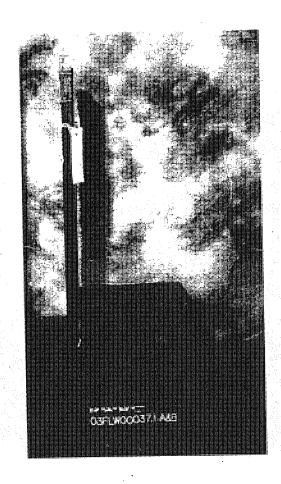
Chair (w/ slip seat)

Description:

Pillar; tall back; upholstered green seat

See also:





Accession No.:

DM.2003.

7.1.A.B

Old Number:

03FLW00037.1.A.B

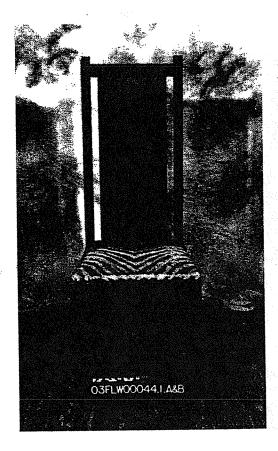
Object ID:

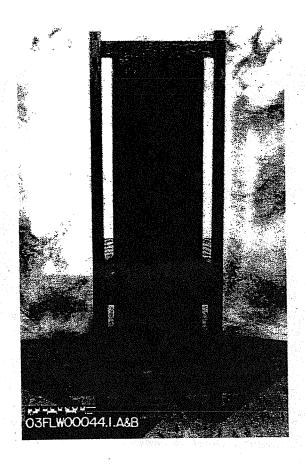
Chair (w/ slip seat)

Description:

Pillar; tall back; green upholstered seat

See also:





Accession No.:

DM.2003.

5.1.A.B

Old Number:

03FLW00044.1.A.B

Object ID:

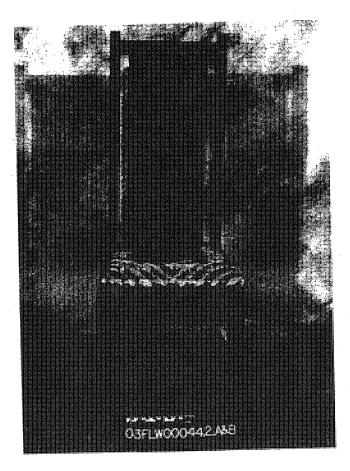
Chair, Dining (w/ slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house
- Seat cover is not original



Accession No.:

DM.2003.

5.2.A.B

Old Number:

03FLW00044.2.A.B

Object ID:

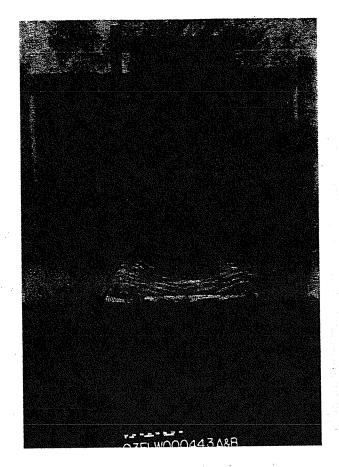
Chair, Dining (w/ slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house Seat cover is not original



Accession No.:

DM.2003.

5.3.A.B

Old Number:

03FLW00044.3.A.B

Object ID:

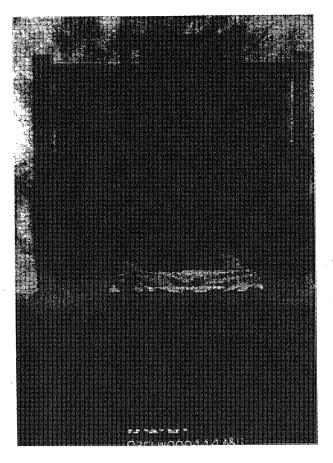
Chair, Dining (w/ slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house
- Seat cover is not original



Accession No.:

DM.2003.

5.4.A.B

Old Number:

03FLW00044.4.A.B

Object ID:

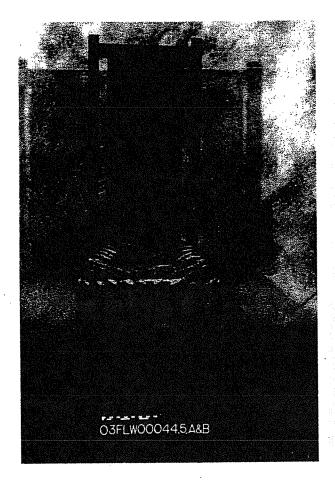
Chair, Dining (w/ slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house
- Seat cover is not original



Accession No.:

DM.2003.

5.5.A.B

Old Number:

03FLW00044.5.A.B

Object ID:

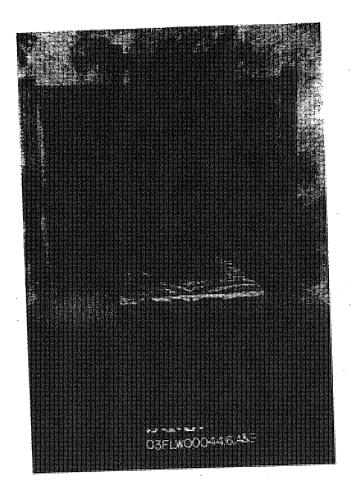
Chair, Dining (w/ slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house
- Seat cover is not original



Accession No.:

DM.2003.

5.6.A.B

Old Number:

03FLW00044.6.A.B

Object ID:

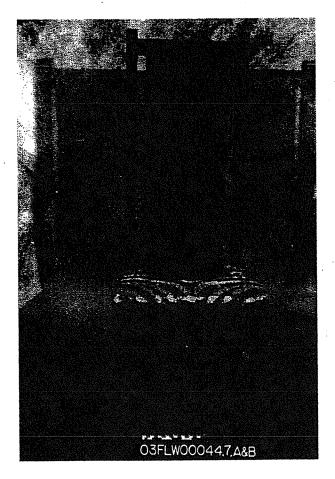
Chair, Dining (w/ slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house Seat cover is not original



Accession No.:

DM.2003.

5.7.A.B

Old Number:

03FLW00044.7.A.B

Object ID:

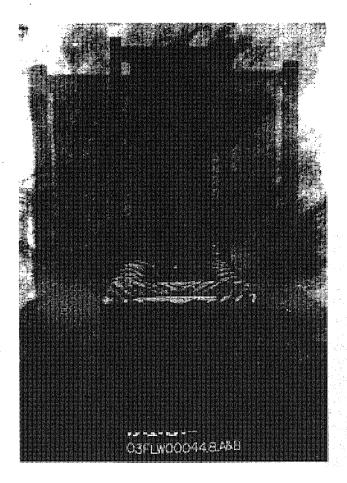
Chair, Dining (w/slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house
- Seat cover is not original



Accession No.:

DM.2003.

5.8.A.B

Old Number:

03FLW00044.8.A.B

Object ID:

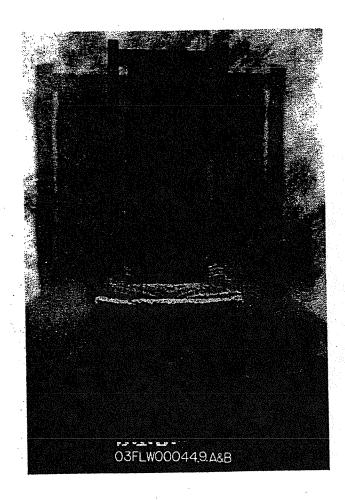
Chair, Dining (w/ slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house
- Seat cover is not original



Accession No.:

DM.2003.

5.9.A.B

Old Number:

03FLW00044.9.A.B

Object ID:

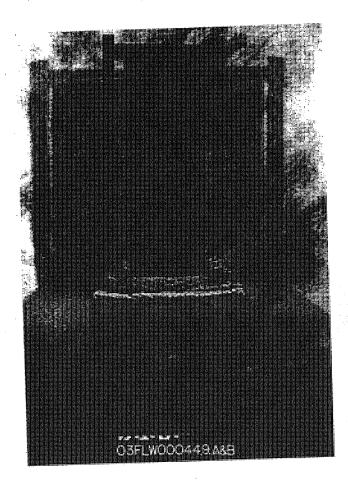
Chair, Dining (w/ slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house
- Seat cover is not original



Accession No.:

DM.2003.

5.10.A.B

Old Number:

03FLW00044.10.A.B

Object ID:

Chair, Dining (w/ slip seat)

Description:

Solid backrest

See also:

- Attributed to William Heath house
- Seat cover is not original



Accession No.:

DM.2003.

46

Old Number:

03FLW00012

Object ID:

Chair

Description:

Barrel; Green upholstered seat

See also:

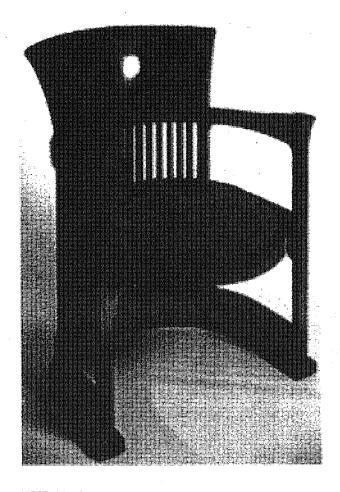
HFR2001, HFR2003, HFR2007, HFR2023, HFR2024 for locations

Notes:

■ Thought to be a reproduction [made by Edgar Tafel?]

Upholstery appears to be a woven silk fabric

Wood does not appear to be the same quality as other Martin House furniture



Accession No.:

N/A [collection of the Albright-Knox Art Gallery, Buffalo, NY]

Old Number:

N/A

Object ID:

Chair

Description:

Barrel; brown upholstered seat

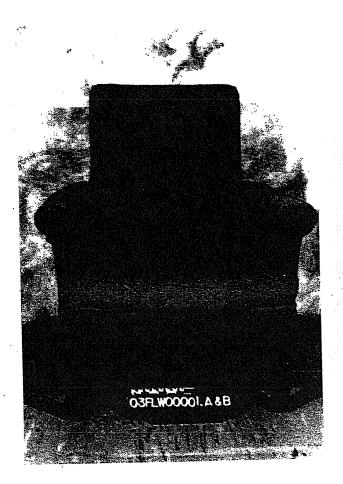
See also:

HFR2001, HFR2003, HFR2007, HFR2023, HFR2024 for locations

Notes:

Original

Donated to the Albright-Knox by Darwin R. Martin, 1968.



Accession No.:

DM.2003.

51.A

Old Number:

03FLW00001.A

Object ID:

Chair, Easy

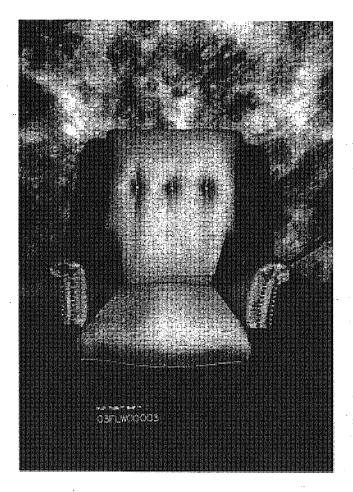
Description:

Overstuffed, blue upholstery

See also:

Notes:

Not Wright designed.



Accession No.:

DM.2003.

52

Old Number:

03FLW00003

Object ID:

Chair, easy

Description:

Green, overstuffed upholstery

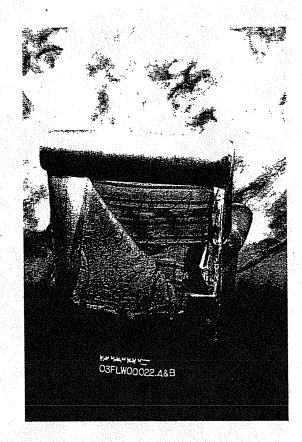
See also:

HFR2001 for location

Notes:

May be Wright designed (per John O'Hern)





Accession No.:

DM.2003.

53.A, B

Old Number:

03FLW00022.A

Object ID:

Chair, easy

Description:

Armchair; overstuffed, gold upholstery; not FLW

See also:

HFR2022 for potential location

Notes:

Not Wright designed.



Accession No.:

DM.2003.

54.A, B

Old Number:

03FLW00023.A

Object ID:

Chair, easy

Description:

Armchair; overstuffed, gold upholstery

See also:

HFR2022 for potential location

Notes:

Not Wright designed.

Old Number:

03FLW00093.A

Object ID:

Chair

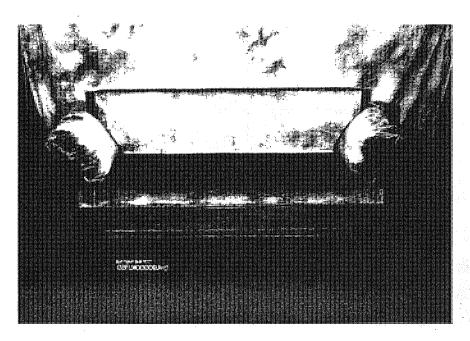
Description:

Armchair upholstered in gold; small oak legs

See also:

Notes:

Not Wright Designed



Accession No.:

DM.2003.

32.A - C

Old Number:

03FLW00009.A - C

Object ID:

Sofa (with pillows)

Description:

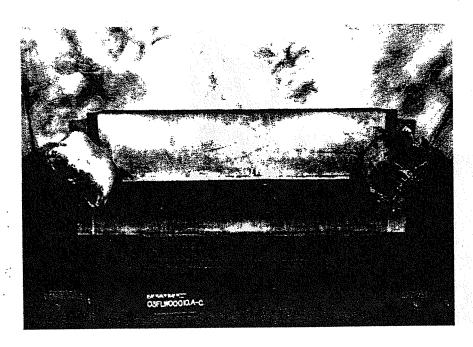
Gold crushed velour

See also:

HFR4032—furniture plan for Library

Notes:

Back is removable. Intended for Library?



Accession No.:

DM.2003.

33.A-C

Old Number:

03FLW00010.A - C

Object ID:

Sofa (with pillows)

Description:

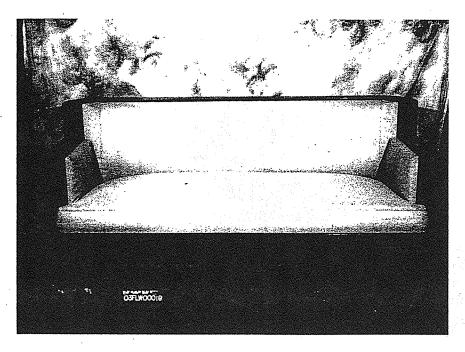
Gold crushed velour

See also:

HFR4032—furniture plan for Library

Notes:

Back is removable. Intended for Library?



Accession No.:

DM.2003.

34

Old Number:

03FLW00019

Object ID:

Sofa

Description:

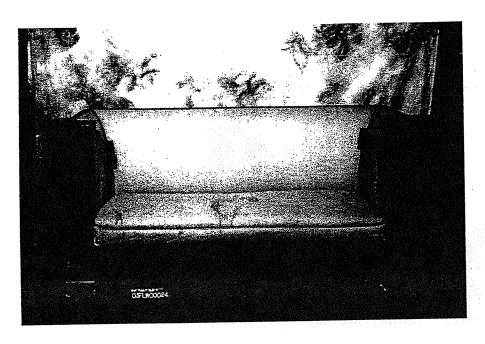
Wood frame w/ curved wood back rest; yellow upholstery

See also:

HFR2001—far left side, HFR2019

Notes:

Used in Reception room



Accession No.:

DM.2003.

35

Old Number:

03FLW00024

Object ID:

Sofa

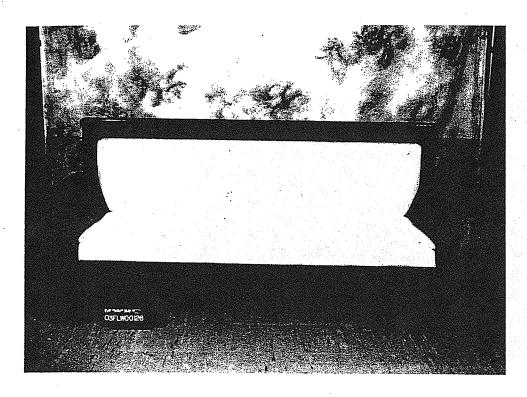
Description:

Wood frame w/ concealed full-height cabinets in front posts

See also:

HFR2003, HFR2007, HFR2010, HFR2019 for location

- Used in Living room
- Arms incorporate book storage.



Accession No.:

[?]

Old Number:

03FLW00126

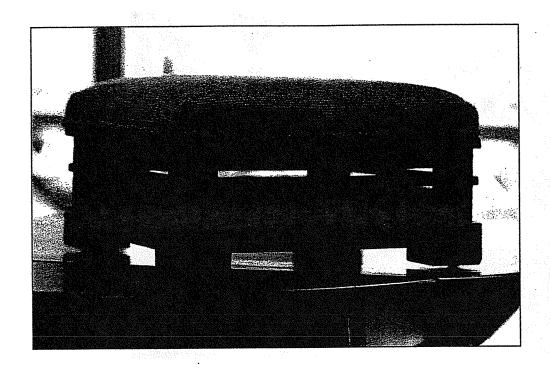
Object ID:

Sofa

Description:

See also:

- May be from Larkin Building (per John O'Hern) Darker finish than Martin House furniture
- Species of wood?



Accession No.:

MHRCAC0017 [collection of the Martin House Restoration Corporation]

Old Number:

N/A

Object ID:

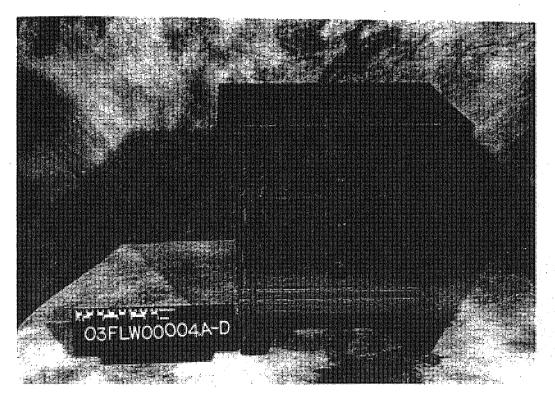
Stool, foot

Description:

See also:

HFR2003, HFR2007, HFR2010 for locations

- Wright designed footstool donated to MHRC by Darwin Martin Foster, 2002.
- Note tacked to underside: "designed by Frank Lloyd Wright...valuable" written by Dorothy Foster?
- Cover is not original.



Accession No.:

DM.2003.

3.A.B.C.D

Old Number:

03FLW00004.A-.D

Object ID:

Stand, Telephone

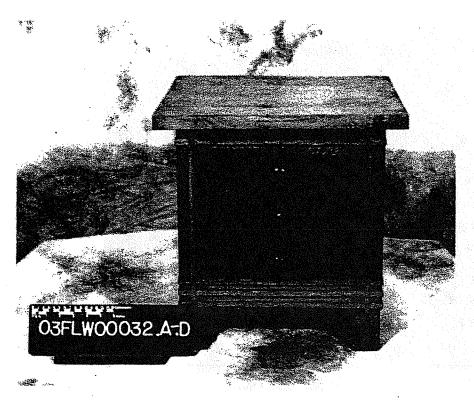
Description:

Three drawers

See also:

Notes:

Attribution as "telephone" stand is unclear.



Accession No.:

DM.2003.

4.A-.D

Old Number:

03FLW00032.A-.D

Object ID:

Stand, Telephone

Description:

Three drawers

See also:

Notes:

Attribution as "telephone" stand is unclear

Label inside case: "given to U.B.F. [University at Buffalo Foundation] Feb. 14 1978 by Dorothy Martin Foster – L.K. [Lorelei Ketter, wife of then UB President]



Accession No.:

DM.2003.

17

Old Number:

03FLW00025

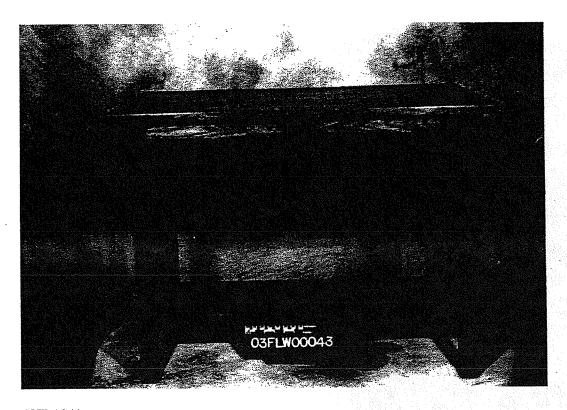
Object ID:

Table

Description:

Cross-stretcher base

See also:



Accession No.:

DM.2003.

24

Old Number:

03FLW00043

Object ID:

Table

Description:

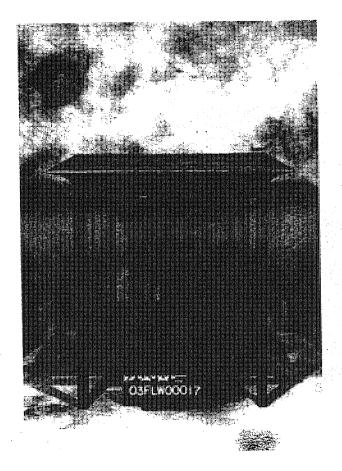
Trestle; Gustav Stickley

See also:

HFR2001 for location

Notes:

Traditionally attributed to Gustav Stickley; attribution recently confirmed by John O'Hern from 1907 Stickley catalog image.



Accession No.:

DM.2003.

26

Old Number:

03FLW00017

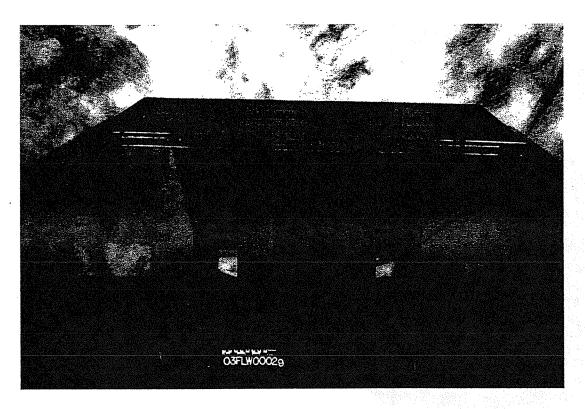
Object ID:

Table

Description:

Occasional

See also:



Accession No.:

DM.2003. 42

Old Number:

03FLW00029

Object ID:

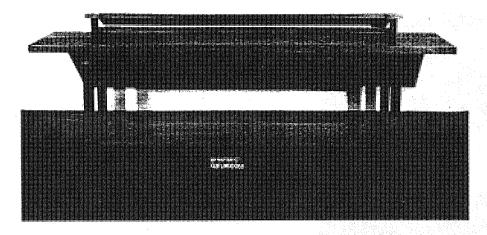
Table

Description:

Double column base

See also:





Accession No.:

DM.2003.

10

Old Number:

03FLW00055

Object ID:

Sideboard

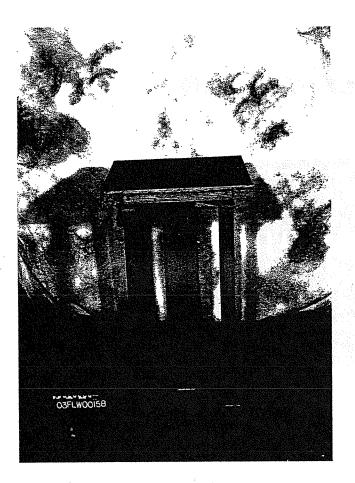
Description:

w/ stringer shelf

See also:

Notes:

Attributed to the William Heath house.



Accession No.:

DM.2003.

25

Old Number:

03FLW00158

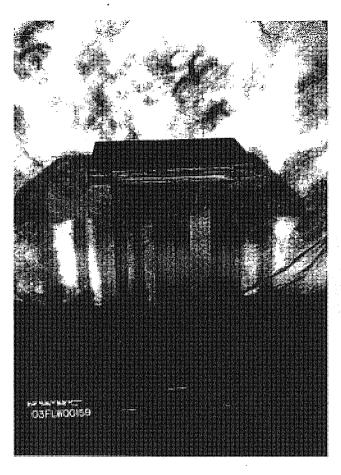
Object ID:

Stand, Plant

Description:

1905

See also:



Accession No.:

DM.2003.

18

Old Number:

03FLW00159

Object ID:

Stand, plant

Description:

1905

See also:



Accession No.:

DM.2003.

27

Old Number:

03FLW00094

Object ID:

Stand, Plant

Description:

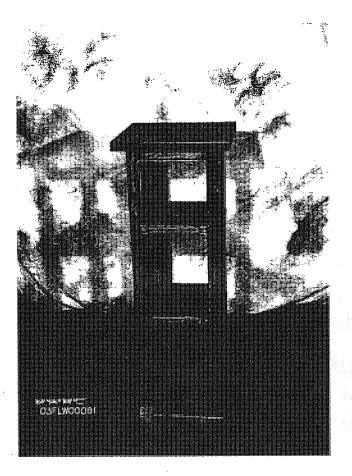
Carved walnut; Japanese; Round marble insert at top

See also:

HFR2009 for location .

Notes:

Used in Dining room [see HFR2009]



Accession No.:

DM.2003.

28

Old Number:

03FLW00091

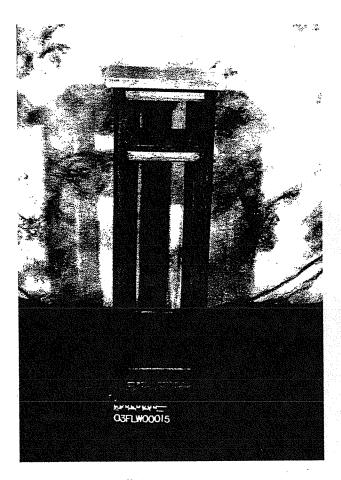
Object ID:

Stand, plant

Description:

Oak; 3 shelves

See also:



Accession No.:

DM.2003.

29

Old Number:

03FLW00015

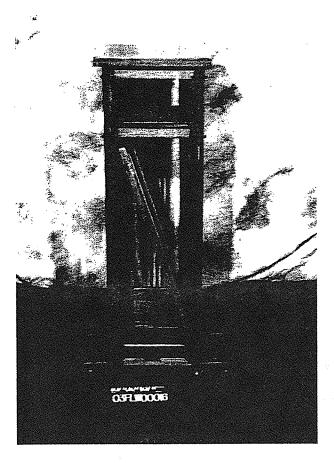
Object ID:

Stand, plant

Description:

Glass sides (glass door missing)

See also:



Accession No.:

DM.2003.

30

Old Number:

03FLW00016

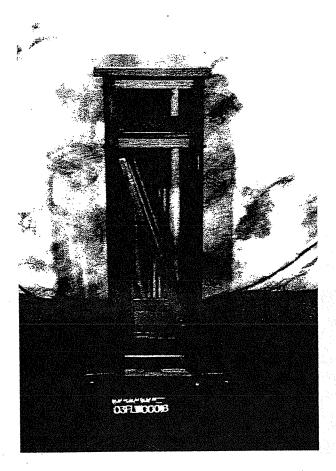
Object ID:

Stand, plant

Description:

Glass sides (glass door separate)

See also:



· Accession No.:

DM.2003.

30 (PART)

Old Number:

03FLW00016

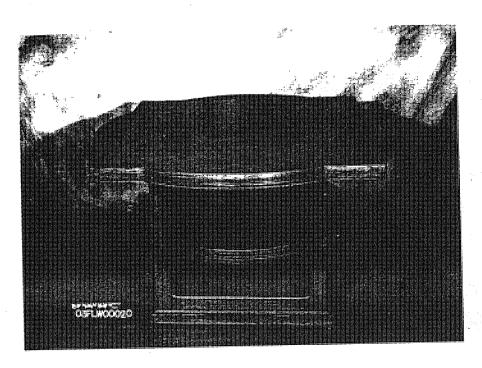
Object ID:

Stand, Plant (glass door)

Description:

Glass sides

See also:



Accession No.:

DM.2003.

37

Old Number:

03FLW00020

Object ID:

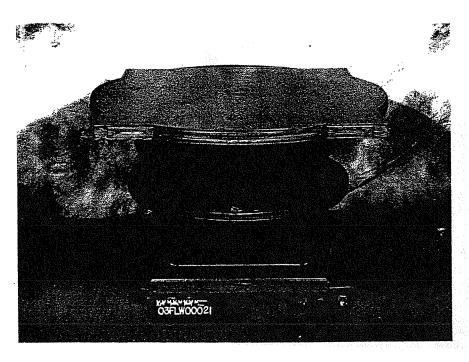
Table

Description:

Compound (circle w/in square)

See also:

HFR2001, HFR2007, HFR2010 for locations



Accession No.:

DM.2003.

38

Old Number:

03FLW00021

Object ID:

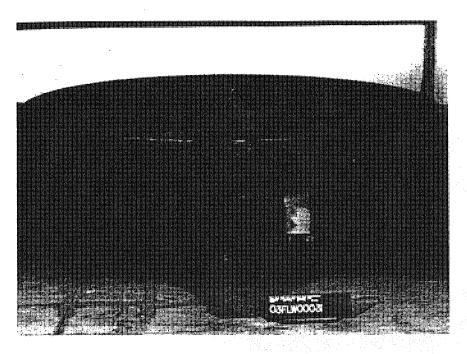
Table

Description:

Compound (circle w/in square)

See also:

HFR2001, HFR2007, HFR2010 for locations



Accession No.:

DM.2003.

39

Old Number:

03FLW00031

Object ID:

Table

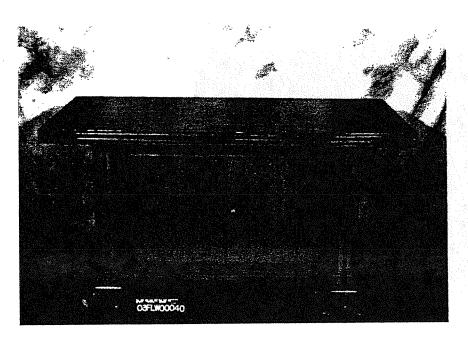
Description:

Round top used as Martin's dining table

See also:

HFR2014 for location

- Replaced original dining table.
- Jack Quinan believes it may have come from the Larkin building.
- Incorporates wiring for unknown use.



Accession No.:

DM.2003.

40

Old Number:

03FLW00040

Object ID:

Table

Description:

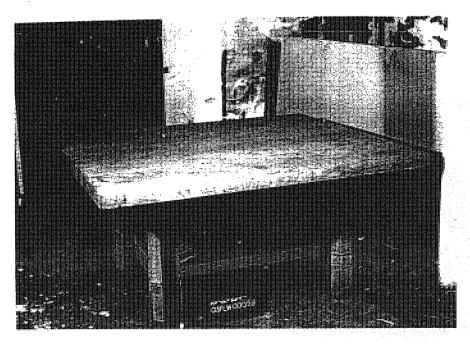
w/ cabinet base

See also:

HFR2003, HFR2007

Notes:

Doors use variation of Soss hinges.



Accession No.:

DM.2003.

41

Old Number:

03FLW00052

Object ID:

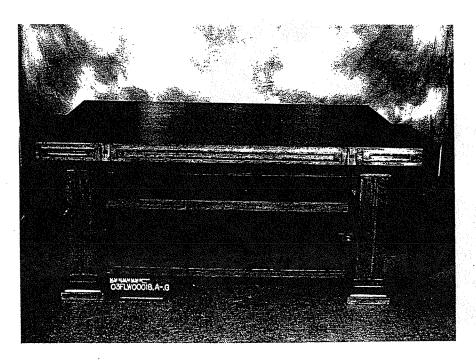
Table

Description:

28" x 55" x 60"

See also:

- Details such as 45° balusters and octagonal legs suggest attribution to the Barton house—
- see Barton house dining table and chairs in collection of the Minneapolis Institute of Arts.



Accession No.:

DM.2003.

43.A-.G

Old Number:

03FLW00018.A-.G

Object ID:

Table

Description:

With 6 drawers w/ knob pulls

See also:

- John O'Hern believes this table constructed from parts of the original dining table.
- Means of alteration and ultimate use unclear.



Accession No.:

N/A [private collection]

Old Number:

N/A

Object ID:

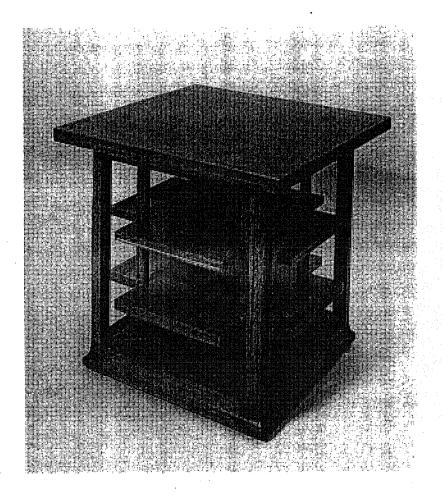
Table / Chairs

Description:

Cork-top table and six chairs

See also:

- Passed down through William Martin family, but potentially from Martin House.
- Cork tiles on table top match those in bedroom #4 in the Martin House
- Currently owned by Daniel Wolf, New York, NY
- Above information provided by Thomas Maher (Wright appraiser, Grosse Pointe, MI)



Accession No.:

N/A [collection of Albright-Knox Art Gallery, Buffalo, NY]

Old Number:

N/A

Object ID:

Table

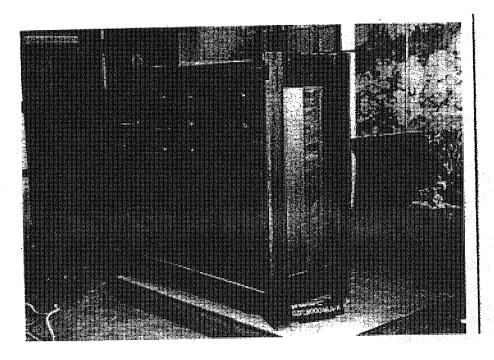
Description:

Occasional table w/ "floating" shelves.

See also:

Notes:

Donated to Albright-Knox by Darwin R. Martin, 1968.



Accession No.:

DM.2003.

45.B-.K

Old Number:

03FLW00048.B-.K

Object ID:

Sideboard (drawers only)

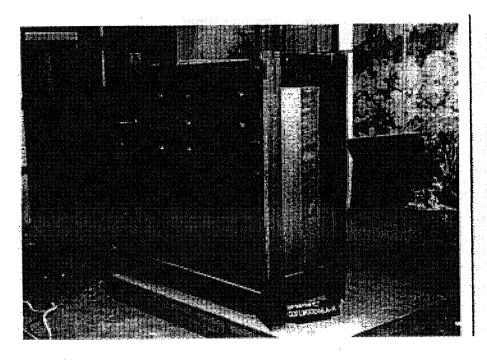
Description:

10 drawers; fragment of dining room sideboard

See also:

Notes:

Poor condition



Accession No.:

DM.2003.

48.A

Old Number:

03FLW00048.A

Object ID:

Sideboard (Case Only)

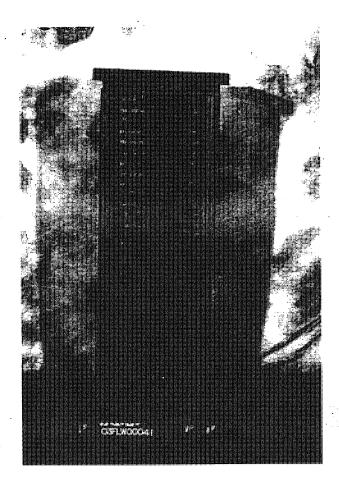
Description:

Case carcass only; Fragment of dining room sideboard

See also:

Notes:

Poor condition



Accession No.:

DM.2003.

1

Old Number:

03FLW00041.1

Object ID:

Stand, book

Description:

Encyclopedia

See also:

- Wright-designed encyclopedia stand for Darwin Martin's set of Encyclopedia
- Martin Children and grandchildren recall that it was used in the Dining room—DDM would get up from the dinner table to look up facts for conversation.



Accession No.:

DM.2003.

2.1-.16

Old Number:

03FLW00041.2.A-.P

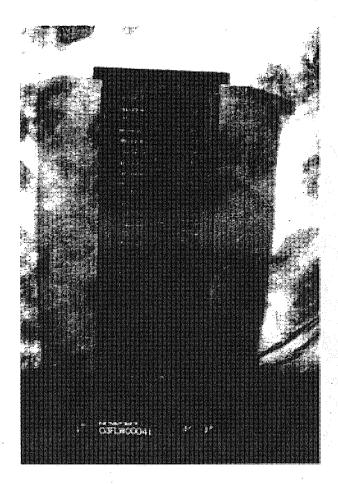
Object ID:

Books (Box 1 of 2)

Description:

16 volumes of Cambridge U Press Encyclopedia

See also:



Accession No.:

DM.2003.

2.17-.29

Old Number:

03FLW00041.2.Q-.DD

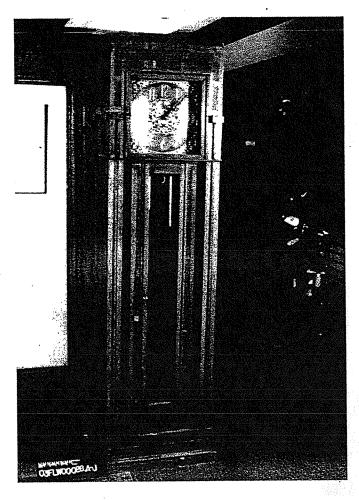
Object ID:

Books (Box 2 of 2)

Description:

14 volumes of Cambridge U Press Encyclopedia

See also:



Accession No.:

DM.2003.

50.A

Old Number:

03FLW00026.A

Object ID:

Clock, tall case

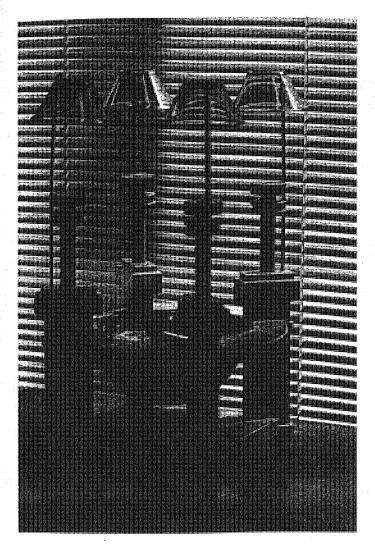
Description:

Entire clock entity includes:

- (1) oak case w/ separate bonnet (2) brass/iron/steel face & works
- (3) pkg iron weights
- (4) 5 chimes
- (5) 1 pendulum

See also:

- Letters indicate various difficulties in executing this design.
- Case cut down to fit on stair landing.



Accession No.:

MHRCAC0018 [collection of Martin House Restoration Corp]

Old Number:

N/A

Object ID:

Stanchion

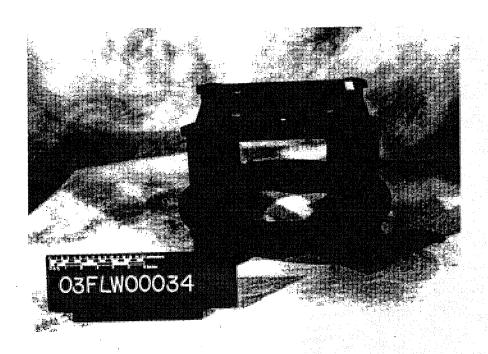
Description:

Dining table corner stanchion

See also:

HFR4033, HFR4041 for locations

- Dining table designed with four such stanchions at corners; removed early by Martins.
- Incorporated electric lighting and planter (center), but exact means of electrification unclear.
- Upper portion (brass) reconstructed for Joel Silver with guidance by Eric Lloyd Wright.
- Gift of Howard and Lesley Zemsky to MHRC, 2002.



Accession No.:

DM.2003.

49

Old Number:

03FLW00034

Object ID:

Stanchion (fragment)

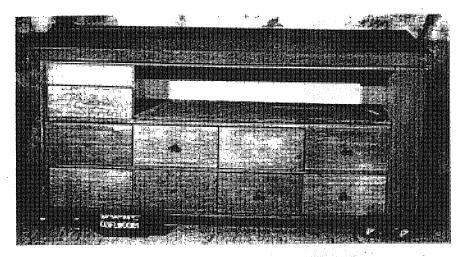
Description:

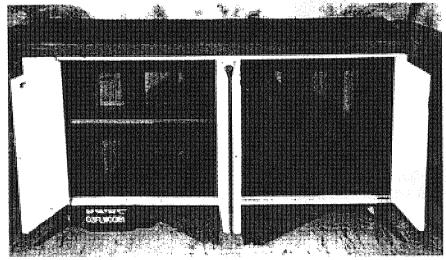
Fragment of Dining table corner stanchion

See also:

HFR4033, HFR4041 for locations

- Lower portion (oak) of Dining table stanchion; modified (upside down) for use as a footstool, with round top (not extant) added.
- Base has pattern of 12 holes—various depths—drilled.





Accession No.:

DM.2003.

14.A-.J

Old Number:

03FLW00181

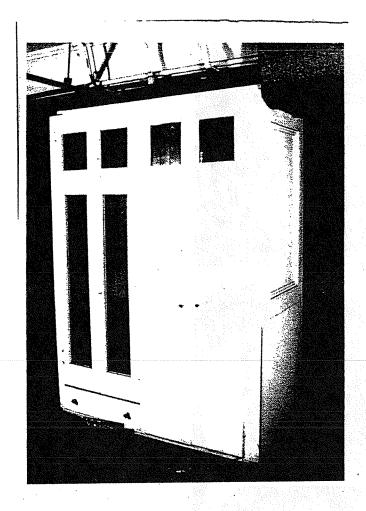
Object ID:

Cabinet, Kitchen

Description:

Oak; painted white w/ blue countertop; 71" x 28-1/4" x 31"

See also:



Accession No.:

DM.2003.

12.1.A.B

Old Number:

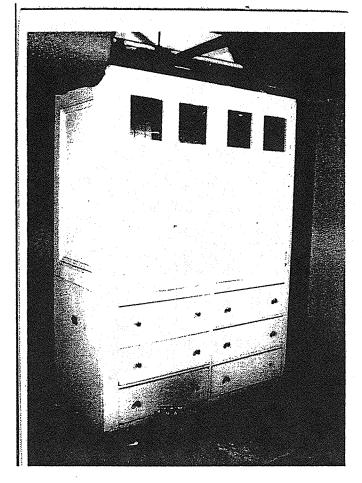
03FLW00054.1

Object ID:

Cabinet, Kitchen

Description:

See also:



Accession No.:

DM.2003.

12.2.A-.M

Old Number:

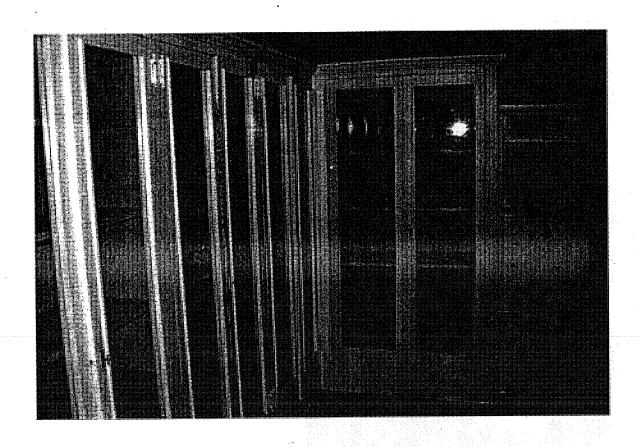
03FLW00054.2

Object ID:

Cabinet, Kitchen

Description:

See also:



HFR1070.1

Accession No.:

N/A [private collection]

Old Number:

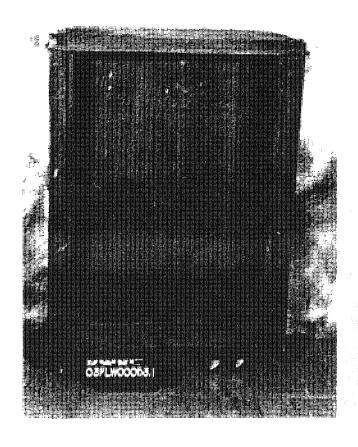
Object ID:

Cabinets, Kitchen

Description:

See also:

- Promised gift to Martin House from Richard Gunn, Buffalo, NY Currently in rental unit at 95 Highland Ave., Buffalo



Accession No.:

DM.2003.

11.1

Old Number:

03FLW00053.1

Object ID:

Bookcase

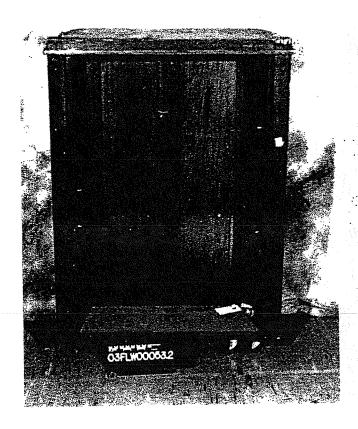
Description:

Casement style

See also:

Notes:

From one of the pier clusters.



Accession No.:

DM.2003.

11.2

Old Number:

03FLW00053.2

Object ID:

Bookcase

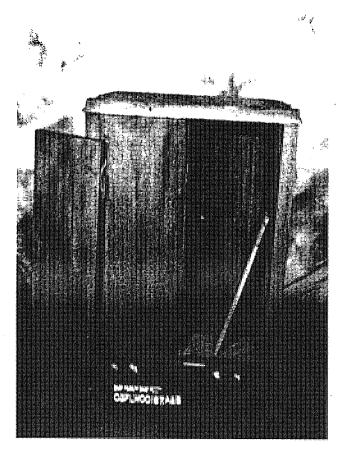
Description:

Casement style

See also:

Notes:

From one of the pier clusters.



Accession No.:

DM.2003.

13

Old Number:

03FLW00167.A.B

Object ID:

Bookcase

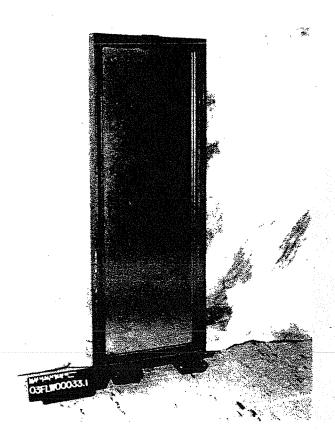
Description:

Casement style; w/ separate shelf (door separated)

See also:

Notes:

From one of the pier clusters.



Accession No.:

DM.2003.

73.1

Old Number:

03FLW00033.1

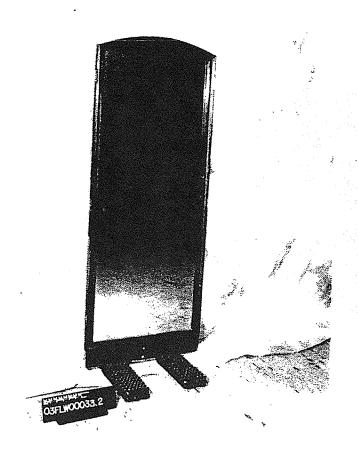
Object ID:

Mirror, wall

Description:

Wood frame; 19" x 51" x 2"

See also:



Accession No.:

DM.2003.

73.2

Old Number:

03FLW00033.2

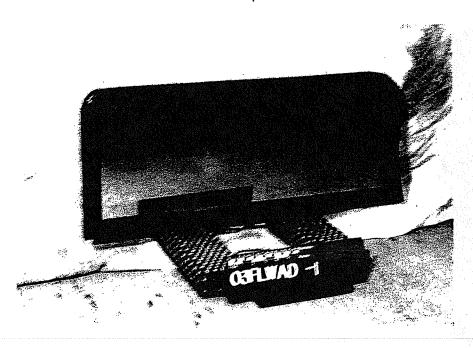
Object ID:

Mirror, wall

Description:

Wood frame; curved top

See also:



Accession No.:

DM.2003.

72.A-C

Old Number:

03FLW ADD - 1 & 2

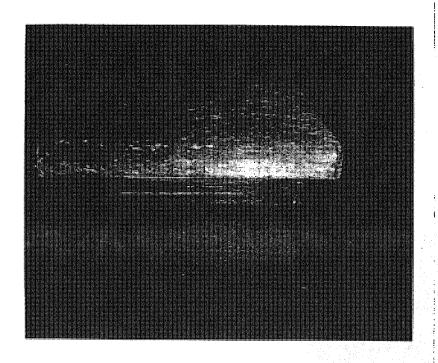
Object ID:

Mirror, wall

Description:

Serpentine side; part of a multi-part mirror

See also:



Accession No.:

N/A [private collection]

Old Number:

N/A

Object ID:

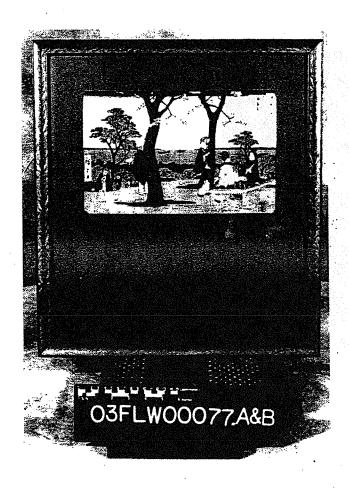
Bench

Description:

Low upholstered bench

See also:

- Owned by Patti Armesto (Darwin R Martin family). Described as "fireside" bench.



Accession No.:

DM.2003.

100.A.B

Old Number:

03FLW00077.A.B

Object ID:

Print (w/ frame)

Description:

Trees / 3 Females / 4 Males by Hiroshige II

See also:

Appendix E (for possible location)

Notes:

Series title: Edo Meisho



Accession No.:

DM.2003.

101.A.B

Old Number:

03FLW00080.A.B

Object ID:

Print (w/ frame)

Description:

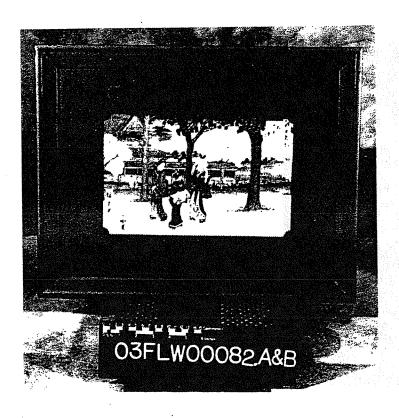
Hachiman Shinto Temple by Hiroshige II (tentative identification)

See also:

Appendix E (for possible location)

Notes:

Series title: Toto Meisho



Accession No.:

DM.2003.

102.A.B

Old Number:

03FLW00082.A.B

Object ID:

Print (w/ frame)

Description:

Daimyo Procession by Hiroshige

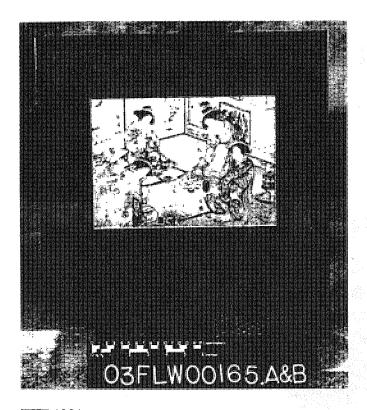
See also:

HFR2021 for location

Notes:

Series title: Toto Meisho

HFR1082 is possible pendant to this print, but nothing visible in HFR2021



Accession No.:

DM.2003.

109.A.B

Old Number:

03FLW00165.A.B

Object ID:

Print (w/ frame)

Description:

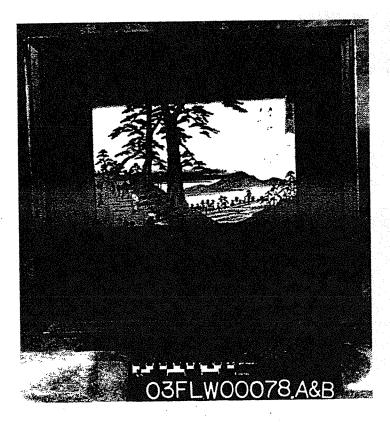
Game by Shigemasa and Shunsho

See also:

Appendix E (for possible location)

Notes:

 Series title: Seiro bijin awase sugata Kagami (A mirror of beautiful women of the Green Houses)



Accession No.:

DM.2003.

110.A.B

Old Number:

03FLW00078.A.B

Object ID:

Print (w/ frame)

Description:

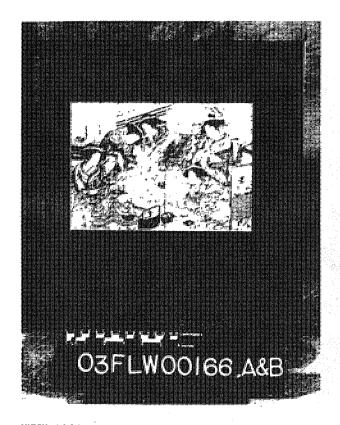
"The Snow in the Temple Garden" by Hiroshige Π

See also:

Appendix E (for possible location)

Notes:

Series title: Tokaido



Accession No.:

DM.2003.

87.A.B

Old Number:

03FLW00166.A.B

Object ID:

Print (w/ frame)

Description:

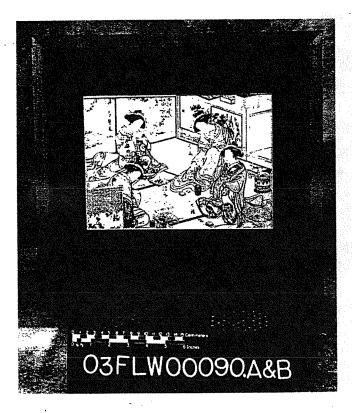
Card Game by Shigemasa and Shunsho

See also:

Appendix E (for possible location)

Notes:

Series title: Seiro bijin awase sugata Kagami (A mirror of beautiful women of the Green Houses)



Accession No.:

DM.2003.

88.A.B

Old Number:

03FLW00090.A.B

Object ID:

Print (w/ frame)

Description:

4 Women playing a game by Shigemasa and Shunsho

See also:

Appendix E (for possible location)

Notes:

 Series title: Seiro bijin awase sugata Kagami (A mirror of beautiful women of the Green Houses)



Accession No.:

DM.2003.

89.A.B

Old Number:

03FLW00089.A.B

Object ID:

Print (w/ frame)

Description:

4 Women by Shigemasa and Shunsho

See also:

Appendix E (for possible location)

Notes:

Series title: Seiro bijin awase sugata Kagami (A mirror of beautiful women of the Green Houses)

Accession No.:

DM.2003.

90.A.B

Old Number:

03FLW00085.A.B

Object ID:

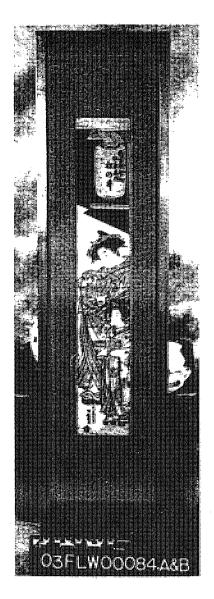
Print (w/ frame)

Description:

"Two Lovers with Kite" by Koryusai (tentative identification)

See also:

Appendix E (for possible location)



Accession No.:

DM.2003.

91.A.B

Old Number:

03FLW00084.A.B

Object ID:

Print (w/ frame)

Description:

"The Lantern" by Koryusai

See also:

Appendix E (for possible location)

Accession No.:

DM.2003.

92.A.B

Old Number:

03FLW00088.A.B

Object ID:

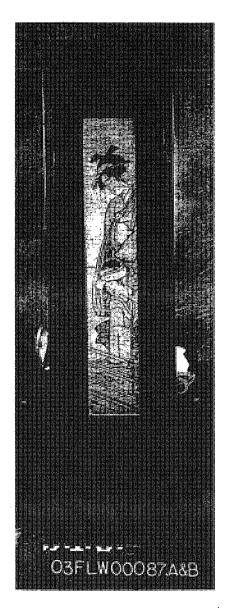
Print (w/ frame)

Description:

2 Figures by Eisho (tentative identification)

See also:

HFR2006, HFR2016 for locations



Accession No.:

DM.2003.

93.A.B

Old Number:

03FLW00087.A.B

Object ID:

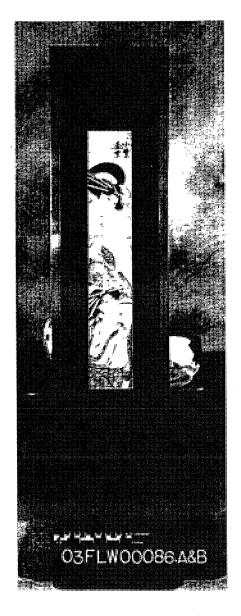
Print (w/ frame)

Description:

2 women by Eisho (tentative identification)

See also:

Appendix E (for possible location)



Accession No.:

DM.2003.

94.A.B

Old Number:

03FLW00086.A.B

Object ID:

Print (w/ frame)

Description:

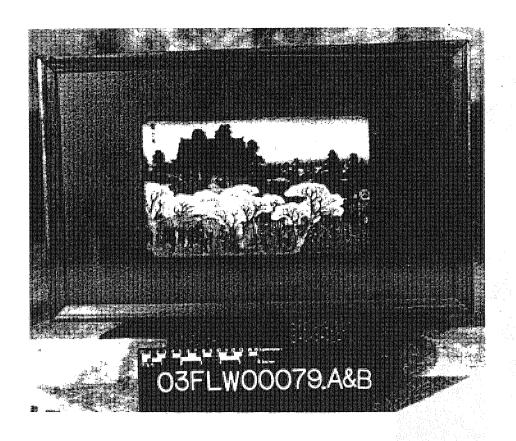
"The Oiran Komurasaki and Wakamurasaki of Tamaya" by Utamaro

See also:

Appendix E (for possible location)

Notes:

Dated c. 1806



Accession No.:

DM.2003.

95.A.B

Old Number:

03FLW00079.A.B

Object ID:

Print (w/ frame)

Description:

Image from Tokaido series by Hiroshige II (tentative identification)

See also:

Appendix E (for possible location)

Notes:

■ Series title: *Tokaido*



Accession No.:

DM.2003.

96.A.B

Old Number:

03FLW00164.A.B

Object ID:

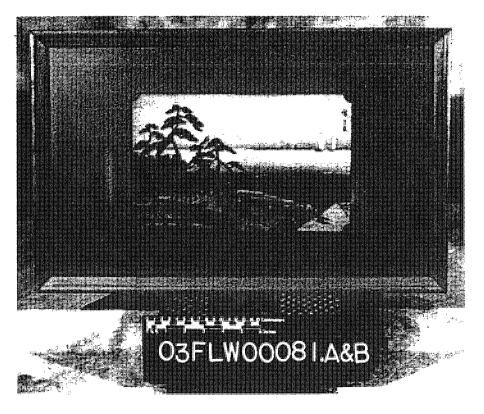
Print (w/ frame)

Description:

Crane (by Hiroshige?)

See also:

HFR2007 for location



Accession No.:

DM.2003.

97.A.B

Old Number:

03FLW00081.A.B

Object ID:

Print (w/ frame)

Description:

Image from Tokaido series by Hiroshige II (tentative identification)

See also:

Appendix E (for possible location)

Notes:

Series title: Tokaido

Accession No.:

DM.2003.

98.A.B

Old Number:

03FLW00083.A.B

Object ID:

Print (w/ frame)

Description:

"The Letter" by Korusai (tentative identification)

See also:

Appendix E (for possible location)

Accession No.:

DM.2003.

99.A.B

Old Number:

03FLW00163.A.B

Object ID:

Print (w/ frame)

Description:

Hawk (by Hiroshige?)

See also:

HFR2002, HFR2004 for location



Accession No.:

DM.2003.

103.A

Old Number:

03FLW00096.A

Object ID:

Painting

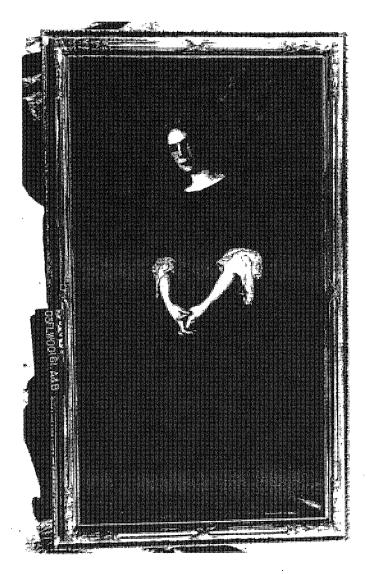
Description:

Portrait of Darwin Martin by J. Young-Hunter, dated 1926

See also:

Notes:

Hung in stairway alcove.



Accession No.:

DM.2003.

104.A

Old Number:

03FLW00161.A

Object ID:

Painting

Description:

Portrait of Isabelle Martin dated 1915

See also:

- Signed "S. de Warowski."
- Hung in stairway alcove.

Accession No.:

DM.2003.

107

Old Number:

03FLW00199

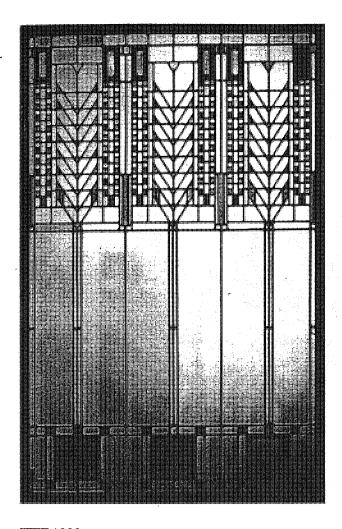
Object ID:

Frame, picture

Description:

Mahogany

See also:



Accession No.:

DM.2003.

108

Old Number:

03FLW00124

Object ID:

Window

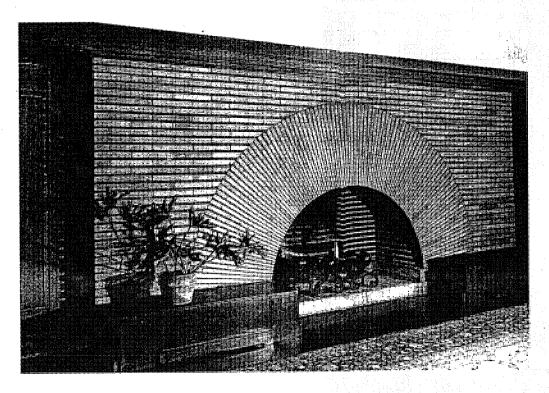
Description:

Art glass; full-size "Tree of Life" pattern; 24-1/2" x 41-1/4"

See also:

Notes:

Several other Tree of Life windows are extant in the house and in storage



Accession No.:

DM.2003.

36.1

Old Number:

03FLW00027

Object ID:

Box, firewood

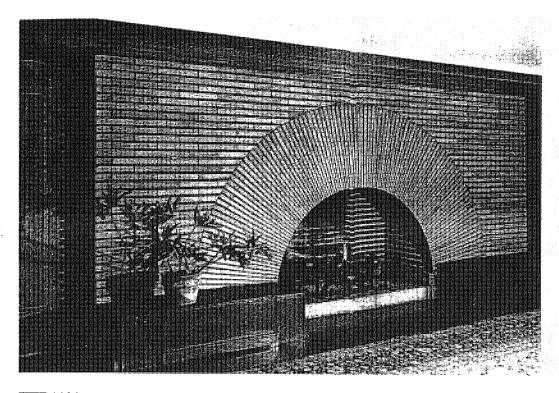
Description:

Bronze w/ door & latch

See also:

HFR2001, HFR2021 for location

- Fabricated by the Winslow Co. [Winslow was one of Wright's first independent clients (Winslow house in Oak Park)]
- Attached to firebox by means of metal plates—heat would be conducted through box –used as warming bench



Accession No.:

DM.2003.

36.2

Old Number:

03FLW00028

Object ID:

Box, firewood

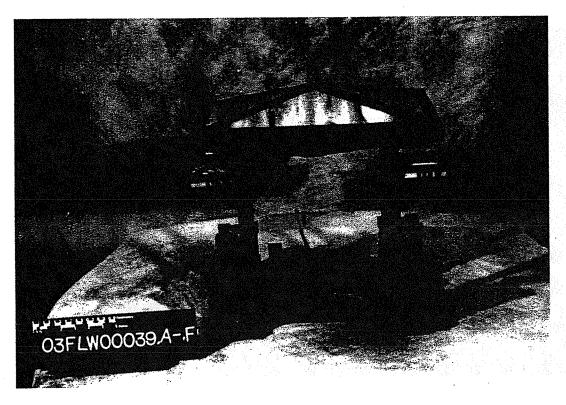
Description:

Bronze w/ door & latch

See also:

HFR2001, HFR2021 for location

- Fabricated by the Winslow Co. [Winslow was one of Wright's first independent clients (Winslow house in Oak Park)]
- Attached to firebox by means of metal plates—heat would be conducted through box –used as warming bench



Accession No.:

DM.2003.

75.A-.F

Old Number:

03FLW00039.A-.F

Object ID:

Lamp

Description:

Lamp / Planter; bronze w/ stained glass shade

See also:

- Attributed to an electrician who worked on Martin House—apparently given to Martin's with Wright's approval.
- Base incorporates five planter units that are removable (one is missing).
- Planter units badly corroded from use.



Accession No.:

DM.2003.

74.A

Old Number:

03FLW00002.A

Object ID:

Lamp (base and shade)

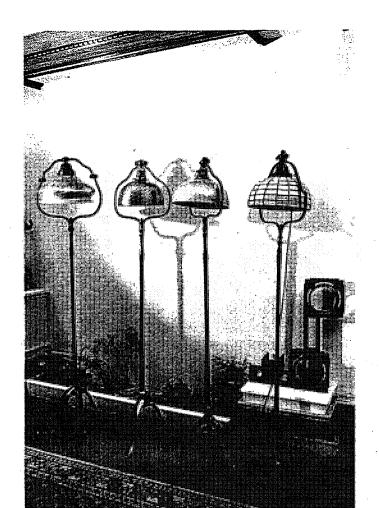
Description:

Desk style w/ adjustable art glass shade

See also:

HFR2013, HFR2016 for location

- Often attributed to Wright, but no evidence that it is Wright designed.
- Arm on base is adjustable.
- No trade mark apparent.



Accession No.:

N/A.

Object ID:

Floor lamps

Description:

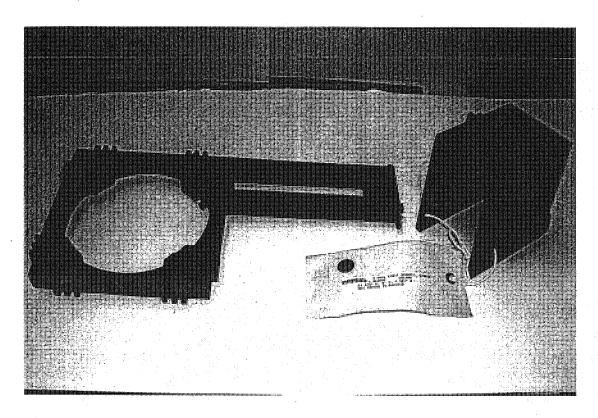
Tiffany floor lamps (four)

See also:

HFR2015, HFR2024 for locations

Notes:

 Stolen from Martin House around 1980, per Shonnie Finnegan, Archivist Emeritus, University Archives, University at Buffalo.



Accession No.:

03FLW00186 [collection of University Archives, University at Buffalo]

Old Number:

Object ID:

Sconce

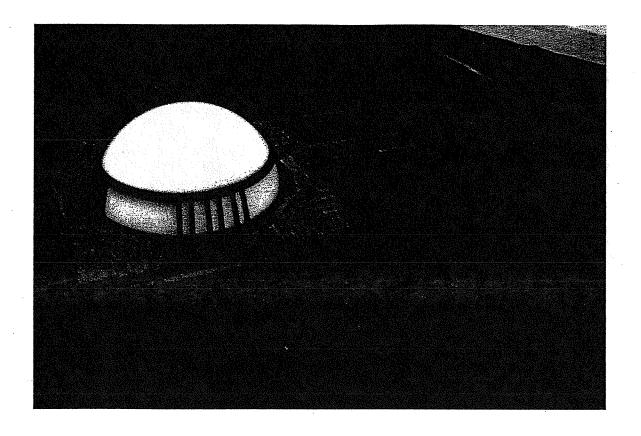
Description:

Bronze portion of light sconce, w/ bracket

See also:

HFR2005, HFR2010

- Type "A" sconce (per HHL lighting schedule) Glass globe and globe "cage" missing.



Accession No.:

03FLW00186 [collection of University Archives, University at Buffalo]

Old Number:

Object ID:

Sconce

Description:

Bronze light sconce w/ globe

See also:

HFR2005, HFR2010

Notes:

■ Type "A" sconce (per HHL lighting schedule)

Accession No.:

DM.2003.

76.1

Old Number:

03FLW00192.1

Object ID:

Lamp (base)

Description:

Cylindrical

See also:

Accession No.:

DM.2003.

76.2

Old Number:

03FLW00192.2

Object ID:

Lamp (base)

Description:

Cylindrical

See also:

Accession No.:

DM.2003.

19.1

Old Number:

03FLW00076.1

Object ID:

Sconce

Description:

Wall style w/ single light; bronze; sq

See also:

Accession No.:

DM.2003.

19.2

Old Number:

03FLW00076.2

Object ID:

Sconce

Description:

Wall style w/ single light; bronze; sq

See also:

Accession No.:

DM.2003.

20.1.A

Old Number:

03FLW00030.1.A

Object ID:

Sconce

Description:

Light fixture

See also:

Accession No.:

DM.2003.

20.1.B

Old Number:

03FLW00030.1.B

Object ID:

Sconce (shade)

Description:

Light fixture

See also:

Accession No.:

DM.2003.

20.2.A

Old Number:

03FLW00030.2.A

Object ID:

Sconce

Description:

Light fixture

See also:

Accession No.:

DM.2003.

20.2.B

Old Number:

03FLW00030.2.B

Object ID:

Sconce (shade)

Description:

Light fixture

See also:



Accession No.:

DM.2003.

78

Old Number:

03FLW00092

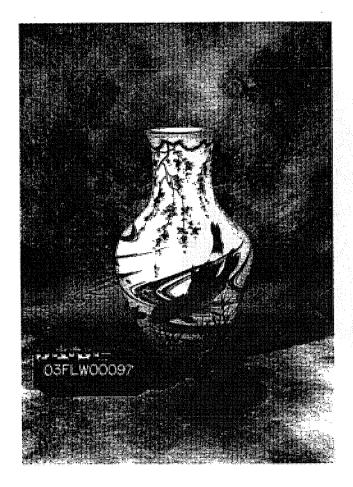
Object ID:

Vase

Description:

Japanese bronze cloisonné; black ground w/ polychrome scene

See also:



Accession No.:

DM.2003.

79 -

Old Number:

03FLW00097

Object ID:

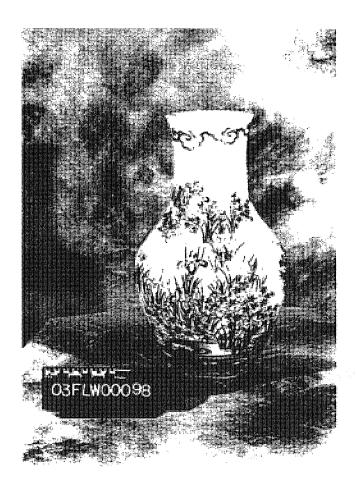
Vase

Description:

Japanese; Satsuma; Polychrome decoration of fish and flowers

See also:

HFR2012 for location



Accession No.:

DM.2003.

80

Old Number:

03FLW00098

Object ID:

Vase

Description:

Japanese; Satsuma; polychrome decoration of irises and plants

See also:



Accession No.:

DM.2003.

81

Old Number:

03FLW00162

Object ID:

Vase

Description:

Japanese; blue enamel w/ floral (wisteria) motif

See also:

Accession No.:

DM.2003.

82

Old Number:

03FLW00189

Object ID:

Vase

Description:

Beige ceramic; baluster shape

See also:

Accession No.:

DM.2003.

Old Number:

03FLW00190

Object ID:

Vase

Description:

Cylindrical, orange ceramic, marked "Haeger"

83

See also:

Accession No.:

DM.2003.

84

Old Number:

03FLW00191

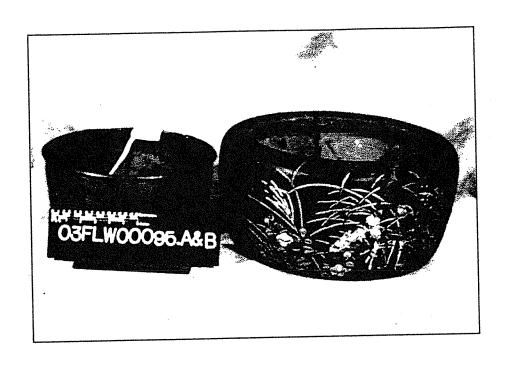
Object ID:

Vase

Description:

USA # 3917B

See also:



Accession No.:

DM.2003.

85.A.B

Old Number:

03FLW00095.A.B

Object ID:

Planter

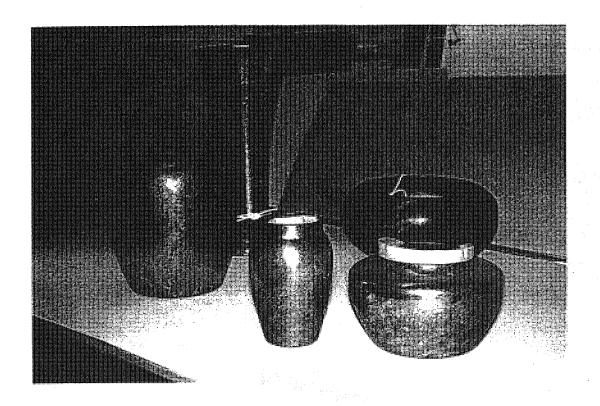
Description:

Japanese; wood w/ copper insert

See also:

HFR2012 for location

- Brass and mother-of-pearl inlay
- scene of deer and foliage.



Accession No.:

03FLW00143---03FLW00147

[collection of University Archives, University at Buffalo]

Old Number:

Object ID:

Vessels

Description:

Set of 5 matching vessels w/ etched brass finish.

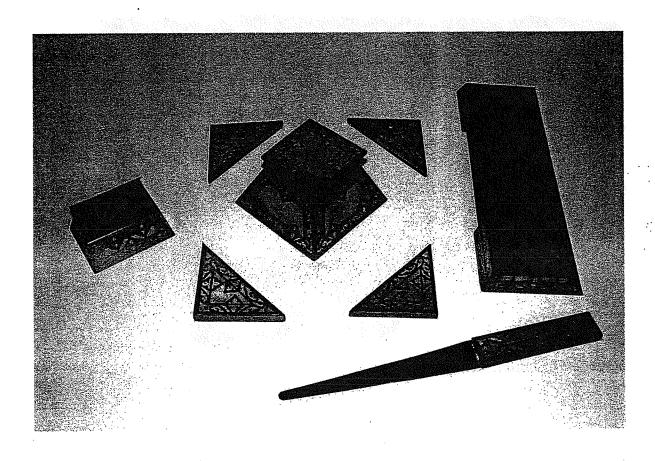
See also:

HFR2006—one of the vessels may be visible in center of table

Notes:

Heintz Art Metal—Vessels have the Heintz Art Metal Shop stamp on the bottom.

Some may be shown in Fuermann photos [HFR2006, for example]



Accession No.:

N/A [collection of University Archives, University at Buffalo]

Old Number:

N/A

Object ID:

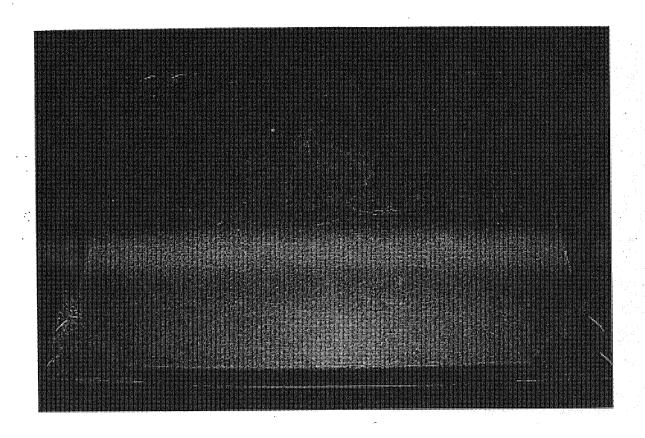
Desk Set

Description:

Brass and mother of pearl (?) desk set.

See also:

- Identified as Isabelle Martin's.
- Set includes ink well, pen tray, letter opener, small box and desk blotter corners.



Accession No.:

N/A [collection of University Archives, University at Buffalo]

 $Old\ Number:$

N/A

Object ID:

Desk Blotter

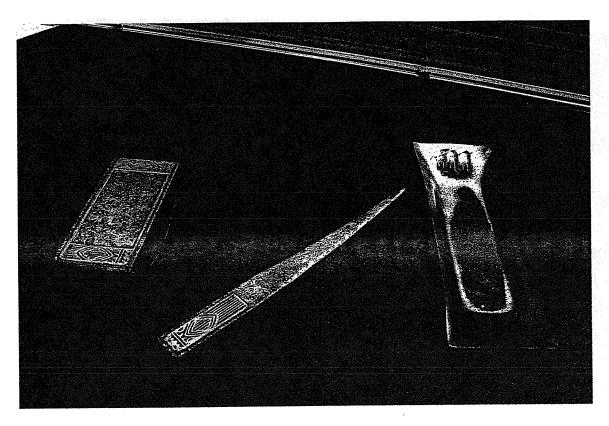
Description:

Blotter base w/ 4 decorative metal corners w/ etched finish

See also:

Notes:

Apparently Heintz Art Metal; matches other pieces of desk set [HFR1126]



Accession No.:

N/A [collection of Martin House Restoration Corporation]

Old Number:

N/A

Object ID:

Desk Set

Description:

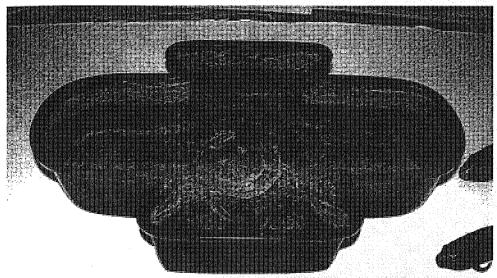
Brass desk set, four pieces

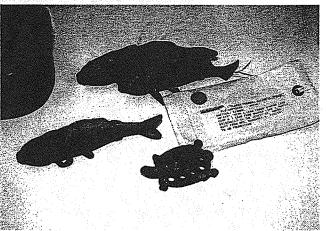
See also:

Notes:

• Gift of Margaret Foster to MHRC, 2005.

- Three pieces are Heintz Art Metal: rocker blotter, letter opener, calendar / letter holder
- Fourth piece—pen tray—is not Heintz
- Etched finish matches set of vessels [HFR1123] in University Archives collection
- At least one piece (calendar / letter holder) has Heintz shop mark





Accession No.:

03FLW00142 [collection of University Archives, University at Buffalo]

Old Number:

N/A

Object ID:

Planter

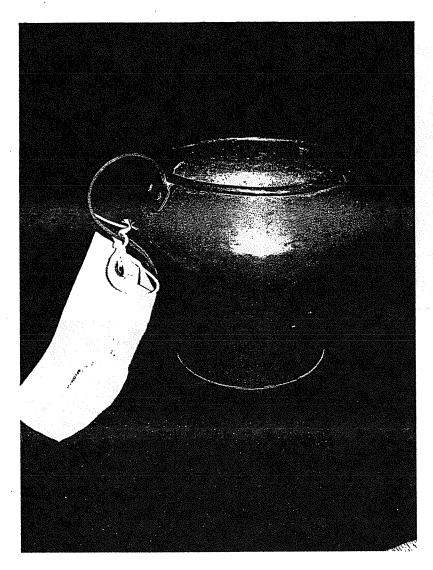
Description:

Bronze planter w/ lead fish and turtle shaped frogs

See also:

Notes:

Traditionally identified as Japanese



HFR1128

Accession No.:

03FLW00148 [collection of University Archives, University at Buffalo]

Old Number:

N/A

Object ID:

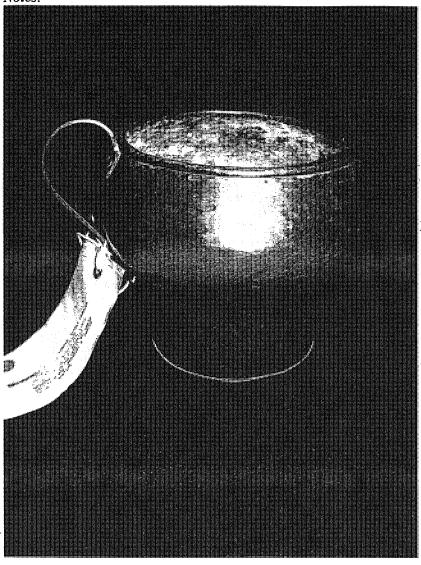
Pot

Description:

Copper pot w/ handle

See also:

Notes:



HFR1129

Accession No.:

03FLW00149 [collection of University Archives, University at Buffalo]

Old Number:

N/A

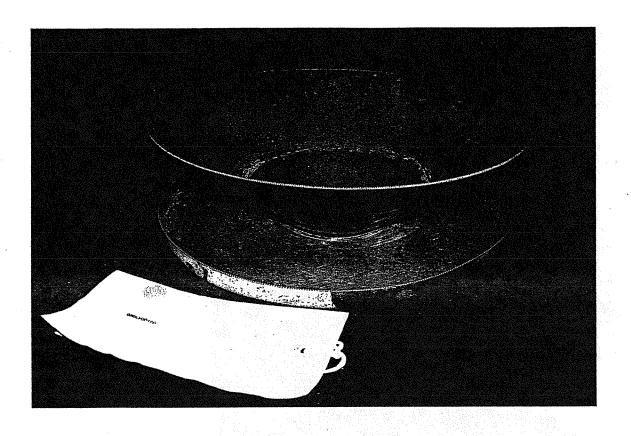
Object ID:

Pot

Description:

Copper pot w/ handle

See also:



Accession No.:

03FLW00150, 03FLW00151 [collection of University Archives, University at Buffalo]

Old Number:

N/A

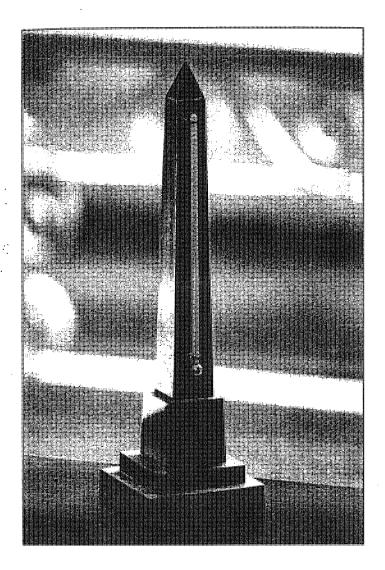
Object ID:

Planter / Underplate

Description:

Copper planter w/ matching underplate

See also:



Accession No.:

MHRCAC0024 [collection of Martin House Restoration Corporation]

Old Number:

N/A

Object ID:

Thermometer

Description:

Obelisk shaped mercury thermometer

See also:

Notes:

Brass; made by Waldstein Co., New York.

Gift of Darwin Martin Foster to MHRC, 2004.

Accession No.:

DM.2003.

56-.70

Old Number:

03FLW00194.1-.16

Object ID:

Books (box contains 16 books)

Description:

16 Books (Archibald Marshall books for young adults from 1920's):

.1 = Peter Binney

.2 = The Honour of the Clintons

.3 = The Eldest Son .4 = The Clinton Twins .5 = The Clintons & Others

.6 = The Graftons .7 = Big Peter

.8 = Pippin

.9 = The Squire's Daughter .10 = The Old Order Changeth

.11 = The Clinton Twins

.12 = Sadhana .13 = Gitanjali .14 = The Gardener

.15 = The King of the Dark Chamber

.16 = The Post Office

See also:

- Some books have label "Aries Book Shop, Buffalo" inside back cover
- The Graftons has label: Dennen's Book Shop / 19 E. Grand River Ave. / Detroit, MI
- The Graftons inscribed "Isabel [sic] Martin with abiding love from F. A. C. Nov. 2nd—1918."
- Gitanjali and The Gardener have bookplate: Ellen W. Foster / 29
 Colonial Circle / Buffalo, NY
- The Clinton Twins and The Eldest Son inscribed "Dorothy M. Foster."

Accession No.:

DM.2003.

21

Old Number:

03FLW00200

Object ID:

Grate, fireplace

Description:

See also:

Accession No.:

DM.2003.

22.A-.C

Old Number:

03FLW00197.A.B.C

Object ID:

Grate, fireplace

Description:

Iron

See also:

Accession No.:

DM.2003.

23.1

Old Number:

03FLW00201.A

Object ID:

Andiron

Description:

Black w/ round head

See also:

Accession No.:

DM.2003.

23.2

Old Number:

03FLW00201.B

Object ID:

Andiron

Description:

Black w/ round head

See also:

Accession No.:

DM.2003.

86

Old Number:

03FLW00193

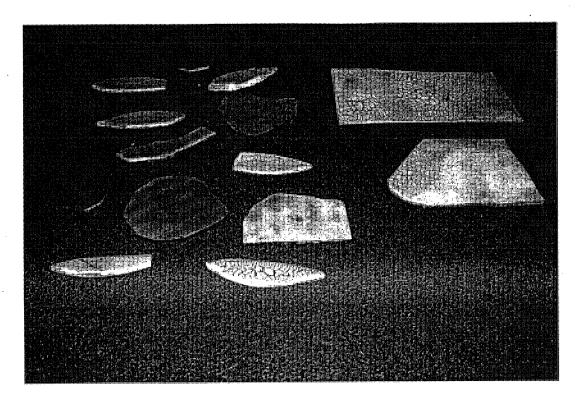
Object ID:

Pestle

Description:

Wood

See also:



Accession No.:

N/A [collection of University Archives, University at Buffalo]

Old Number:

N/A

Object ID:

Tiles

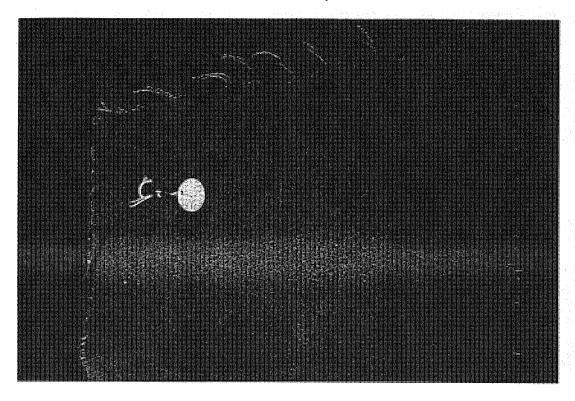
Description:

Glass mosaic tiles

See also:

HFR2004, HFR2010, HFR2015 for mosaic in situ

- From Martin House double sided fireplace mosaic (wisteria design)
- 12 shaped pieces donated by Edna Lindeman in 1976
- 2 larger pieces (samples sent to Martins by Gianinni) donated by Darwin R. Martin, 1976



Accession No.:

MS 22 E.3A [collection of University Archives, University at Buffalo]

Old Number:

N/A

Object ID:

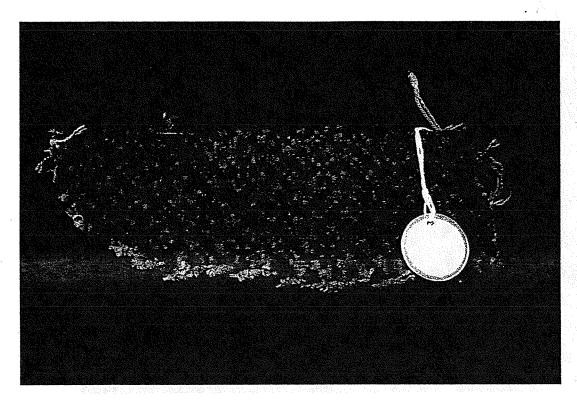
Carpet

Description:

Fragment of green carpet

See also:

- Identified as from first floor of Martin House [source unknown]
- Donated by Margaret Foster, 1980



Accession No.:

N/A [collection of University Archives, University at Buffalo]

Old Number:

N/A

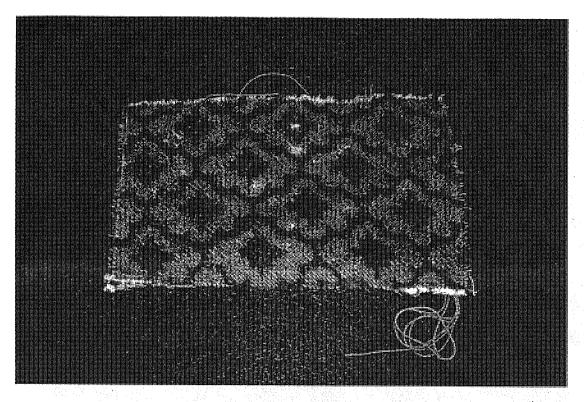
Object ID:

Carpet

Description:

Fragment of green, black and orange patterned carpet

See also:



Accession No.:

N/A [collection of University Archives, University at Buffalo]

Old Number:

N/A

Object ID:

Upholstery

Description:

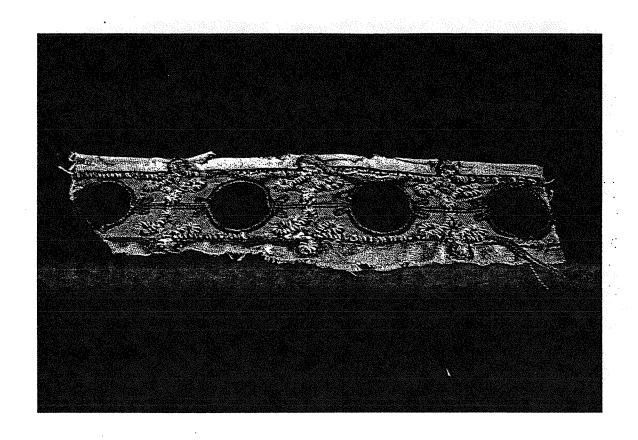
Swatch of red / orange upholstery

See also:

HFR2022—apparently cover of chair shown

Notes:

■ Identified as from chair no. 41



Accession No.:

N/A [collection of University Archives, University at Buffalo]

Old Number:

N/A

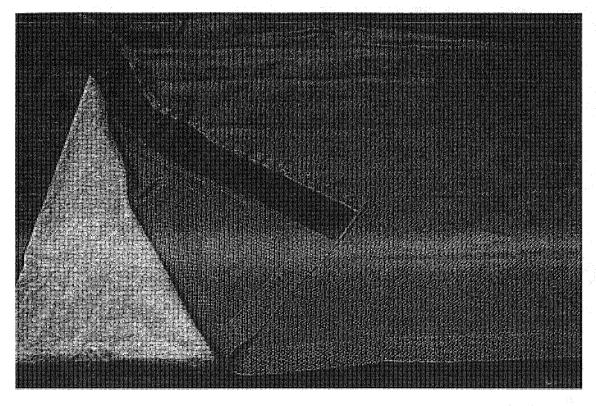
Object ID:

Border

Description:

Section of brocade fabric border

See also:



Accession No.:

MS 22 E.1 [collection of University Archives, University at Buffalo]

Old Number:

N/A

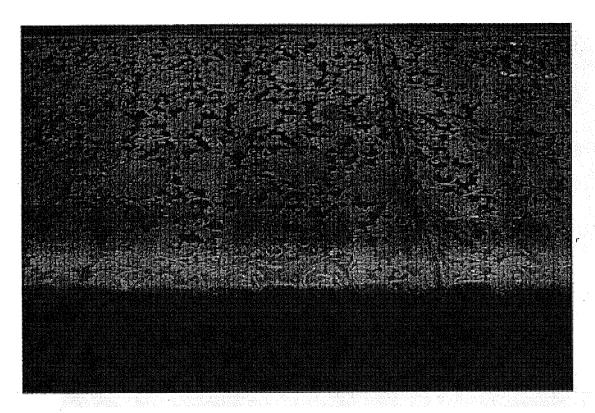
Object ID:

Curtain

Description:

Green silk "Monk's cloth" curtain

See also:



Accession No.:

N/A [collection of University Archives, University at Buffalo]

Old Number:

N/A

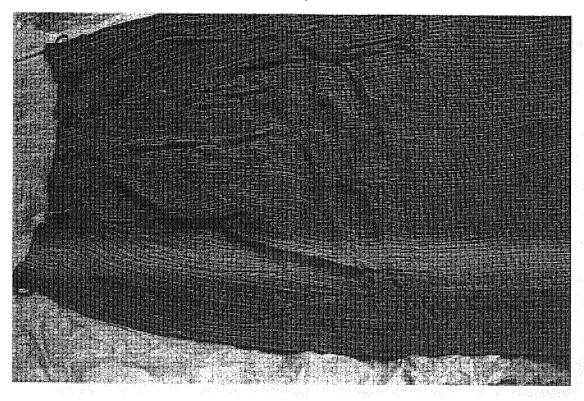
Object ID:

Fabric

Description:

Silk brocade fabric—floral pattern

See also:



Accession No.:

MS 22 E.2 [collection of University Archives, University at Buffalo]

Old Number:

N/A

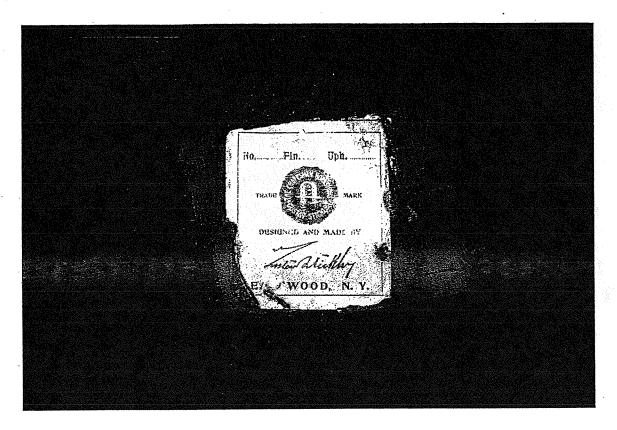
Object ID:

Curtain

Description:

Open weave curtain w/ rings and weighted bottom hem

See also:



Accession No.:

MS 22 E.9 [collection of University Archives, University at Buffalo]

Old Number:

N/A

Object ID:

Label / Lining

Description:

Muslin lining and label from chair

See also:

Notes:

From UB chair no. 43

Label reads: designed and made by Gustav Stickley, Eastwood, NY

Accession No.:

N/A [private collection]

Old Number:

N/A

Object ID:

Piano

Description:

Martin House piano (baby grand?)

See also:

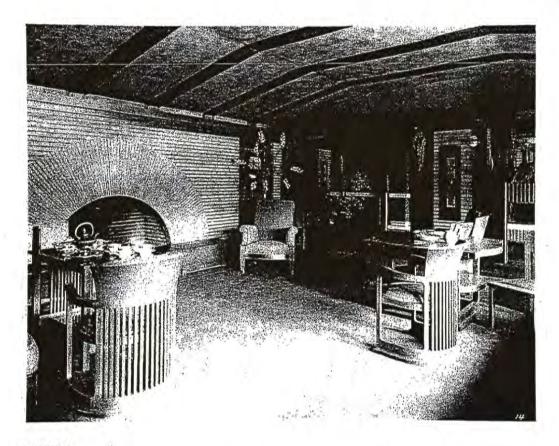
HFR2020

Notes:

Currently owned / used by Elmwood Franklin School, Buffalo, NY

Promised gift to Martin House, per letter from School Headmaster

II. Catalog of Photographs



Fuermann #14. (Interior - MARTIN) black and white photograph, 1907.

Description:

Martin House Reception room, looking Northwest toward entrance hall.

Source:

CCA [Montreal] # PH 1983:0202

See also:

Met NY Collection

Published in:

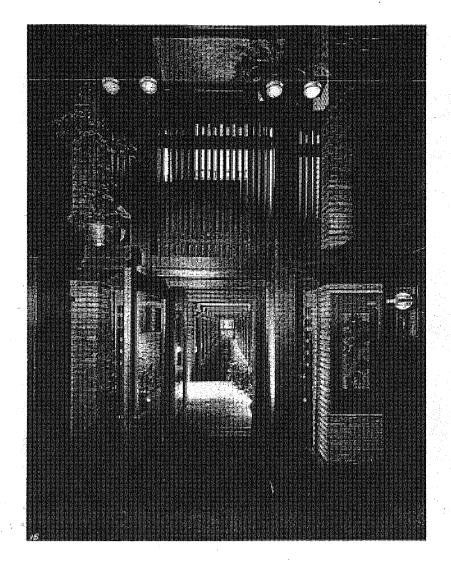
Architectural Record, March 1908, p. 101.

Frank Lloyd Wright: Ausgefuhrte Bauten (the "Little Wasmuth")

(Berlin, 1911), hereafter FLW: The Early Work, p. 51.

Ouinan, Frank Lloyd Wright's Martin House, fig. 86, p. 166

- Note that grandfather clock, HFR1065, is not shown in position designated by Wright not produced by 1907
- Note flower arrangement and portiere
- See Appendix E for locations of Japanese prints
- Piece shown in lower left corner appears to be HFR1034
- Note Winslow bronze firewood boxes—HFR1100, HFR1101
- Note Mercury statuette in pier cluster
- China and other objects on tables identifiable?



Fuermann #15. (Interior - MARTIN) black and white photograph, 1907.

Description:

Vertically oriented view of Martin House entry hall looking due

North down the pergola.

Source:

CCA [Montreal] # PH 1983:0225

See also:

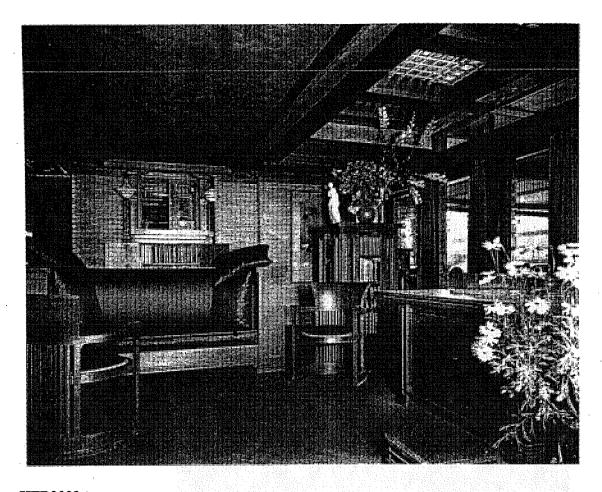
UB Archives

Met NY Collection

Published in:

Quinan, Frank Lloyd Wright's Martin House, fig. 105, p. 184

- Vessel on frieze rail at left to be identified?
- Japanese pillar print at right is HFR1095



HFR2003.

Fuermann #21. (Interior – MARTIN) black and white photograph, 1907.

Description: Martin House Living room alcove – east side – looking North.

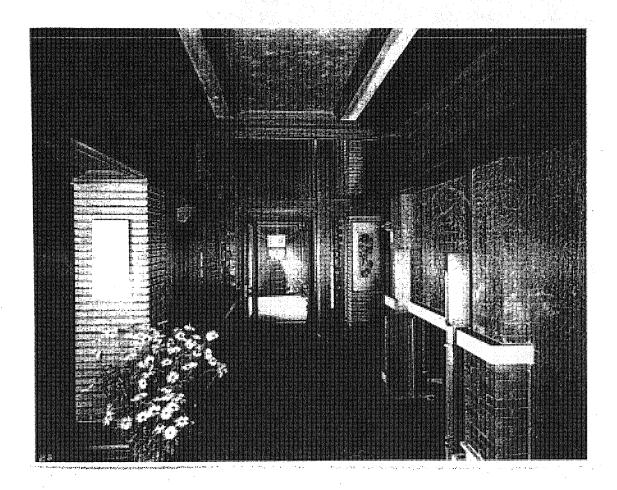
Source: Met NY Collection [unique]

bource. Met 141 Concession [unique]

See also: Collection of Jack Quinan

Published in: Quinan, Frank Lloyd Wright's Martin House, fig. p.

- Disposition of bookcase (rotating?) unknown—no drawings known
- Japanese print behind bookcase is HFR1092
- Note curtains on veranda windows / doors
- Pottery on bookcase to be identified?
- Note Venus de Milo statuette
- Piece between bookcase and window plant stand?
- Note sofa—HFR1035—note satin-like sheen of upholstery
- Note table—HFR1055
- Note footstool—HFR1037



Fuermann #23. (Interior - MARTIN) black and white photograph, 1907.

Description:

Horizontally oriented view of Martin House Entry Hall looking due

North down the pergola with fireplace on right

Source:

CCA # PH 1983: 0204

See also:

Collection of Jack Quinan

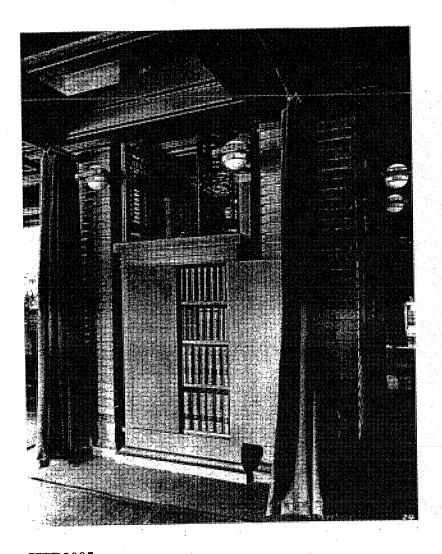
Met NY Collection NYU Collection (copy)

Published in:

FLW: The Early Work, p. 48.

Quinan, Frank Lloyd Wright's Martin House, fig. 95, p. 176

- Japanese pillar print at right is HFR1095
- Note print on stairway pier—identifiable?



Fuermann # 24. (Interior—MARTIN) black and white photograph, 1907.

Description:

View of Martin House pier cluster "A" (Library / Living Room), looking

Southeast.

Source:

CCA # PH 1983:0213

See Also:

UB Archives

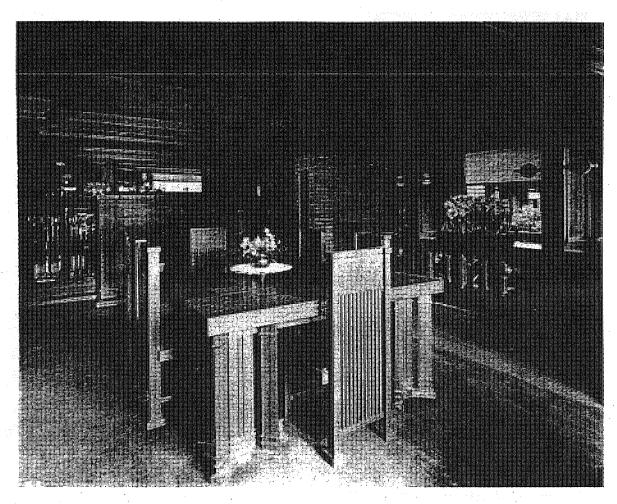
Collection of Jack Quinan

Published in:

FLW: The Early Work. p. 47 Architectural Record, p. 99

Quinan, Frank Lloyd Wright's Martin House, fig. 50, p. 103

- Note portiere—clear enough to discern construction details
- Note sconces—HFR1105, HFR1106.
- Piece shown at far left edge (library) identifiable?
- Object shown in pier cluster?



Fuermann # 42. (Interior – MARTIN) black and white photograph, 1907.

Description:

Martin House Dining room, looking Northwest

Source:

CCA # PH 1983: 0205

See Also:

Collection of Jack Quinan

Published in:

Architectural Record, 1908, p. 101

FLW: The Early Work, p. 51

Quinan, Frank Lloyd Wright's Martin House, fig. 78, p. 149

- Note absence of corner stanchions (HFR1066)
- Japanese print in northwest corner is HFR1088
- Bowl in middle of table Heintz Art Metal piece (HFR1123)
- Objects on buffet identifiable?
- Planter on window ledge identifiable?
- Note chairs—HFR1001 1005
- Note sideboard—HFR1060, HFR1061



Fuermann # 43. (Interior - MARTIN) black and white photograph, 1907.

Description:

Martin House Living room alcove, looking Northeast.

Source:

FLW Archives, Taliesin # 0405. 014

See Also:

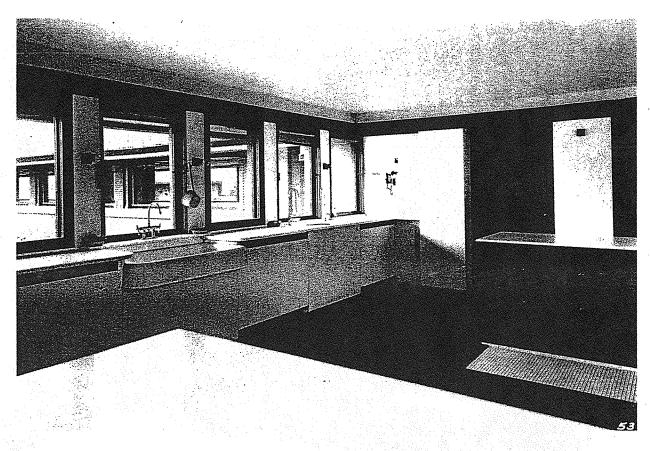
Collection of Jack Quinan

Met NY Collection

Published in:

Ouinan, Frank Lloyd Wright's Martin House, fig. 99, p. 181

- Vessel in middle of circle / square table identifiable?
- · Note top of chair seen through windows to veranda
- Japanese print in northeast corner is HFR1092
- Note sofa—HFR1035
- Note table—HFR1055
- Note table—HFR1052 or 1053
- Note barrel chairs—HFR1025, 1026
- Note footstool—HFR1037
- Note "Morris" chair—HFR4035 (drawing)



Fuermann # 53. (Interior - MARTIN) black and white photograph, 1907.

Description: View of Martin House kitchen, looking Northeast

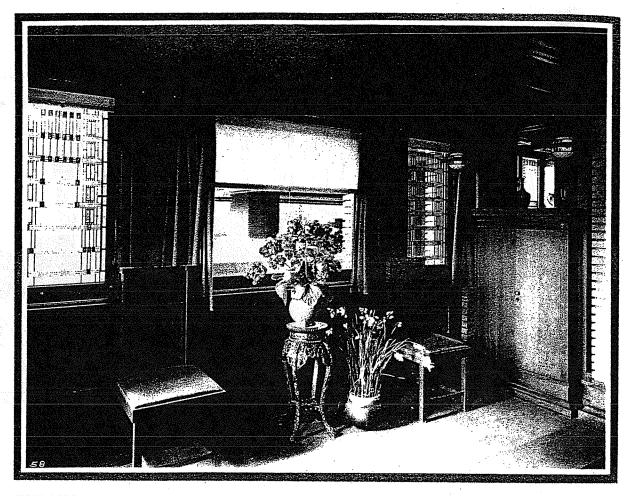
Source: CCA # PH 1983: 219

See Also: Collection of Jack Quinan

UB Archives

Published in: Quinan, Frank Lloyd Wright's Martin House, fig. 62, p. 115

- Note intercom or telephone in Northeast corner
- Note plain bulb light fixtures
- Incidental pots and scrubbers
- Note generally antiseptic appearance of the space



Fuermann # 58. (Interior - MARTIN) black and white photograph, 1907.

Description:

Martin House Dining room, looking Southeast.

Source:

CCA # PH 1983: 0218

See Also:

Collection of Jack Quinan

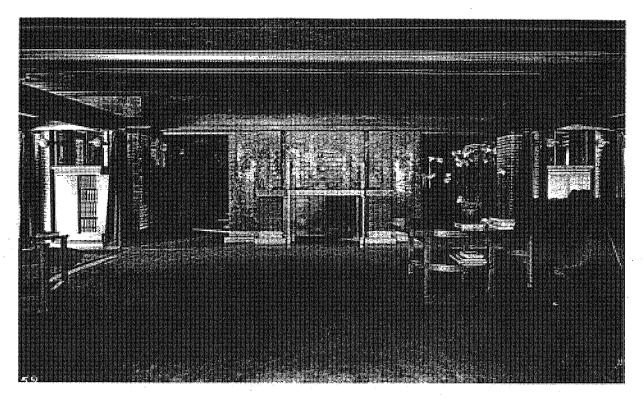
UB Archives

University of Michigan Collection

Published in:

Quinan, Frank Lloyd Wright's Martin House, fig. 87, p. 168

- Note planter on Japanese stand (HFR1047) planter same as shown in image 21
- Note planter on floor same as in image 43
- Objects on pier cluster identifiable?
- Note chairs—HFR1001 1005
- Note built-in window shades and curtains



Fuermann # 59. (Interior – MARTIN) black and white photograph, 1907.

Description:

Wide angle view of Martin House Living room, looking due West

Source:

CCA # PH 1983:215

See Also:

UB Archives

Collection of Jack Quinan

Published in:

FLW: The Early Work, p. 50

Architectural Record, 1908, p. 100

Quinan, Frank Lloyd Wright's Martin House, fig. 63, p. 116

- Living room space proper appears underfurnished
- Note small object on mantle ledge
- Two "Morris" chairs visible—see HFR4035
- Note table—HFR1052 or 1053
- Note area carpets in all spaces—appears to be monochromatic
- Japanese print on pier at left is HFR1087

[IMAGE]

HFR2011

Fuermann "G." (Interior - MARTIN), black and white photograph, 1907.

Description:

Martin House Living room alcove, looking North / Northeast.

Source:

NYU / Hitchcock Collection

See Also:

Published in:

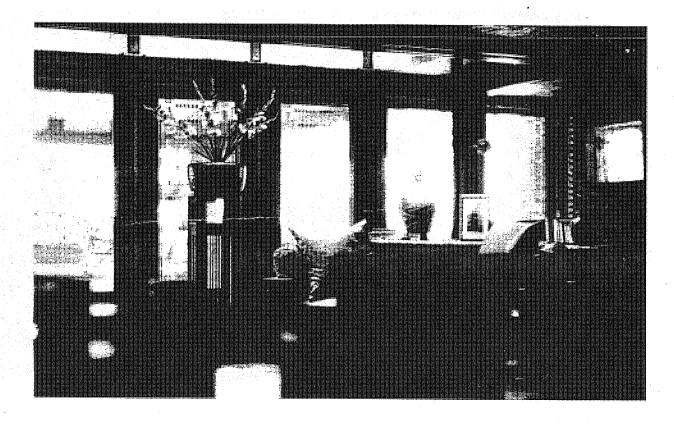
FLW: The Early Work, p. 53

Quinan, Frank Lloyd Wright's Martin House, fig. ???

Notes:

Unidentified historic photograph, possibly by Fuermann & Sons

Appearance and publication (<u>FLW: The Early Work</u>) indicate this image is by Fuermann, but it does not have a Fuermann number.



(Interior - MARTIN), black and white photograph, c. 1920

Description:

Martin House Living room alcove, looking East / Southeast.

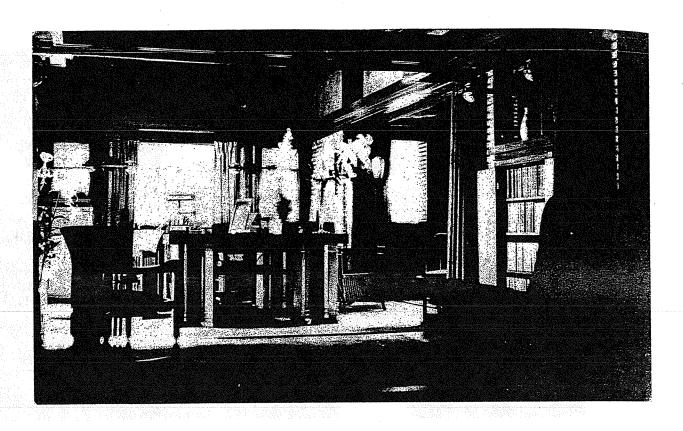
Source:

University Archives

See Also:

Published in:

- Note type B ("short stem") sconce between veranda doors.
- Note Japanese planter, HFR1122.
- Note Japanese vase, HFR1116
- Note Japanese print at right—see Appendix E.



(Interior - MARTIN), black and white photograph, c. 1920

Description:

Martin House Library, looking South / Southwest

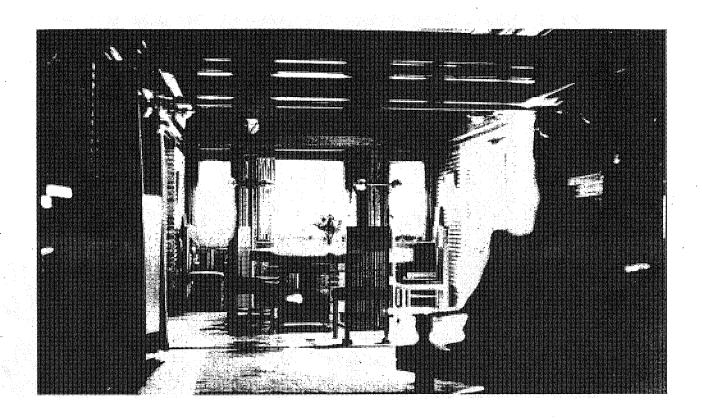
Source:

University at Buffalo Archives

See Also:

Published in:

- Note table—which one is it?
- Note barrel chair—HFR1025, 1026.
- Note lamp—HFR1103.



(Interior - MARTIN), black and white photograph, c. 1920

Description:

Martin House living room, looking due North into dining room

Source:

University at Buffalo Archives

See Also:

Published in:

- Note round dining table used—HFR1054.
- Note chairs—HFR1001 1005.
- Note type B ("short stem") sconces installed on frieze rails (not present in 1907 image, HFR2006).



(Interior - MARTIN), black and white photograph, c. 1920

Description:

Martin House living room, looking Northwest across fireplace

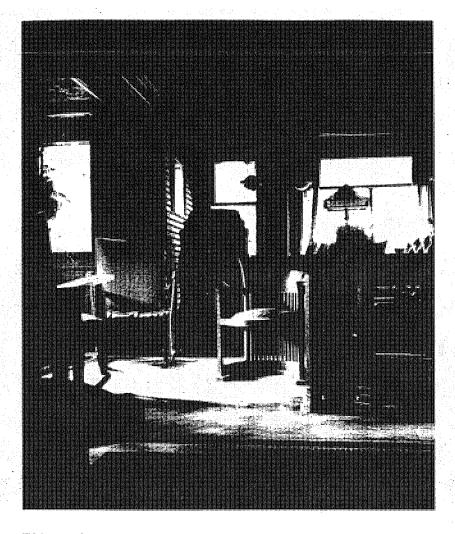
Source:

University at Buffalo Archives

See Also:

Published in:

- Note Tiffany floor lamp—HFR1104, no. 2 or 3.
- Note easy chair—HFR1029 or 1030?



(Interior - MARTIN), black and white photograph, c. 1920

Description:

Martin House Library, looking South

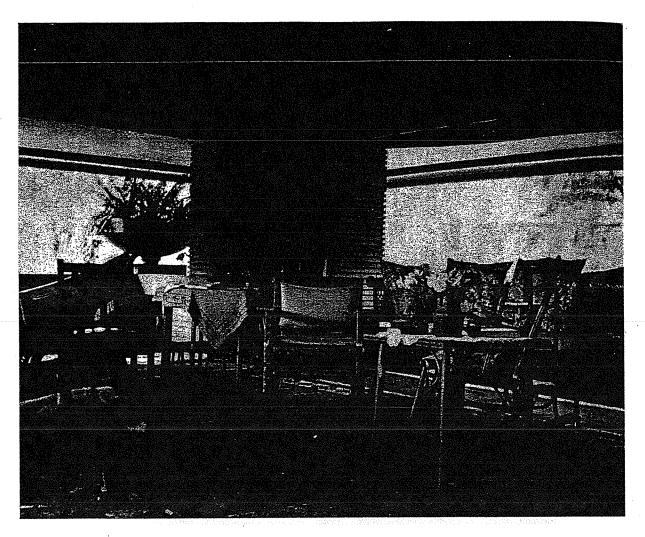
Source:

University at Buffalo Archives

See Also:

Published in:

- Note desk lamp—HFR1103.
- Note barrel chair—HFR1025, 1026.
- Note two rockers in east alcove—see Dorothy Martin Foster interview #2, p. 42.



(Interior - MARTIN), black and white photograph, c. 1920

Description:

Martin House veranda, looking Southeast

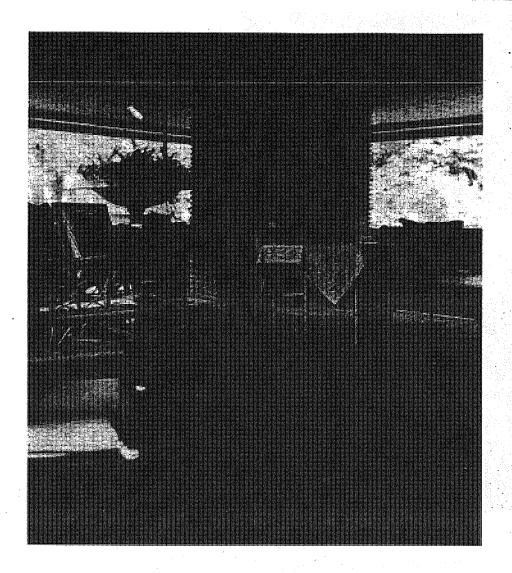
Source:

University at Buffalo Archives

See Also:

Published in:

- Disposition of wicker furniture (not FLW designed) unknown
- Note oriental rug



(Interior - MARTIN), black and white photograph, c. 1920

Description:

Martin House veranda, looking Southeast

Source:

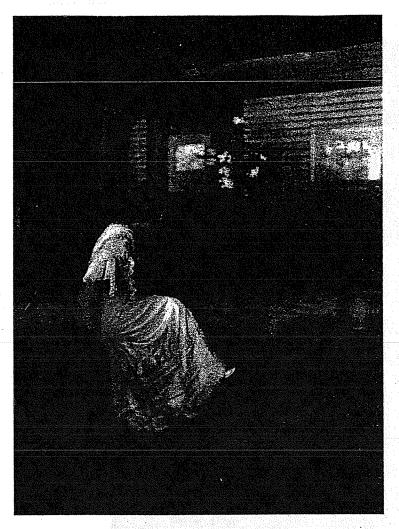
University at Buffalo Archives

See Also:

Published in:

Notes:

Disposition of wicker furniture unknown.



(Interior - MARTIN), black and white photograph, 1912

Description:

Isabelle Martin in Martin House Reception room

Source:

University at Buffalo Archives

See Also:

Published in:

- Photo by Mueller, 1912.
- Sofa appears to be HFR1034.
- Note small oriental rug in front of fireplace
- Japanese print on right is HFR1080
- Print on left is probably HFR1081 or HFR1084—see also HFR3138 re: mats
- Margaret Foster identified object on fuel box as a sewing basket.



(Interior - MARTIN), black and white photograph, 1912

Description:

Dorothy Martin seated at piano, Martin House Living room

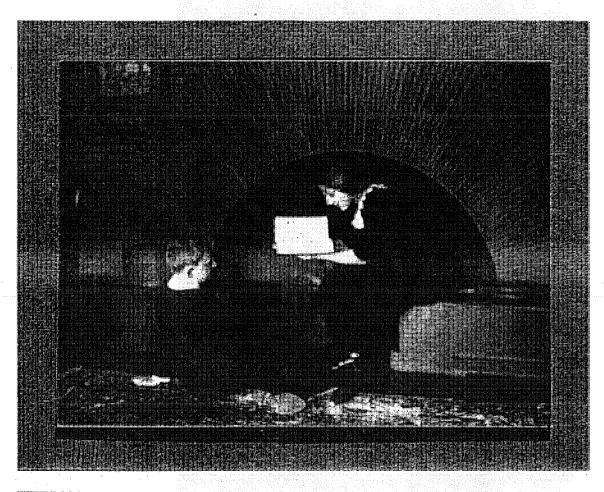
Source:

University at Buffalo Archives

See Also:

Published in:

- Photo by Mueller, 1912.
- Cora Herrick ("Aunt Polly") on right?
- Piano, HFR1149, is promised gift of Elmwood Franklin School—not Wright's design



(Interior - MARTIN), black and white photograph, 1912

Description:

Dorothy and Darwin R. Martin seated before Reception room

fireplace

Source:

University at Buffalo Archives

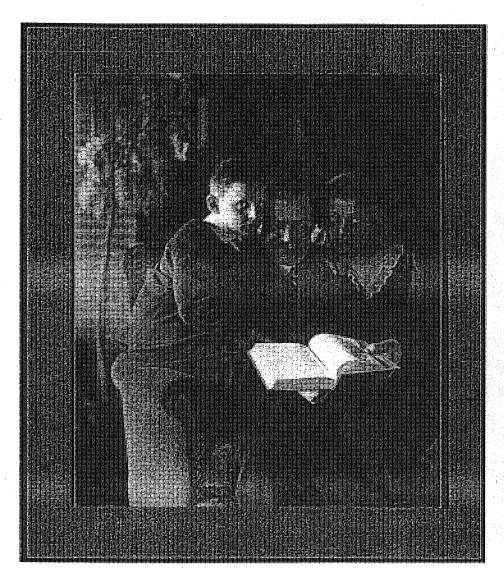
See Also:

Published in:

Notes:

Photo by Mueller, 1912.

Is this intended placement of fuel boxes (HFR1100, 1101)—not flush with sides of fire box?



(Interior - MARTIN), black and white photograph, 1912

Description:

Martin children seated with Darwin Martin—Reception room?

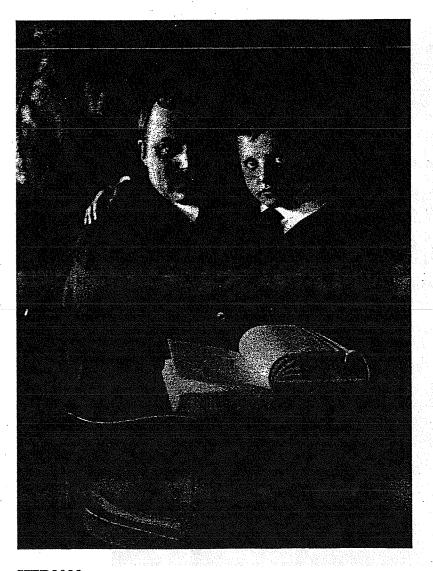
Source:

University at Buffalo Archives

See Also:

Published in:

- Photo by Mueller, 1912. Note chair—HFR1029 or 1030?



(Interior - MARTIN), black and white photograph, 1912

Description:

Darwin R. Martin seated with Darwin D. Martin in barrel chair

Source:

University at Buffalo Archives

See Also:

Published in:

- Photo by Mueller, 1912.
- Note barrel chair—HFR1025, 1026.



(Interior - MARTIN), black and white photograph, 1912

Description:

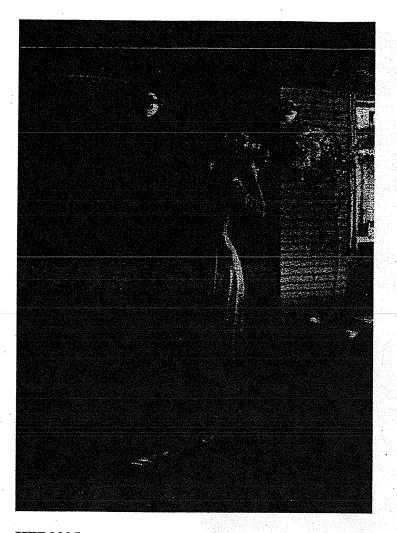
Darwin R. Martin seated in barrel chair—Reception room?

Source:

University at Buffalo Archives

See Also:

- Photo by Mueller, 1912.
- Note Tiffany floor lamp—HFR1104.
- Note barrel chair—HFR1025, 1026.



(Interior - MARTIN), black and white photograph, 1912

Description:

Woman (Dorothy or Isabelle Martin?) arranging flowers in pier

cluster—Reception room

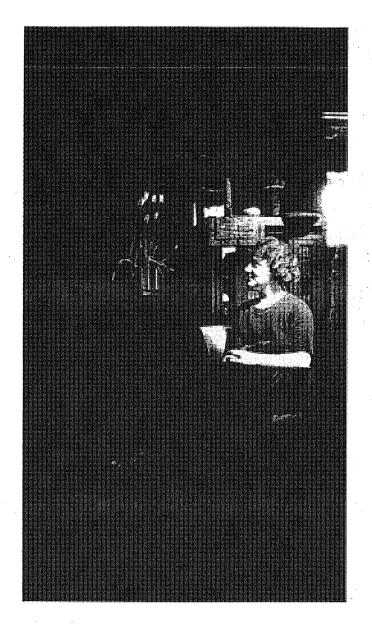
Source:

University at Buffalo Archives

See Also:

Published in:

- Photo by Mueller, 1912.
- Note Japanese print—see Appendix E.
- Round object on pier identifiable?



(Interior - MARTIN), black and white photograph, c. 1920

Description:

Dorothy Martin, seated in Martin House living room alcove

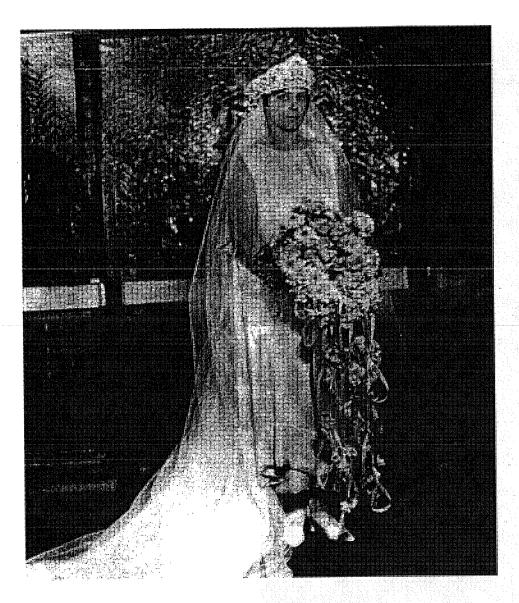
Source:

University at Buffalo Archives

See Also:

Notes:

Object on top of bookcase identifiable?



(Interior - MARTIN), black and white photograph, [date? Laura Barton's wedding date]

Description:

Wedding portrait of Laura Barton, Martin House living room

Source:

University at Buffalo Archives

See Also:

Published in:

III. Catalog of Letters

(Wright / Martin Papers— UB Archives) Numbers following the colon refer to previous transcriptions, copyright © Jack Quinan

HFR 3001: 9. DDM - FLW, Letter of 21 March 1903 (typed):

Dear Sir:--

With this letter I return the sketch of the J. J. Walser, Jr. house, the plan of which has been approved by the Bartons. We wish you to prepare blue prints and complete specifications as early as possible, for a house with brick and plaster exterior on this plan reversed so that all the doors and windows now facing North will face South and vice versa.

On careful study of the plan it seems somewhat extravagant in that the house proper is $52 \frac{1}{2}$ long x $43 \frac{1}{2}$ wide with eaves extending so that the extreme width is fully 50' (it could not be built on a 50' lot?) and the extreme length is 62'. Our house, roomy but compact is $26 \times 42 \frac{1}{2}$ '. The tremendous flat built for Mrs. Martin's mother is 32×62 '. We begin to realize wherein lies the tailor-made simplicity of your plans.

A question has occurred to us which we are unable to solve regarding your French windows. Mrs. Martin says what will Mr. Wright do with a window which it is desired to fasten open and draw the shade which is often the case in bedrooms at night? The shade will rattle all night. Now with a conventional window, it can be raised from the bottom and the shade drawn down to the lower edge of the lower sash without rattling. A shade on your windows will have to be completely rolled up and let the street lamp or electric light, or the sun or the moon, glare in.

The ladies agree that they want at least one window in the kitchen of the conventional two sash sort so they can raise or lower it as desired to let out steam or heat. Yes, we know you provide ventilators. Nevertheless they say they want the privilege of lowering the kitchen window from the top.

Remember that all windows must have the top of the bottom sash sill low enough so that a person comfortably seated can, without craning his neck, look out, and that all of the first floor must be one level.

Now on the sketch there appears to be three stair landings, two risers to each. Can you not eliminate two of these landings? We sincerely hope so. One landing, not intruding into the living room or hall or what you may call midships is all right. By-theway, what do you call the midships? On the stairs all treads must be 3'6" long, but do not make the house any bigger.

In the bathroom we want three or more drawers in the wall of the west side, flush with the wall, drawers extending over the stairs, of course, high enough from the floor not to interfere with the head room on the stairs.

Specify in the bathroom vitrified octagonal tile floor, Keen cement wainscoting.

The ladies agree on varnish for the kitchen and whole upstairs. They want varnish not because they like it, but because they want an easily washable surface and I do not want to pay for rubbing down a heavy body of varnish to a flat smooth finish.

The dimensions of Barton's rug for reception hall is 8' X 12'8". Do not forget the porch on the south of the reception room.

Sincerely yours, [unsigned copy]

P.S. What is the cost of the monolith floor?* [magnesite] Can you have a sample, which I neglected to take, mailed?

You said you knew nothing other than wood and vitrified tile as bathroom floors. What do you know about interlocking rubber tile made by New York Belting & Packing Co. Ltd., 150 Lake St., Chicago, which costs \$1.50 per square foot less 25 and 10% net laid. The show pictures of a bathroom which looks well, and the floor should be warm. They also show it in a kitchen and, by-the-way, in Montgomery Ward's office.

P.S. #2. I will ascertain as to the possibility of electric lighting and comparative cost with gas. I have had some notion of installing an acetylene gas plant to illuminate everything we will put on the lot of which you have survey. What do you think of it?

HFR3002: 10. Walter Burley Griffin [hereafter WBG] to Darwin D. Martin, Letter of 25 March 1903 (typed):

Dear Sir:- Your letter of a few days ago was duly received but the sketches have just arrived.

Your suggestions will be embodied in the plans which can go ahead here now. In answer to some of your questions it may be said that the fear of shades rattling is an hallucination which might bother you in advance but will seem extremely insignificant when it has come to pass. The stairway can be simplified. Monolith floor costs about 35 cents per sq. ft. in small quantities, I believe. The sample you speak of is mailed with this. Interlocking rubber tile is the best thing imaginable but I think we can manage to lay linoleum with edges turned up to answer the purposes at one tenth of the cost.

Yours truly,
Frank Lloyd Wright
per W.B.G. [handwritten]

HFR3003: 11. Frank Lloyd Wright's appendage to Walter B. Griffin's letter to Darwin D. Martin, 25 March 1903 (typed):

N.B. Referring to the matter of the rattling shade, it might be settled by the use of the same shade you find in the car windows - a Barrowes shade sliding in grooves in the window jambs. We are now putting them in Mr. Willits' Highland Park house.

HFR3004: 12. DDM-FLW, Letter of 26 March 1903 (typed?):

The more Mrs. Martin turns the matter over in her mind, the more unhappy she becomes about your exteriors. I think that awful Fricke approach and entrance is what distresses her, and possibly the (Hertley? [sic]) has something to do with it. I think she fully agrees with me that the interior of our own home will be safe in your hands, and that only the exterior causes anxiety ...

HFR3005: 13. FLW-DDM, Letter of 27 March 1903 (typed):

My Dear Sir:-

I am sorry Mrs. Martin is still unhappy over our exteriors. If she has not seen enough to assure her of a certain capacity and versatility in creating beautiful homes I can say nothing to comfort her unless she might be pointed to the fact that each client is finally satisfied and our enthusiastic advocate. They are people of more than ordinary cultivation too. Many of these people had misgivings and no one of them saw just the building which pleased them, indeed how could they, or why should they, when each treatment is peculiar to the individual for whom it was designed? Many saw things which were as distasteful to them as the things you mention are distasteful to her.

The buildings you saw were in no sense samples submitted, from which you were to determine your own house, but merely evidence of a capacity on the part of your architect to understand and appreciate your feelings and wants and his strength to characterize them in truly beautiful fashion for you - as he had done for others.

It is impossible for one to realize the extent to which this has been done for

another, - I know that perfectly well.

But if Mrs. Martin could not feel in the atmosphere of the work, something as true and simple as it was broad and capable, she would be a very foolish woman to entrust me with the designing of her home. She would be wasting the opportunity of her life for no opportunity seems to me quite so much THE opportunity of one's life as the building of the home unless it is the choosing of one's wife or one's husband, as the case may be.

Yours truly,

Frank Lloyd Wright [handwritten]

HFR3006: 56. DDM-FLW, Letter of 31 December 1903 [typed]:

Dear Sir:-

BARTON HOUSE.

In a country where the houses cannot be heated without having storm windows, how are your casement windows managed? Your windows swing out; the storm window prevents it. There won't be much chance to admit air

HFR3007: 57. FLW-DDM, Letter of 2 January 1904 (typed):

My dear Mr. Martin:-

MARTIN HOUSE. You lose the apple!

I wish I could get together with you and your good wife for a few minutes so that we might have a heart to heart talk about the present plan. We will try to carry out all the requirements you mention, somehow, but if we are going to realize the home you are entitled to and ought to have you will have to "ring off" on the square foot business and comparisons with anything in previous existence. You could put the whole first floor of your present home in W.E.M's [William E. Martin's] living room and W.E.M's room is small compared with every other in a dozen houses we have planned this year. You will say when you see it that it is not a large room. In fact it is not large enough.

I sympathize with your desire for a larger garden,- we will get it, together with all of Mrs. Martin's practical requirements, but don't freeze your architect down to certain areas for various parts of the plan, "proportion" must determine these things within reasonable limits, and give him a free hand within that limit; stretch the limit until your discretion deflects to the breaking point, let her break, even, for once and you will be pleasantly shocked by the result.

HFR3008: 63. DDM-FLW, Letter of 15 January 1904 (typed):

Dear Sir:--

BARTON HOUSE, GLASS.

P.S. Barton suggested that the women should be consulted on the colors of the glass, but I ejaculated for you your "Gott in Himmell." The architect has right of way on this.

[DDM]

HFR3009: 66. FLW-DDM, Letter of 18 January 1904 (typed):

My dear Mr. Martin:

BARTON HOUSE.

Mr. Briscall is all right but we haven't designed "leaded glass" for you, we have designed a dainty metal grille with glass insertion and it should be duplex brass plated, same a hardware.

I expect the price of the glass will stagger you as we will knock our original allowance for glass into a cocked hat with our crystal plate, metal bar and brass plating...

HFR3010: 70. DDM-WEM, Letter of 31 March 1904 (typed)

Dear Brother:--

I enclose our letter to Wisconsin Chair Co. of March 25th, and their reply, by which you will see I did not make very much. You see they really want their price for the chair, but we could wheedle them into some other price. We do not want to do it. Do you want the chairs? ...

HFR3011: 81. DDM-FLW, Letter of 23 May 1904 (Typed):

Dear Sir:-

May 17th we sent you a copy of F.W. DeVoe & C.T. Reynolds Co.'s letter on paints and asked for instructions.

Mr. Wright promised to be here May 25th to mix the paints. This is May 23rd and the paints are not yet ordered and must be shipped by freight from New York after they are ordered. We presume that Mr. Wright has an idea the paints will get around by the time he does. Why have we had no instructions as requested?

Today we have John W. Masury & Sons' quotations as follows:

20 lbs	. Yellow Lake	@ \$1.80 per lb).
10 "	King's Yellow	.60 " "	
15 "	Dutch Pink	.20 " "	
10 "	Raw Sienna	.15 " "	
20 "	Yellow Ochre	.10 " "	
10 "	Burnt Sienna	.15 " "	

3 "	Crimson Lake	1.80 ""
5 "	Veridian	.80 ""
5 "	Van Dyke Brown	.15 ""
5 "	Hookers Green	.80 " "

HFR3012: 82. DDM to E.M. May, Letter of 23 May 1904 (typed):

Darwin Martin's brief letter to a business associate in New York asks him to order the paint for the Heath and Barton Houses. Mr. May answers in a handwritten note listing paints directly on Darwin's letter.

HFR3013: 83. E.M.May-DDM, hw note on letter above = lists paints ordered

HFR3014: 85. DDM-FLW, Letter of 25 May 1904 (typed):

Dear Sir:--

The letter referred to from F.W. DeVoe & C.T. Reynolds Co. in our letter of the 23^{rd} was sent you May 17^{th} . We enclose a copy of it.

We are in receipt of advice this morning from Mr. May, New York, that he has placed the order with John W. Masury & sons, and they promise delivery in a few days.

Yours very truly

HFR3015: 92. WEM-DDM, Letter of 7 July 1904

D.D.M.

Our glass job is not satisfactory = but promised to be made so = don't let W[right] give you any glass doors - or French windows - if you can avoid it they won't stand banging - we have four broken.

HFR3016: 95. DDM-FLW Letter of 16 July 1904 (typed):

Dear Sir:-

HOUSE PLAN.

The plan shows seven French windows opening from living room to the veranda. W.E.M. advises us to have none; four of theirs are already broken. At the worst, we will not consent to hinge more than three of the seven windows, taking alternate ones, the second, fourth and sixth.

What we would like you to do is to plan wooden panels in the lower part of each window. Will you do it? This will avoid so much danger of breakage and the living room will not seem so out-doorsey in the nine months of the year when it is desirable to have it seem snug. Mrs. Martin contends the wooden panels will favor simplicity vs. artificiality.

HFR3017: 100. WEM-DDM, Letter of 4 August 1904 (typed):

Dear Brother:-

The labor required from Mr. Wright is simply immense. You ought to come to Chicago and spend two or three days in his office and you would then better understand how they are able to arrive at, and create such homes. Mr. Wright showed me several sheets of paper on which he had been drawing designs for the glass for your barn, and had only just arrived at what he wanted. Any one of the designs that he had discarded would have satisfied an ordinary man, and only he knows when the thing is right or wrong, and unless he gets it right he keeps on trying.

It is the same throughout the house. His tracing cloth shows the results of his labors, as it is ragged in many places where changes have been made repeatedly.

HFR3018: 101. DDM-FLW, Letter of 5 August 1904 (typed):

Dear Brother:-

Mr. Wright has advised having the celebrated Milwaukee cabinet maker, Matthews Bros. put in the trim, and I am disposed to do it, and to lend myself in every way possible to make for him a monumental job, but in withholding data, which we know he can easily give, and this after his promises when I was writing a check to be prompt with information, is exceedingly exasperating as well as expensive.

HFR3019: 103. DDM-FLW, Letter of 12 August 1904 (typed)

Dear Sir:--

The living-room is growing smaller. It is now twenty-one, or liberally measured, not more than 25' by 28'. With the East and West large windows introduced into the library, it now becomes much the pleasanter room, and will doubtless ne, in fact, the living room. There does not seem to be much space for books anywhere, If we have many we will need book stacks in the living room.

HFR3020: 107. DDM-FLW, Letter of 17 August 1904(typed)

Dear Sir: -

Mr. Lang called my attention this morning to the necessity of architect's detail of the two arch fireplaces with schedule of quantity of special bricks that will be required. Will you please furnish this immediately, so we can rush the brick people to burn the special brick, unless you prefer to change these arch fireplaces to square ones, which would suit me better?

The Heath window frames are provided with pockets for the shade rollers. You omitted them from the Barton house. The result is that the Barton's new shades look like those discarded by them after some years' use with ordinary windows. Please do not omit shade roller recesses in the frames of the Martin stable and house, and make it a possibility to hang the shades. The man who put up Heath's said he hoped he never would see any more window frames like them.

HFR3021: 110. DDM-FLW, Letter of 19 August 1904 (typed)

Dear Sir:--

The Wig Wam style of fire-place may be, as you say, the latest in fire-places. It won't, however, be the last, for every time my boy sees this smokey arch, he will be the latest thing in fire-places. He won't be a healthy boy if he uses the door when he can just

as well use the fireplace. Visitors finding two fire-places in the reception hall cannot complain of the coldness of their reception.

HFR3022: 111. DDM-FLW, Letter of 20 August 1904 (typed)

Dear Sir:--

Mrs. Martin finally revolts against the location assigned to the food refrigerator, on the grounds that it cannot be iced from outdoors. I have told her, therefore, that by shortening the kitchen sink-board and omitting the vegetable sink, which she has always insisted she does not want, a refrigerator not less than 36" wide can be placed East of kitchen porch vestibule, iced from the vestibule from the back, refrigerator facing East. Please, therefore, send us sketch showing how large we can make this refrigerator. Steal every inch possible from the two piers at the back corners and make the refrigerator as high as practical for icing. Mrs. Martin says even 36" wide will suffice, considering the service refrigerator. Please also send us a sketch which will unmistakably show that the service refrigerator is to be iced from its East side through an opening of the pergola porch.

HFR3023: 116. DDM-FLW, Letter of 3 October 1904 (typed)

Dear Sir:--

MARTIN HOUSE.

CHIMNEY DETAILS. I asked for them Sept. 22nd. Did you take it seriously? Unless we receive details showing how you wish these chimneys built, we will proceed this week to build the ordinary every-day kind, omitting the West opening in the East chimney, main floor.

W.E.M.'s DRAPERIES. The Shikii has been shipped. There are not 69 yds. Toile Flamanders this side of the Atlantic. It must be imported, – ten weeks delay. We have ordered no. 16043 [8?] (sample enclosed) instead of the sample you sent. If you object it won't be too late to change on receipt of your reply. The color is the same. The weave is a little coarser. We think you will like it better. The price is the same.

Yours very truly,

HFR3024: 118. FLW-DDM, Letter of 4 October 1904 (typed)

Dear Sir:

Drawings for interior trim go to Milwaukee for estimate this week.

Yours truly, Frank Lloyd Wright [unsigned copy]

HFR3025: 121. DDM-FLW, letter of 6 October 1904 (typed)

Dear Sir:--

DINING ROOM WINDOWS. On Sept 26th Mr. Lang wrote you as follows: "Please give me height at once of three dining room windows, West side." Did you receive the letter? If so, you did not appreciate its importance. PLEASE WIRE reply on receipt of this letter, if not already mailed. You must be aware that we haven't a scratch of a pen or pencil to show us where these windows over sideboard come. Do you want us to guess at it? We have had to step [check] with the brick wall under these windows at random, and have to await your pleasure, and then after that must wait until the mill makes the frames before we can proceed with the proceedings at that point.

W.E.M.'s DRAPERIES. We too thought of the Orinoko Mills, and suggested it to our Mr. May with the result that he ordered it yesterday to be shipped from Philadelphia.

HFR3026: 126. FLW-DDM, Letter of 13 October 1904 (typed)

Dear Mr. Martin:--

When you put in the Blue terra cotta don't forget the red and the white, – let us be
patriotic – but say, just build the backing and leave the facing to the glass mosaic
man.

HFR3027: 145. Oscar S. Lang notes, n.d. (handwritten)

Wright?

Table Its [lights] in Dining & Library (electric)
Six dble acting doors? Two
Novus glass in Kitchen? With table tops & sink tops
Electric Its in piers in play room units
Kitchen cupboards line in front?

P. 2

Wright?

Veranda glass P.P. or Art. - French windows ART

Iron doors for fireplace. Detail & exec.

Wright?

ceiling lts in Dining & Library

Door frame detail for inside and & rear

Coppins to see fumed oak 69 Main St.

HFR3028: 149. WBG-DDM, Letter of 15 December 1904 (typed)

Dear Sir:-- Please extend the "P.D.Q." as to glass work for a week or so to compensate for illness of Mr. Wright which for the first part of this week has been called "under the weather" and now probably for a few days more "tonsilitis".

The Zanesville Tile people are trying to make samples of floor tile to conform to brick work.

Yours,

HFR3029: 155. WBG-DDM, Letter of 22 February 1905 (typed)

Dear Sir:--

Although I cannot make out the location of all the second story lights from your list received yesterday, it will suffice, inasmuch as the design throughout the second story is without variation. It is to be noted, however, that there are no sizes yet for the very narrow openings without sash. These we will need before all the glass detailing can be done.

It is Mr. Wright's will that the windows of the reception room, first story, be of the general design of the second story. The Linden Glass Co. would be glad, no doubt for you to withhold your consent because these lights are costing them so much and have written you, as you request, before proceeding.

In Mr. Lang's letter to Mr. Spencer, I note the hardware finish is changed to lemon brass. Do you think this is an improvement?

Yours truly

Walter Burley Griffin [handwritten]

P.S. When we get the sizes for the narrow lights, let there be a rough sketch with them explaining definately [sic] the conditions to be met.

W.B.G.

Handwritten measurements are on the bottom of this letter

HFR3030: 156. WBG-DDM, Letter of 24 February 1905 (typed copy)

Dear Sir:--

I am sending you a blue print of the planting plant, which is legible. There will be a few final changes in this as well as in the list before I am through, so I am holding the latter until next week.

Enclosed is a supplementary bid from the Penn-American Plate Glass Co. for the slabs alone of the kitchen. This is per the original blue print.

From the fact that there seems to be no acceptable German Silver sink, I am afraid we shall have to go back to the enameled iron sinks and this scheme again, except that the side sinks may be smaller and closed with plum instead of strainer.

The ceiling detail has been revised again to correspond to grounds and sent to Milwaukee.

The arrangement for swinging out book-cases will be worked out as soon as the drawings of these units come back from Milwaukee.

Yours truly Walter B. Griffin [unsigned copy]

HFR3031: 158. DDM-FLW, Letter of 23 January 1905 (Typed)

Dear Sir:--

Mrs. Martin petitions for mahogany trim in the guest bedrooms. May she have it? If granted, it will provide a place for our mahogany furniture.

Yours very truly, [unsigned copy]

P.S. I have about concluded that we can omit the skylight in the Living Room. Am sorry, that as W.E.M. writes you "die hard" on the veranda scheme, but we cannot help it. We feel quite sure that our decision is best for the present.

HFR3032: 159. L.F. Crosby (Matthews Bros. Manufacturing Co.) To DDM, Letter of 25 January 1905 (typed)

Dear Sir:--

We beg to acknowledge receipt of yours of the 23rd inst. The writer was in Chicago Monday and saw Mr. Wright and got one sheet of details showing some of the trim for the 2nd story, and also for the 1st, and he took the tracings here and had them blue printed and we returned the blue print to Mr. Wright with a request that he send it to Mr. Lang.

We are laying out the work now and that, of course, is only for the trim for doors and windows, etc. We have no details as yet of any of the fittings like bookcases, etc. We presume we shall have some of those in a few days.

We are,

Yours very truly,
MATTHEWS BROS MANUFACTURING

CO.

Per L.F. Crosby [handwritten] Supt.

HFR3033: 160. FLW-DDM, Letter of 26 January 1905 (typed)

My dear Mr. Martin:-

The first floor toilet room we have laid out, too, for glass – if you do not care for it there, we have the drawing for wood trim, which we will forward to Crosby.

I think our service is about all in now -- except the special furniture and planting plans. The planting plan is underway but the furniture can await my return.

When I see you next week, I shall have delivered the goods in the way of plans and details for the D.D. Martin domicile. We leave the 15th ult. for the West. With regards to yourself and family. I am

Yours truly

Phoned Mr. Lang 1/28/05 [handwritten]

HFR3034: 162. DDM-FLW, Letter of 28 January 1905 (typed)

Dear Sir:

Your letter postmarked January 26th just at hand. I presume you had received my letter of Jan. 23rd but you do not mention Mrs. Martin's petition for masonry trim in guest bedrooms - Mr. Crosby will want to know and we are anxious for it.

Mr. Crosby writes that he has had not details as yet, of any of the fittings like bookcases, etc., but presumes he shall have some in a very few days - all he has is one sheet of details each for the first and second story and is at work only on trim for doors and windows.

I cannot possibly interpret your Letter to mean that you will go away, leaving in Mr. Crosby's hands no details beyond the trim. We cannot possibly await your return for details for light units, bookcases, china cabinets, kitchen cabinets, bedroom dressers, wardrobes, etc. Please do not expect to leave the matter that way.

Yours very truly

HFR3035: 163. DDM-FLW, Letter of 31 January 1905 (typed)

Dear Sir:--

I am pleased to acknowledge receipt today of two copies of the specifications for hardware; of one blue print of both rooms, and one of Kitchen. Thanks.

In my letter reciting the things needful, I neglected to mention the design and specifications for the glass for transom East side of living room. This ought to be making now.

Yours very truly,

[unsigned copy]

HFR3036: 164. DDM-WBG, Letter of 20 February 1905 (typed)

Dear Sir:--

Your favor with date at hand.

I had already written the Linden Glass Co., Feb 17th giving them location to all windows. I enclose a copy of that letter herewith. If this is not perfectly clear to both the Linden Co. And your office, I will be glad to prepare a rough sketch as suggested, in duplicate, and furnish.

As you suggest, we will let the matter of the landing light rest for the present, and perhaps permanently.

Yours very truly

HFR3037: 164.1 WBG-DDM, Letter of? February 1905 (typed) [inserted in sequence]

Mr. Wagner's request for more information?

I suppose the shipment having been made, the matter of the landing lights can rest for awhile while the other work is pushed.

I enclose bills, which Mr. Wright approved provisionally, as indicated, before he left.

Yours truly,
Walter B. Griffin [handwritten]

HFR3038: 164.2 DDM-WBG, Letter of 28 February 1905 (typed) [inserted in sequence]

Dear Sir:--

We are going to employ the German Silver sinks without wood beneath them and will use the roll-edge white-enameled sink in the center and supported with legs. It seems to us that the advantage of this superior style of sink easily offsets the disadvantage of the legs.

Yours very truly [unsigned copy]

HFR3039: 165. WBG-DDM, Letter of 9 March 1904 (Typed)

Dear Sir: -

You certainly are making us trouble with this last suggestion as to the glass, for the idea of the pattern is a uniform texture given by the bands, enlivened by the sprinkling of falling golden flakes, as it were. At any rate, to give the open center would render necessary starting on a new tack altogether, for any violation of the old idea would be so obvious as to make it forever unrestful. Moreover, the Linden Glass Company have twenty-three of these lights cut. All but two of the type excepting the reception room, undecided.

They explain this fact as a matter of self preservation for themselves in that cutting a single light for pattern would be a four fold expense per square foot and that they had assumed a light to be settled finally when approved by Mr. Wright.

However, considering the matter as far as it concerns these lights already made, I do not believe that you intend your suggestion as to shut ____ [check original]? outlook to apply, for they are in each case subordinate to clear center windows of plain plate except where opening on to veranda, where they improve the outlook.

The reception room which doubtless you are thinking of primarily had been planned for the second story design, as you know, which preserves a clear outlook to one seated.

If you can finally come to decide in favor of the original intention, you will be doing the best thing but if you cannot, had you better not advise the glass company to continue with all other first story lights and ____[check original] us? to try to please you when it comes to this room?

[handwritten:] Yours truly, Walter Burley Griffin

The other points [or [arts] of your letter

HFR3040: 166. DDM-WBG, Letter of 10 March 1905 (typed)

Dear Sir:--

Dear Sir:--

The fact that the Linden Glass Co., have 2

lights for first story cut, does not, it seems to me, have a material bearing on the case. There would be very little of it wasted even if my suggestion for a modified design is adopted. The modification I suggested may produce an unrestful result; certainly the design as submitted, is unrestful and would always be a thorn in the side.

Of course, your arguments that we could forego the pleasure of using those windows and instead use the clear center windows, is some inducement but not a recommendation to the design under discussion. We positively cannot entertain the idea of putting into the Reception Room [the] second story design, for when one stands up it is utterly impossible to look out of the room. It seems to us this design is quite impossible for the place suggested.

You say "when it comes to this room." We have already come to this room, and it is suffering for lack of glass.

We cannot possibly entertain the idea of waiting Mr. Wright's return before this room is glazed. Perhaps the most practical thing will be to glaze with clear plate.

I am in hopes that this letter will reach you so that the matter can be pretty thoroughly discussed with Mr. Lang when he is there on Saturday.

The effect of the first story glass is very similar to that in W.E.M.'s house, so we have had a pretty good opportunity to judge it and we did not admire it when we saw it there, neither Mrs. Martin nor the writer, though of course we would not have them know this....

I will discuss with Mrs. Martin the feasibility of accepting the first story design for the rooms other than the Reception Room, and leaving it open whether we shall glaze that with clear plate or with some modification of the first story design. The point we insist upon is, that those windows shall be available for viewing the street, whether one is standing or sitting, and this seems to us not an unreasonable demand.

HFR3041: 168 OSL-FLW, letter of 14 March 1905 (typed)

Sketch:	Sketch:

We have put in plaster panel and planned for book-case on top of radiator as shown upon our last detail. Mr. Martin expected and expects, book-case in front of radiator which does not show on details.

Bed and Wardrobe for Cham. 1

Mr. Martin will not stand for above being in one piece and has already placed order for brass beds for the place.

As Mr. and Mrs. Martin are not at all satisfied with side-board layout, it will be necessary to re-design it. They will not stand for the plaster piers as it wastes so much space; and they will not stand for brick in sides being cut out as it will make a cold, damp wall only 4" thick.

Very truly, O.S. Lang

HFR3042: 169. DDM-FLW, Letter of 18 March 1905 (typed)

Dear Sir:--

I enclose, for what it may be worth to you, copy of letter received this morning from Mr. Lang, written in New York before his departure by steamer for Florida.

Our decision to eliminate the mullions in the doors between Kitchen and Dining Room necessitates a decision from your office as to the disposition to be made of the electric wires now hanging from the ceiling, which were intended for light on the mullion. Shall these lights be eliminated or where shall they be placed?

Yours very truly,

HFR3043: 176 FLW-DDM, Letter of 5 April, 1905 (typed)

Dear Sir:-

Glass Work: The Linden Glass Company are very emphatic in denying the presence of anything but crystal plate in the clear glass of your first story windows, and agree to donate the entire work in case any expert pronounces them mistaken. The ripple that we saw in the end of panes is the natural edge of crystal plate sheets, as I discovered on examining a number.

The additional cost for extending sewing room lights will be figures pro-rate, figuring from half way up any old panes that may have to be removed to suit the design. I enclose their bills sent here at time of shipment on account of which they are anxious for some payment because of their own building operations.

Yours Truly Walter B. Griffin

HFR3044: 178. DDM-FLW, Letter of 10 April 1905 (typed)

Dear Sir:

MARTIN HOUSE.

Mr. Foster informs me that Mr. Griffin is coming to Buffalo this week on account of office building. Tis well.

I have finally decided to put the skylight into the living room. The French windows are non glazed and we have confirmation of all our fears of the darkness of this room and it can only be relieved by a skylight. It comes to me at last that instead of the skylight seeming to be a makeshift and a too-apparent effort to escape a difficulty, that it will be a very desirable, attractive feature. The east side of the living room will be almost as good a conservatory with this ceiling light as is the Wright conservatory.

To accomplish this it is necessary to relieve the concrete span which we will cut into for the skylight of the weight of the inner wall of the balcony flower box, and reconstruct the inner side of the flower box to carry all its weight on the outer concrete wall, which can easily be done. We appreciate this flower box and will retain it. We want the ceiling glass in one span without mullions. We want the clear plate glass in the floor of the balcony over it as free from mullions as the necessities of construction permit. We want the maximum of glass area.

May we depend upon your coming this week and contributing your advice?

Yours very truly,

HFR3045: 184. DDM- Linden Glass Company, Letter of 29 April 1905 (typed)

Gentlemen:

MARTIN HOUSE GLASS. The office contains nine

9 lights 16 ½ x 26 ½.

2 lights 16 ½ x 30 ½

11 in all.

The room is so cellar-like that we want to enlarge the nine lights to the full size of the window frame opening, eliminating the Wright detailed heavy sash. This will make the

9 lights 33 x 32 1/4,

the 2 lights 23 x 26.

On them we want a metal frame, which I believe is made in Philadelphia, or perhaps you make a satisfactory substitute, and which can be hinged at top to open outward. We would want to hinge only ____[blank in original] of them, and to these we would want to attach the window adjuster made by R.C. Spencer, 1200 Steinway Hall, Chicago, who has our order for adjusters.

Please send me a sketch showing how you would enlarge the present lights to the size indicated, i.e., what pattern would they be, and tell me what it would cost to do the job.

Yours very truly,

Copy to Frank Lloyd Wright

HFR0346: 185. DDM-OSL, Letter of 14 May 1905 (handwritten)

Mr. Lang

We forgot, in giving Novus glass man, Mansfield our decision for glass stools and reveals that holes must be made for Spencer adjusters and posts. Can we give him size and location of holes needed?

M

HFR3047: 186. DDM-OSL, Letter of 14 May 1905 (handwritten)

Mr. Lang

Has it occurred to you that Spencer adjusters can't be used in kitchen windows? There are no aprons to window stools? To what angle can windows open with adjusters? Could they be used at top? Not room enough? Is there an adjuster that could go on sides with window also hinged at side?

M

HFR3048: 190. DDM-FLW, Letter of 18 May 1905 (typed)

Dear Sir:

I am hoping that this letter will find you safely home and that both Mrs. Wright and yourself enjoyed every moment of your trip and found the time profitably spent. SPENCER ADJUSTERS. They are ordered for kitchen windows. Are they practical for them? There being no aprons to the window stools, Mr. Lang suggests that possibly the operating arm can extend under the sinks and sink beards, easily reachable. Could the adjusters be used at the top?

When the Penn-American Co's representative, Mr. Wansfield, agreed to furnish stools, reveals and soffits of glass for the bath rooms, we forgot to explain to him about the drilling necessary for the Spencer Adjusters, hook fasts and inside sash butts, but Mr. Lang thinks this can best be drilled at the job.

Mr. Lang began cutting the hole for the bursar skylight Monday morning, neglecting to read my note requesting him to wait receipt of detail which Mr. Griffin promised to mail not later than yesterday. The hole is cut waiting. The additional amount of light is disappointing and will be decreased of course when the hole is closed with glass. I still think therefore that I want to eliminate the sash of the windows and Linden recently quoted \$65 for the job. I enclose copy of my letter explaining to him what I wanted.

Why will they not do this work on the same basis that they enlarged the sewing room lights, i.e., pro rata per square foot, plus \$1.50 per foot for such area as much be replaced. Linden undoubtedly now has in shop the sewing room and conservatory south end door glass and writes me May 16th "We shall give it out best attention as soon as Mr. Wright decides details for us. Please see that Linden has the information promptly with which to work.

Yours very truly,

HFR3049: 191. DDM-FLW, Letter of 19 May 1905 (typed) [NOTE: this letter has extensive handwritten comments all over it—among them are additional pieces of furniture recommended by Wright for the Martin House]

Dear Sir:

Now let us arrive at an understanding of how many pieces of furniture are to be made and get them crystalized into working form. As I understand it they are as follows:

TABLES.	Dining room	1			
	Library	1			
	Reception Hall	1			
	Living room	1			
DESKS.	Bursar	2			
BOOKCASES.	44	1			
	Library	3 east heat unit cases			
		3 west " " "			
		3 south end room			
	Reception hall	2 heat unit cases (any at west end?)			
	1st Bed room	2			
	2 nd "	1			
	3 rd "	1			
	4th 46	2			
CABINET.	Dining room	3 east heat unit			
		2 west heat unit			
		3 north end			
CABINET.	China pantry	2 wall, dish			
0.1011	Kitchen	2 table cabinets			
	40474444	2 111010 1110110			

^{*} copy will follow later

	Servants Dining room		2 sink cabinets 1 apron " 1 china "		
WARDROBES.	Vestibule		2		
	Coat room		1		
	Sewing room		2		
·	1 st Bedroom		1		
	Bath rooms		1 each		
DRESSERS.	1 st Bedroom		2		
	2 nd "		1		
	3 rd "		?		
•	4 th "		?		
CHAIRS.	Dining room		12		
• •	Any others?				
•	Living room		4 easy chairs		
	Library	6			
	Reception room		6		

...[SEE ALSO ATTACHED COPY]...

I enclose this list in duplicate with space for addition of any other pieces of cabinet work apart from the trim that there are to be made by Matthews Bros.

Please return one list, indicating thereon for which details have been made and say when details for the remaining ones will be ready.

It is time gas fixture details were progressing.

Yours very truly, D.D. Martin

P.S.

We find copy of letter of April 29th to Linden Glass Co. was mailed you on that date. To enlarge the bursar glass will add to the 37 ft. already in, 19ft. more. This at \$2.00 per ft. would be \$38.00 while Linden says "According to the superficial area of the new glass the cost will be \$65.00." How do they arrive at it?

HFR3050: 192. DDM-FLW, Letter of 26 May 1905 (typed)

Dear Sir:

MARTIN HOUSE. Please tear in very small pieces my letter of May 25th on gas fixtures and deposit the pieces in the waste basket. Substitute the following letter.

"Following is a list of gas and electric combined and ceiling electric fixtures necessary, for which I trust designs will be furnished by you at your earliest convenience unless you intend that we shall buy from catalogues.

...[SEE ATTACHED COPY HERE]...

Should there not be table lights in living room? I think so. Plan shows no floor outlets for table, and none have been provided. Is it necessary to put in all the fixtures in the play room which the plan provides? Some of these seem superfluous.

Yours very truly,

HFR3051: 193. OSL-FLW, Letter of 26 May 1905 (handwritten)

Dear Sir -

we not dispense with tile moulding around piers of pergola? Day says he can not get them of tile: and Tennessee marble (which he suggests) costs \$57.00. There is no other place on the exterior where base occurs; we can put in regular face rick to floor line of you approve of it.

In kitchen cupboards which project from chimney piers, we run tile cove around bottom; shall we fill in between cove around bottom; shall we fill in between cove with cement, tile, or shelf of cabinet. See sketch

[Lang in a pencil sketch of the detail - see original letter]

Resp'y O.S. Lang

HFR3052: 194. DDM-FLW, Letter of 31 May 1905 (typed)

Dear Sir:

Mr. Crosby has sent us the detail of the glass for kitchen tables, and we find a very unsanitary joint between a wood strip around the edge of the table and the glass on the top thereof. Between the wood strip and the glass, there is every opportunity for whatever moisture in on the table to run into and remain.

Please do not allow Mr. Crosby to proceed too far with this work before a proper change is made.

We have sent a copy of the detail to Penn American Glass Co. to govern them, as we presume you will be able to correct this difficulty without any change in the glass. We enclose copy of the detail to show how Mr. Crosby sent it to us.

Yours very truly,

HFR3053: 196. DDM-FLW, Letter of 3 June 1905 (typed)

Dear Sir:

MARTIN HOUSE. In chimney in the living room must receive attention very soon in order to have this work out of the way when the house is done.

Mr. Brown assures me that if we use glass Mosaic on the chimney that when it settles the Mosaic will crack and we will be sorry ever after. Have you considered this point? Do not all chimneys settle? I enclose for what it may be worth, a letter and circular from the Assembled Tile & Slab Co. of Pittsburgh, evidently friends of the Penn-American Glass Co.

Have you supplied Linden Glass Co. with all necessary data to proceed with the remainder of our work? I am especially anxious to have returned the glass for the conservatory doors, so we can finish that building up. The carpenters will finish today the interior grill work and now it is up to the architect to supply the lighting fixtures designs and make practical specifications for aquariums.

A carload of trim and of monolith materials is here and Crosby's men begin work Monday morning.

Yours very truly,

HFR3054: 197. FLW-DDM, Letter of 9 June 1905 (TYPED)

My dear D.D. Martin:

I will now give you an imitation of a man endeavoring to bring his correspondence down to date.

- 1. The order for tile is all right as placed, better let it alone. While I like the color of your "German find" I think the surface of the tile contracted for is better. Before they lay it, (our tile) for my own comfort, will you send me, say 10" square laid on paper. It should all be laid on paper for setting in the floors.
- 2. Have notified to change glass slabs on top of K. tables to 3/4" overhang. Not ethe size of the slabs for the top should now be made 1-1/2" wider, both top and bottom. Edges very slightly rounded.
- 3. there should be floor outlet for table in Library and Dining Room. These have been overlooked evidently; place them in center of room where they are now clearly marked on your st floor plan.
- 4. The glass transom light in Dining Room must remain, 9-3/4", no way out, would if I could. Have sent detail to Linden.
- 5. the tile base on Pergola columns bothers me. I don't know what to sugest for a substitute. How much will it cost to bring the brick down? Almost as much as the tile? If so let us have the tile. If not let us have the brick.
- 6. Fill up space between Kitchen cupboards between coves with cement. There is a material called "Opalite" used for refrigerators that might serve for the back of Kitchen Cabinets. See what you think of it. If it is not feasible or if too expensive, we can enamel the wall surfaces as you suggest without violence to a fair sense of proportion.

- 7. Aquariums are forth coming, will have to make them in sections.
- 8. Our chimneys never settle, try one, Mosaic is O.K. and I have the man to make the stuff, right here in Chicago. Will send yo a bid soon. Gianini is his name and he is a cracker jack.

So will the facing be. Furniture and fixtures already designed only necessary to put them on paper. I think this covers the ground approximately.

And with regards, I am,

Yours, Frank Lloyd Wright

HFR3055: 198. OSL-DDM, Letter of 22 June, 1905 (typed)

Dear Sir:

With reference to plan of sink radiator novus glass arrangement a copy of which I mailed to you yesterday. Mr. Martin has wired Penn American Glass Co. to not proceed with the work until they hear from you.

Can you devise a better arrangement for expelling the heat so that it will not come up in your face as you stand a small sinks. Had we not better make window mullions over sinks in a plain piece of oak? Or even of Novus glass? They are 8 ½ " wide.

O.S. Lang

HFR3056: 199. DDM-FLW, Letter of 29 June 1905 (typed) Dear Sir:

This is to remind you that we would like you to send us by earliest mail possible, your detail for the chairs you wish Matthews Bros. To build for us, also of the wardrobe for bedroom No. 1.

I am informed by Matthews Bros. That they have received neither of these drawings.

We also wish you to send us here the drawing of the tables, especially the dining table. Please do not delay these longer else these pieces will not be ready when the house is done.

Are you working the lighting fixture plans?
When will Mr. Griffin return the original planting plan which he took home with him?

Yours very truly

HFR3057: 200. OSL-FLW, Letter of 30 June 1905

O.S. Lang

Contractor and Builder 170 Norwalk Ave. Buffalo, NY

Mr. Wright ?- ?- ?Pergola down spout
Shelves at Library & Dining R.
How about cement blocks for Rec. room fireplace and Play room?
Porch stair risers - 3" wide
Sink glass?
Thresholds
Hall ceiling
Elec. Fixtures for Pergola

HFR3058: 201. DDM-FLW, Letter of 6 July 1905 (typed)

Dear Sir:

Will you kindly favor us with a reply to Mr. Lang's letter of several days ago asking you whether or not you wished Novus glass on the mullions of the kitchen windows? Will you please advise us regarding the glass under the kitchen sinks on the following points:

This glass is already cut into seven pieces, each the width of a window. It is cut the proper height to hid the radiator. Now, the question we wish to determine is regarding the inlet and outlet for air. We wish no hot air outlet under the three sinks, hence the hot air outlet must be confined to the slabs which are beneath the drip boards, four in number. We will leave an opening at the top of each of these four slabs for hot air outlet, and we will have an opening at the bottom of these four slabs for cold ai inlet. Now, do you want the entire bottom of these four slabs cut off suspending these to the other slabs by dowels as the Penn-American Co. say they can do or do you wish a mullion at each end of the sides which have the inlet extending to the floor; or, do you want all seven slabs cut off at the bottom making one long continuous cold air inlet, and whether the inlet is one long continuous one or broken into four sections, do you want the openings covered with white enameled registers same as the ceiling registers in kitchen and how wide shall these openings be?

We hear rumors in the air that Mr. Wright will be here tomorrow morning. We hope so. If not, please do not fail to make an immediate reply to this letter.

There are very many points at the Martin House which require Mr. Wright's immediate decision if the work is not be further suspended and paralyzed for lack of architectural information. For instance, it is imperative that the trim for the upper hall be put in. This trim is furnished for continuous beams, while the grounds are put in for shorter beams with cross pieces, etc. according to instructions from your office.

When Mr. Wright was last here he assured the writer that the doors between kitchen and dining room would be standing width: viz., 2'8". Now, we find they would

be considerably narrower than this is the wooden mullions go in as detailed, and even if we substitute an ordinary jamb instead of the mullion, the doorway will still be reduced to 31 1/4", narrower than we will accept. Therefore, the brick jambs have go to be eliminated. Before we do anything we want Mr. Wright's instructions about how to do away with the electric lights and we cannot wait long without another condition of paralysis on the part of the work.

Yours very truly,

P.S. Your office has recently instructed Matthews Bros. without consulting me to install a lot of cabinet work in the play room. I have never had any intimation that I needed any cabinet work in the play room, and knowing that I cannot pay for it I have instructed Matthews Bros. to omit it, and to trim the play room in accordance with my understanding with my architect.

HFR3059: 202. DDM-FLW, Letter of 17 July 1905 (typed)

P.C. MARTIN HOUSE

Dear Sir:

I enclose copy of letter written today to Linden. In addition to the items mentioned therein, I understand Linden is in possession—having received them from Matthews Bros.—of dimensions for all interior glass. We have written to Matthews Bros. this day for a copy of the order.

What is holding Linden up? If it is lack of designs from the architect, it is a shame at this late date.

When will you do—what? About the three lights over the sideboard? The middle opening is filled with plate glass, the other two with cheesecloth. Shall we fill them with plate and let it go at that, or are you going to deliver a design?

When is Gianni going to deliver in Buffalo sample mosaic for fireplace? Day promises to have the tile floors laid within three weeks. We can have the trim in by that time.

The house can be finished in five to six weeks if we could have now all the plans and the architect, viz., glass, mosaic, light fixtures, adjusters and hook fasts, the tables, the chairs. We are prepared to make a cyclone finish but for the architectural delays.

Yours very truly,

HFR3060: 203. DDM-FLW, Letter of 25 July 1905 (typed)

P.C.

Dear Sir:

Please take notice that I will be absent from Buffalo Saturday and Sunday, July 29th and 30th.

You have not vouchsafed a reply to my letter of July 17th. The trim in second story is almost finished. The monolith men are laying the floor. Soon we will be ready to tint the walls, and then the second story will lack only lighting fixtures.

The engine and dynamo are being placed today. Will you compel us to go to Cassidy for the lighting fixtures design?

I wrote Spencer July 11th asking status of the manufacture of the adjusters and hook fasts, but have had no reply. Can you secure this information and advise me?

Unless we receive the sample mosaic from Giannini P.D.Q. we will finish the chimney with the floor tile. He has had a year to get ready and we won't delay occupancy on his account.

Can we expect our architect to furnish design for tables and chairs? When? Originally you planned two floor lights in living room. Do you want any? None has been provided.

Yours very truly,

HFR3061: 204. FLW-DDM, Letter of 28 July 1905 (typed)

TO Mr. D.D. Martin Care Larkin Company, Buffalo, New York

My dear D.D.M.-

The cartoon for windows over sideboard is finished - very pretty!

The cartoon for the fireplace complete is also finished - superb!

Gianini has a considerable section of the design worked out in gold for your approval - ship it to-morrow - great piece of work!

Furniture drawings and gas fixture details are my daily trouble - dream of them at night! Linden has all the drawings that he has a right to expect from us - jump on him! Spencer I have tried to get some reliable information from and failed, but have O.K.d drawing for hook-fast and told him to go ahead with adjusters - think he lied about the condition of same in letter to you - blow him out of the water!

Have detail finished for lily pond in circular hollow; - the proper scheme at last! Going to New York Sunday night, - returning to Buffalo Wednesday - will see you then, a complete walking compendium with a panacea for interrogation points.

Gaily, Wright

N.B. Meanwhile there should be floor outlets where marked "floor outlet" plainly on the first floor plan.

HFR3062: 206. DDM-FLW, Letter of 17 Aug. 1905 (typed)

Dear Sir:

Mr. Foster arrived this morning and brought Kathryn and Bernice. I presume Kathryn started for Toronto at 1 o'clock noon.

Mr. Foster says that you will arrive in Buffalo Monday, Aug. 21st.

M.E.M. informs me that Giannini & Hilgart claim to have shipped the glass sample via an express, not named, to an address, not named, on a date, not named, some ten days ago.

Please TAKE NOTICE that unless on this visit it is possible to consider the mosaic design and the light fixture design, I will run amuck.

Yours very truly,

P.S. Giannini wires information that we hope will enable us to locate the mosaic sample.

HFR3063: 207. DDM-FLW, Letter of 24 Aug. 1905 (typed)

Dear Sir:

This is to remind you that you agreed on your visit here yesterday to mail at once to Matthews Bros. Mfg. Co. the details for Dining, Library and Reception room tables and four kinds of chairs, with instructions to begin the manufacture at once of the tables and to make and ship me one of each kind of chairs.

2nd. To draw plan for housing the outdoor stairway of stable basement. Remember, that the west line of this enclosure is on a bias, being on the lot line.

3rd. You promised to redraw the bed for #1 Bedroom, making twin beds.

4th. You promised to relieve my anxiety regarding the lost details and plans by notifying me immediately on your return home whether your office succeeded in recovering them.

5th. You promised to send these details to me, especially the light fixtures.

Yours very truly,

HFR3064: 208. DDM-FLW, Letter of 26 Aug. 1905 (typed)

Dear Sir:

We went over the sketches last night. The first in importance now is the light fixture. Our imagination conveys little intelligence to us of this fixture (it looks on paper like a Roycroft trade-mark). We cannot approve or disapprove. Where are the specifications? With them – immediately in hand – we believe we could comprehend it.

Of whom besides ___ and Adams and Westlake do you suggest that we get bids? Is the detail in hand sufficient? Let us have workable detail and specifications and your advice where to get figures, at the earliest possible moment.

I have let the andiron sketches with Lang to study over. Maybe he can get more meaning than I have been able to. Is it your intention to furnish more workable details and specifications for these?

Your tout ensemble sketch is magnifique. We are much impressed not only with the unsparing labor bestowed, but with its taste and beauty. We will never move a chair or a footstool from the indicated positions. The plane [? Check] scheme will have to be held in abeyance until we get the money.

Samples of all but dining chairs should be made immediately. The library couches and the living room davenport, and living room and reception room tables can be made at once.

We must as you to modify the library and dining tables in these particulars. You promised Mrs. Martin that the dining table would be made so that when desired the entire table could be covered with one cloth, i.e., that the sides would be straight. The corner features are acceptable to Mrs. Martin if made removable, but when removed must be made an orthodox table. With the sides cut in the extending corners eliminate 5 1/3' around the entire table that cannot be utilized for plates. Can you have the projections made removable so that the table could be used as a plain rectangle when desired?

When the Martin family of five dine with the Barton family 3, no somersaults have to be turned. The everyday table seats 8; but when the Barton family of 3 dine with the Martin family of 5, in the new house, the table as sketched will have to be extended, because only 6 can be seated without extension. Could not this be readjusted?

Now as to dining chairs — they are to be leather-seat? — Mrs. Martin objects to the boardy back; does not like it at all; wants the chairs as light as possible she likes the Barton and W.E.M. (Unless it is Waller) dining chairs best of any ____ dining Chairs she has seen (p.s. so do I). You need not make ours just like them, but make them light. Will you send new sketch for them?

The library table has cupboard doors only 5" back of edge of top. The cupboard is sufficiently raised from the floor to not interfere with the feet of one sitting at table, but the cupboard door would have to be opened to make room for one's knees. Sso we rebel here. Please remedy this.

In the library couch sketch there appears a piece of furniture not shown in the tout ensemble or anywhere else. It looks like the stalking ghost of a bookcase. Don't do it.

The reception room book-____ and gardiniere stand are no doubt O.K., but when you come again show us.

The gardener's cottage is very pretty and plan more practical than Lang's. The lot is 37.9' wide. Where would the house be located? When can you furnish complete, unamendable plans and specifications, and can you send us a man to build the house according to said plans and specifications complete, key in owner's pocket, for \$2750? We will get him a Wabash half-rate ticket.

P.S. Richard is himself again! Grip rec'd this morning, charges prepaid, 45 c. You were robbed. Why didn't you eat the chocolate?

HFR3065: 209. DDM-FLW, letter of 30 August 1905 (typed)

Mrs. Martin prefers that the tea table be made round. Will you grant this?

Your very truly,

HFR3066: 211. DDM-FLW, Letter of 31 Aug. 1905 (typed)

Dear Sir:

We are accepting the tout ensemble sketch as Medes & Persian law, just as though you had not changed and changed and changed.

This morning it came to me that your tout ensemble moved every electrical floor outlet on the job and this notwithstanding your letter dated as recently as July 28th, wherein you said:

"There should be floor outlets where marked "floor outlet" plainly on the first floor plan,"

and so I stopped the tile man just as he was about to lay tile where the davenport is to be a fixture, and started the electrician moving the outlet which would bring a wire up through the seat of the davenport, to the southwest corner of the living-room table as located on the tout ensemble, and moving the other living-room outlet from its location beneath a chair to the tout ensemble location of the piano; and we will rip up the tile already laid in the library and move the two outlets there to the changed location of the library table, and before the tile is laid in the dining-room we will move those outlets. And I suppose if you keep on drawing changes I will be chump enough to keep on paying workmen to wreak these changes in cement, tile and steel.

Yours very truly,

P.S. and N.B. I felt it all the while we were laying these conduits and outlets that you didn't know where they ought to be at.

HFR3067: 213. DDM-FLW, Letter of 8 Sept. 1905 (typed)

MARTIN HOUSE.

Dear Sir:

Please hurry bids on lighting fixtures. Sketches were expressed to you, charges paid, yesterday.

Do not forget the two Barton ceiling lights.

You once promised Mrs. Martin that the tea table could be round. Will you fulfill your promise?

I can get crystal plate for kitchen doors in New York for \$38.00; D.I.A.A. in Buffalo for \$15.00. Which shall I use?

Yours very truly,

HFR3068: 214. DDM-FLW, Letter of 12 Sept. 1905 (typed)

MARTIN HOUSE GLASS

Dear Sir:

"The detail for front door" undated shows the narrow windows each side of front door marked P.C. Mr. Crosby understands that these windows are to be art glass and intends sending the sizes to Linden. Perhaps he has already done so.

When Mr. Wright was here last he said, if Mr. Lang and I recall correctly, that these windows were to be art glass-we did not know then that we had a detail marked P.C. It occurs to me now that as the doors are plate these windows should be. Please immediately advise Crosby and us. A postal card will do it.

Yours very truly,

HFR3069: 220. FLW [Isabel Roberts] to OSL, Letter of 19 September 1905 [with responses from Lang on the letter]

Wright???

Electric lts. over kitchen door: Yes

" " Light units: Ok.

Off color tile: Ok except on panel. Better relay worse portions? (Should be at lest 7/8") Sink in kitchen. No space to drip.

Prisms in Play room. Right way? (Wrong, should be horizontal)

Front vestibule posts. (Put them in as detailed)

Book case glass above. Plate

Bath room cabinets. Feed them to the birds!

Verify and inspect mosaic foundation. Mosaic all right.

Light unit cold air. Fixed.

Cold & hot air space register plates. Hot air opening to have inserted - flush register plates.

Adjuster plates

Hold fasts???

Cement sill until A (O.K.)

Mdg. around stair landing (O.K.)
See glass schedule
Head casing servants dining room. O.K.
Bartons draw pulls (wait)
Pergola piers under construction. Yes

HFR3070: 222. DDM-FLW, Letter of 21 September 1905 (typed)

Dear Sir:

Federal Co. have actually shipped the adjusters. Sept. 13th is date of B/L. and they will probably get here this week

Linden says he shipped on the 18th nearly the last of the glass and promises all the

remainder this week.

Foster promises to be here Monday, Sept. 25th.

Lang has written you several questions, which as usual you have not answered, leaving us to guess—and you know we generally guess wrong, at my expense. Already I am subject to extra expense by the omission of cold air inlets in heat units, and this will be still greater if we have to hold men on the job killing time while waiting for advice from the architect.

We are so near the finish on the trim that we are using the express for taking back and forth the final materials and to avoid having men idle at the last.

What have you done about the dining-room painted windows? Has Linden the order? I can get a prompt answer from Linden, but I do not dare ask him this question, remembering that you had an impulse to place this order elsewhere. Answer.

Lang and I are both worried a little over Giannini's accurate execution of the mosaic. Lang is not at all sure that he knows what you want or that Giannini does. A misfit in this work will be most expensive.

Yours very truly,

HFR3071: 223. FLW [per J.R.] to DDM, Letter of 21 September 1905 (typed?)

Dear Sir:

- 1st. The plaster angles of Play Room may be protected as per your detail.
- 2nd. Electric lights come out at top of newel posts at stair landing in Hall.
- 3rd. You are right in hanging doors as sent by Matthews' Bros.
- 4th. Order same bill of colors as were used for Barton House in rather greater quantities, with privilege of returning what we do not use.
- 5th. Kindly send us schedule with sizes for glass of all interior cabinets except glass from light units.

Yours truly, F. L. Wright Per J.R.

HFR3072: 225. Isabel Roberts [for FLW] to DDM, Letter of 23 September 1905 (typed)

Dear Sir:

Mr. Wright has gone over the drawings for fireplace with Mr. Giannini and given him definite instructions thereto.

Linden Glass Co. are aware that Giannini and Hilgart are to make the Dining Room windows. Giannini will write Mr. Lang for correct sizes.

Isabel Roberts For Mr. Wright

Mr. Lang

23 x 20-1/8 52-1/8 x 20-1/8

Give me sizes, daylt [daylight] & full & I will send to Buff.

HFR3073: 226. DDM-FLW, Letter of 23 September 1905 (typed)

MARTIN HOUSE.

Dear Sir:

Please do not fail to bring with you the tout ensemble plan. We have samples of carpet here and need the plan to determine what sizes and shapes we want to order. If this letter reaches your office after your departure, will your office please mail the plan?

Now is the time, or never, to work out the modification of pergola piers. We cannot be bothered with it after the workmen leave the job.

What shall be the glass in the bed room book cases, plan or art second story design?

We regret exceedingly that you have not taken the pains to reply to Mr. Lang's letter with instructions about gold air inlet to heat units.

Yours very truly,

HFR3074: 227. OSL-FLW, Letter of 25 September 1905 (hw)

Dear Sir:

Schedule of glass sizes for all interior cabinets except light units.

	2 lts. 14-5/8 x 16-3/4	4 Day light for full size
Bursar	4 " 15-3/4 x "	Add 3/8" on all sides
A 2007	2" 13-3/8 x "	thus first item reads
		2 lts 15-3/8 x 17-1/2 <u>full size</u>
Sideboard	4 lts. 13-3/4 x 35-1	4 Art day light
Dining Room	8 "	9-1/2 x 16 " "
Library cabinets	6 " 14-1/4 x 16	Art " "
Room 7	1 Mirror	14-3/4 x 25-1/4 full size
Room 1	2 Mirrors	16 x 46-5/8 " "
44 99	4 "	13-1/8 x 46-5/8 " "
66 29		21-3/4 x 20-3/8 " "
« 4	2 "	23 x 64-1/4 " "
46 27	1 "	24-1/4 x 64-1/4 " "
" 2	2 "	9-7/8 x 20-1/4 " "
56 39	1 "	17-1/4 x 20-1/4 " "
" 3	1 "	24 x 39 " " to go in panel over raditor
Coat	1 "	21-1/2 x 43 " "to go in panel over cabinet
Room	2 "	11 x 52 " " " " coat room

HFR3075: 230. FLW-DDM, Letter of 6 October 1905 (typed)

My dear Mr. Martin:

I am afraid that the cement threshold would kick up if laid on top of other cement as indicated in Lang's sketch, so suggest a brass section, similar to the one marked, for the two doorways. The cement finish as indicated is quite good enough otherwise.

Drawings for fixture enclosed.

You would better make your own schedule using the extended brackets for light units and wherever else it is desirable or practical, changing to the closebracket where necessary.

All you need now is a price for fixture on an approximate quantity. Adams and Westlake will have their bid in soon, usual dilatory tactics.

The go-cart has arrived. I take off my hat to the inventor. It is nicely worked out.

Yours truly, Frank Lloyd Wright

HFR3076: 232. DDM-FLW, Letter of 7 October 1905 (typed)

Dear Sir:

I asked Mr. Lang to draw a full-size detail showing how he would stop the tile floor in conservatory at doors. Enclosed is his drawing. I think Mr. Wright has a different idea. Will his office therefore please indicate hereon, and RETURN IMMEDIATELY, showing how you wish it done. I think Mr. Lang's idea will serve for stopping under conservatory boxes and the square section of conservatory.

Why do I not receive requested duplicate detail of light fixtures with schedule of sizes, etc. so I can get bid in New York?

Why do I not receive Adams & Westlake's bid?

Yours very truly,

HFR3077: 233. DDM-FLW, Letter of 11 October 1905 (typed)

Frank Lloyd Wright.

When will you be here?

Mrs. Martin is agitating the removal from north end of Bedroom No. 1 cabinets, of the case of small drawers which open either side, the projecting table and the small cabinet with mirror-door above, substituting a wardrobe with full-length door and mirror therein. She would eliminate mirrors from the two trios of doors, substituting wood panels. She says these mirrors would be very dinky, while the mirror for the north end wardrobe would be of a practical size and could be about 5" higher.

Yours very truly,

HFR3078: 234. DDM-FLW, Letter of 11 October 1905 (typed)

Incomplete	
Dear Sir:	
I enclose copy of a letter written In your letter	to Penn-American Glass Co. of June 7 th you wrote:
"Have notified to change glass slabs on	

"Note the size of th	e slabs from the top should no	w be made	1 1/2"	wider	both	top
and bottom	very slightly rounded."					

[much is missing and has to be copied in archives]

HFR3079: 235. DDM-FLW, Letter of 12 October 1905 (typed)

Dear Sir:

Enclosed find list of paints which we ordered and have received from Masury. Bring your old clothes next trip and prepare to stay long enough to get McChesney well started.

PLEASE RETURN THE TOUT ENSEMBLE PLAN.

Mrs. Martin insists on the carpet order being placed immediately and I cannot place it without this plan. Why did you take it with you? DON'T DELAY.

<u>Light Fixtures</u>. The shank must be 8 ½" long so that the ½" lip on one of each pair of light unit doors will not strike. Your allowance of 8" is O.K. for the door, but you forgot the ½" lip. Shall the shank be lengthened, making the fixture 16 ½" long, or do you want to shrink the frame about the globe ½"?

We discovered this morning that the long fixture is 16, not 18" long. We will use the 16" fixture on the light units and in the reception hall. All over upstairs the 11 ½" projection is all we can stand and in the corridor upstairs and the six lights of the unit between kitchen and hall we will use only bulbs, the shortest kind, without the fixture. Will you provide detail for socket for these bulbs? It is impossible to use anything more than a bulb in the places mentioned.

You have neglected to design a base for the fixtures not used on light unit. Your base is a clamp to the mullion. This will not serve except for light units. Everywhere else we must have a flat base. Please let me have this by return mail.

Yours very truly,

HFR3080: 236. DDM-FLW, Letter of 13 October 1905 (typed)

Dear Sir:

Supplementing my request of yesterday for further necessary designs for lighting fixtures. Permit me to call attention to the utter inadaptability of the design you have made to the requirements of the playroom, where there are 58 light outlets which are located according to Mr. Wright's last verbal plan on the frieze. Mr. Wright explained when ruling as above that he would provide a fixture that would drop the light below the outlet. We want light. We want to order all the fixtures at one time and save money. Please help us to do this.

You do not seriously expect us to put fixtures in out-door mullions of light units, do you? Shall we put sockets and bulbs only there, or omit lights entirely?

Yours very truly,

HFR3081: 238. DDM-FLW, Letter of 23 October 1905 (typed)

Dear Sir:

Notwithstanding Mr. Wright's statement on his two last visits to Buffalo that the Adams & Westlake Co. had the lighting design and were figuring on it, I am in receipt of the following letter, dated Oct. 21st, from the Adams & Westlake Co., signed Fred R. Jones.

"We are surprised to receive your letter of the 19th last, with reference to some Lighting Fixtures, for this is the first intimation we have had that we were to figure upon them for your house. The only Lamp we have furnished for you is the Newell Post lamp, ordered by Mr. Wright some time ago, and same was shipped to you on the 17th inst. Just as soon as the drawings are sent us we will be glad to give the matter our prompt attention.

"It occurs to us that possibly Mr. Wright may have overlooked sending the drawings to us or have forwarded them to other parties and in view of this we await your further favors before taking action."

I have wired you as follows:

"Adams Westlake deny designs ever received. Rush bid. Explain."

I trust Mr. Wright will have some explanation. The situation is painful. May I hope to have a letter by return mail, containing besides the explanation of the apparent failure to deliver the original design to the Adams & Westlake Co. for figures, designs for the fixtures when put on a flat wall (this is very much needed before last of the cabinet makers leave, to provide wood bases in some places where they will be required), and the design for the playroom fixtures. Besides these we need a sketch for places like the corridor where no projecting fixture can be used; for light unit at kitchen door, etc., but we will improvise something here, for if we get designs for the three main fixtures we will count ourselves fortunate.

Note we also want a ruling on the length of the shank of the light unit mullion fixture to clear the lap on the door.

In bedroom No. 4 there are two locations for fixtures which will require special treatment, viz., on the outlets provided on the 2" casings of the small closets. These outlets should have been on the southside instead of on the side the mirrors doors are. When is Mr. Wright coming?

Yours very truly,

The paints are here and the walls ready to receive them. Don't delay decoration until after family moves in.

HFR3082: 239. FLW-DDM, Letter of 25 October 1905 (typed)

My dear Mr. Martin:

I find that Mr. Griffin left the drawing with the American Bronze Foundry instead

of Adams & Westlake as I had intended and supposed.

The American Bronze people have been somewhat puzzled by the detail and have called up several times for information it seems which they have received and still the estimate is delayed - We have now there, in addition sen another drawing to the Adams & Westlake Company with a schedule of quantities - 38 long, and 50 short - with a request for an immediate estimate.

Your addition to the length to allow for rebate on sash is O.K.

A blue print of the detail drawing showing the back plate properly and further detailed information for the benefit of estimating was mailed to you by the U.S. Blue Print Company, according to their bill to us - October 17 - Where is it?

The design for play room fixtures will arrive with me late this week when I shall

daub your walls for you good and plenty.

Gianinni is making good progress with the mantel and glass windows, I have turned in to look at it once or twice.

I hope the family will not move in too soon.

I have taken the liberty of letting the contract for the mill work for the pergola transformation to John W. Ayers for \$300.00 F.O.B. Chicago. This includes the sides frames complete in cypress, and the ceiling members got out in piece stuff to be mitred in place on the job.

This seems to me very cheap - cheaper by half than you could do there.

Perhaps this will be an opportunity for Heath to get his vase.

Divide up on car to Buffalo.

Yours,

Frank Lloyd Wright

HFR3083: 240. DDM-FLW, Letter of 28 October 1905 (typed)

Dear Sir:

This letter is to remind you of some of the things you have promised to do for us.

Revamp the Millet hemi-cycle planing plan, and send it to us withing a few days in time for planting this November

- 2nd Provide us at once, for growing purposes, with a list of flowers for our vases and boxes.
- 3rd Order six pairs tabernacle cloth portieres from Linden Glass Co. at \$7.50 per yd. (does this include __king?), and deliver that to the lady you mentioned to embroider at a cost of \$50.00 per pair.
- 4th Order two table coves of the same material embroidered at an expense of \$25.00 each for embroidering
- 5th Furnish design for Barton. Ceiling lights to cost not exceeding \$40 each and to obtain approval of design before ordering the work done.
- At your convenience to provide complete plans and specifications for gardener's cottage to cost, if possible, not exceeding \$2500.

Yours very truly

HFR3084: 241. DDM-FLW, Letter of 30 October 1905 (typed)

Dear Sir:-

Amending my letter of oct. 28th. Only six pairs of portieres are to be embroidered; the other three pairs which you are instructed to order, are to be made plain.

Please remember to send or bring the Japan paper for the living room and office skylights. Mr. McChesney says the bronzing of the naked joints of the interior brick work will be an exceedingly slow job. Is the reception room chimney breast to be treated in the same way? If so, how about the flush joints of the arch.

I am creditably informed that there is small prospect of Giannini shipping his Mosaic in time to set up in my house before Dec. 15th, and that he has not yet begun on the windows. As we intend to occupy the house as soon as the wall decorations are completed, we shall cover the chimney with burlap and glaze the windows with plain glass.

Yours very truly,

P.S. Mr. McChesney assures us that we will be ready for Mr. Wright's further services THURSDAY THIS WEEK. Will Mr. Wright be here? Answer.

HFR3085: 242. FLW-DDM, Letter of 2 November 1905 (typed?)

check archives - complete?

My dear D.D.M:--

I stopped to verify your pessimistic view of the fire place mosaic -- Gianini [sic] pleads lack of foreknowledge of what he had still to do when he reported to me 3 weeks ago that he would be on time. -- I saw, then, on the benches over 2/3s of the facing cut and fired -- It is now all cut and fired but one small portion of one section -- but he is handling it gingerly in a one-horse way, finding trouble with the mitred edges, working two men only on it because it is difficult work etc., etc., etc. He is working over time on it from now on -- he swears a horrid Italian oath that he will have it in place

within three weeks, but he is a natural born liar like all his race. -- we can do nothing -- we are simply held up. The window is however as I told you all cut and pieces partly glazed. It will come along surely within days.

Note change in portieres, – It is as I understood it. –" [?] Let McChesney keep busy at the joints in the brick work, – all, flush and otherwise.--

I will come Monday night – bringing planting plan of "floricycle" with me, schedule for light fixtures and bids on same."

Yours truly

[hw] Phoned Mr. Lang 11/4/05 LH

HFR3086: 244. Memo [n.d.] =

" Jard.

12# 753 - 7" = 7.50

14# " - 12" = 36.00

8 " 14" = 60.00

less 50%

Etc.

The J. Owens Pottery Co.

Zanesville, O.

HFR3087: 245. DDM-FLW, Telegram of 7 November 1905,

Lumley Pittsburgh here awaiting you. Bring tonight complete definite practical lighting details

DDM Larkin Co

HFR3088: 246. DDM-FLW, Letter of 10 November 1905, (typed)

Dear Sir:-- You resurrected too late the question of mullions in doorways, from which they have been omitted. The wires were cut off by your instructions to Mr. Savage. They can only be replaced by taking down the ceiling, mitred woodwork, and breaking up the plaster considerably. At this stage of the game to [sic] much muss, delay and expense.

This is to remind you that you are under contract to go to Milwaukee next Tuesday. Details are sent you by express today; chairs to Milwaukee. Yours, ____

HFR3089: 247. DDM-FLW, Letter of 11 November 1905 (typed)

incomplete

Mrs. Martin quite insists that the dining chairs be made with orthodox legs. She insists that the design submitted is a stunt, and she doesn't want to be responsible for a stunt.

The Morris chair will be too heavy to move when made full size. We must insist that our chairs be portable, as you have made the back one solid board. Every one who has seen it agrees that spindles would be much preferable. Please lighten the chair up considerably. Make it so a woman or at least two women can move it about.

Avoid future difficulties with cement by specifying one of dark color like Dykerhoff. We have put on a little petroleum but it makes the cement in places look llike a leopard, and we have stopped, waiting to see what the atmosphere will do.... incomplete

HFR3090: 248. DDM-FLW, 13 November 1905 (typed)

incomplete

This is to remind you that it is snowing and we have not so much as a design for the outside basement stairs to stable. When will you furnish it? We need it last month ... need revised light fixture design

We move into the new house a week from today, i.e., on Nov. 20th.

HFR3091: 250. DDM-FLW, Letter of 23 November 1905 (typed)

Dear Sir:--

Your letter of the 21st at hand. I have ordered one 9" sample fixture from Lumley and he has promised to make and submit it. Please send immediately detail for double fixtures for mullions in library and dining-room.

Think of it! Your designs for this house are not yet finished yet!

Gianini says "mosaic shipped." Will wire him for man on its arrival.

Crosby says dining chairs still without legs. Have instructed him not to make them yet but to rush tables. Please give the chairs legs so that when one sits on a chair corner it will not tip over, and so it will look more orthodox.

Penn-American men departed leaving four slabs in different places broken, cracks covered with plaster paris sufficient to deceive Lang. We have waited two weeks since reporting this to Penn-American, but they still chew the rag and want money, which of course they won't get, yet.

The plaster-ceiling main panel living-room extending into dining-room and library will have to come off or be papered unless you can overcome the defects, McChesney cannot. A ceiling like this called for the architect's warning of the necessity of plastering the ceiling without a lap. However, the worst defect is not really a lap because the blotch is a round spot big as a bushel basket.

We have tried petroleum on the coping of the front terrace south wall. Quite evidently it is not the oil that you used. What did you use? We will have to scrub the petroleum all off.

Yours,

HFR3092: 249. DDM-FLW, Letter of 29 November 1905 (typed)

Incomplete

Dear Sir:-

Thank you for your good thoughts for us and for the lines of J.H. West, received this morning. I think we shall appreciate them better when we have overcome some of our seemingly numerous difficulties.

[some missing text]

The clothes poles ought to be in use now. Giannini's man came yesterday...[missing text] when will you be here?

I have written G.B. Foster Nov. 23rd, 24th, 25th reciting unfinished parts of his job. There has been no excuse for his being behind. His men should have been out before the family came in. For aught I can see they will be here yet a long time. I have no reply from Mrs. Foster.

Yours.

HFR3093: 250. FLW-DDM, Letter of 5 December 1905 (typed)

Dear Sir:--

Enclosed are full sized details for andirons. We will get figures here, but you would better forward them to Lumley at once.

The lamp for the posts in the conservatory we have already sent you. Linden has a copy also, with a request for an estimate.

We are negotiating the globes for the gold fish with our customary painful processes.

The mountain is in labor and will bring forth, in time, -a mouse.

The back plate on the bias was sent to you long ago, so I thought, — but find that it was not, so send it likewise, herewith. The double fixtures too.

I could wish you no worse luck than to have to furnish designs for <u>everything</u> in a modern, up to date, residence. I am just beginning to realize the magnitude of the task, if, indeed, it is not beyond the pale of reasonable effort.

The detail for the screen, and the area way at the stable I trust has scored ere this, together with the sample of "goods" to cross the "briny" so that you may have portieres for next summer season.

Paraffin rubbing oil cannot hurt cement a little bit and will not make the work look so worse, on the whole, permanently I should recommend its use.

Foster has wriggled about here for an hour with the usual slimy nothingness as a net result. Says you are fooling, — everything is done, and done right, but will see you next Sunday and execute the same song and dance for you that he has just executed for me. Hope you will enjoy it.

Gardener's cottage finished. Blue prints will be forwarded from bllue printer's. Simple as possible.

I had fixed the dining chairs as I told you I would with a cross piece thus [drawing] if this won't do go "Wright" – he builds chairs practical.

Soak the Penn American for me; they are trimmers, crawfishers, and bellyachers. The plaster ceiling in the Living Room we will try to remedy when I come down next. Hope it can be done. Pretty far fetched blame for the architect, this!

"Not poetry but service" - I sometimes forget myself. No digression in future.

Yours truly,

HFR3094: 252. DDM-FLW, Letter of 7 December 1905 (typed)

Incomplete

I have received your lengthy (for you) letter of Dec. 6th, but details for plate on the bias and fixture was not enclosed as mentioned. You make no mention of the Newel lighting fixture or the clothes poles. The latter are humble affairs, but none the less necessary to a Wright family.

[missing text]

While you insist on so radical a departure from the orthodox on Dining Chairs, I presume we will continue the economical use of our old ones. Well, I don't care. I can probably stand it if Mrs. Martin and the architect can.

[missing text]

Giannini's man came, covered all sides of the chimney with mosaic, then lit out. After his departure two separate express packages came containing small pieces of glass which he had written for to finish up with. None of the work is finished, and the channel in the base stone he did not touch. I suppose if he did not dislike buffalo he will return som day and finish. See Giannini.

[missing text]

HFR3095: 253. FLW-DDM, Letter of 9 December 1905 (typed)

Dear Sir:--

Enclosed is a detail for clothes poles.

I don't find a plat of the garden space that is reliable as to size, so merely suggest that you decide upon the number necessary and set them symmetrically at the sides of the space enclosed by the peony beds.

The lamps for newels is also enclosed.

No bid from Linden yet on the conservatory glass. Will call him up today. He ought to beat Lumley on this by a good deal, as it is in his line more particularly.

Can't we have the Nike of Samothrace on the ground before next Thursday? Should like to have the pleasure of making her acquaintance in the place long appointed her.

Will see Giannini about his workman. Chicago people get homesick quickly. Haven't you noticed it?

W.E.M. wants me to look at a rug at Field's which he and Mueller think you ought to have above all things.

I shall go to see it.

There is nothing radical now in the dining room chair, no longer a stool. The three-legged uniquity is no longer menacing your peace of mind and yet you falter? With regards to you and yours from the "cuss" that designed it for you.

Yours truly,

HFR3096: 259. DDM-FLW, Letter of 26 December 1905

Dear Sir:--

DINING CHAIR. We rec'd yesterday afternoon the 2nd model for dining chair. After carefully considering it we still protest against any design even approx'g this. Yest.[erday] p.m. a lady of more than ordinary intelligence, sat down in the chair to try it and nearly tipped over. We do not want chairs that will cause even one per cent of our guests to wildly clutch the air and ejaculate, as this design would surely do.

Please do not hug this child you have invented so close to you that you cannot see with others its impracticality.

We would like to have our dining chairs at once. We think that we have been very patient. We think that you should respect our wishes. You have shown your capacity

of making good dining chairs. Make us some. You could not get your friend Mr. Waller to accept this design. Do not make a chair that makes housekeeping cares burdensome.

We do not want a cabinet-maker's product. We do not want a sectional bench. We want chairs, made up without any boards, of legs and spindles. Long ago you knew Mrs. Martin's objections to boardy chairs. It is merely a waste of time and money to continue hoping that we accept anything like the design now before us.

Yours.

copy to Matthews Bros & Co. [Milwaukee furniture manufacturer]

HFR3097: 260. FLW-DDM, Letter of 28 December 1905 (typed)

Dear Sir:--

Your memorandum of payments received and checked with our own. They tally as far as cashed is concerned. We of course had no record of blueprints, etc.

I am doing more on the Office Building by keeping a man there constantly and paying him myself than should have been expected, the owners should have paid one half his salary. But at the time the agreement with the Larkin company was made I anticipated having this superintendent care for your work also. When you cut me out of that on the plea that long distance supervision was a delusion I lost what chance I might have had for money compensation for my personal services in connection with your work. Add to that my reckless offer to add "what assistance you might require in furnishing" thinking of course only of color schemes, a design for a table or two dining chairs and easy chairs. Face what has been done on that end of things and the ruin is complete. 15% is the rate for work of this nature as ordinarily performed. You at that time had no idea of the nature of the thing required of me but you must see it now, I am sure. I myself have been lavish in the study given to the details of the house throughout, of which the mantel facing, glass, fixtures, andirons and furniture are only conspicuous examples.

Would it be unfair to you to let the regular rate stand on your service, letting the fixtures and furnishings too go in at that rate, placing the reduction of 7 1/2% in the rate on these items against the portion of superintendence not furnished especially, as an unusual additional mass of expensive detail drawing was made necessary by the omission

of a small part of the superintendence. The superintendence under the circumstances would have cost me nothing.

I will amend the dining chair, making it of spindles a la Barton, but square in treatment instead of octagonal. Before this reaches you the drawing will have gone to Crosby.

Yours truly

HFR3098: 261. DDM-FLW, Letter of 30 December 1905 (typed)

Dear Sir:

Can you communicate with Giannini and see if anything can be done to hasten the finishing of his work. I have turned down his request -- though he said it was endorsed by you, -- for \$1,000 on account. Mrs. Martin finds the protraction of the completion of the house beyond endurance.

Yours very truly,

HFR3099: 263. DDM-FLW, Letter of 12 January 1906 (typed)

Dear Sir:--

I finally received yesterday from Lumley the sample lighting fixture. The workmanship appears to be excellent, but I would very much preset to have Mr. Wright see the design executed before ordering Mr. Lumley to proceed.. On the other hand we do not want to delay much longer obtaining the fixtures.

HFR3100: 264. DDM-FLW, Letter of 15 January 1906 (typed)

Dear Sir:--

I do not know what detail it was Mr. Lumley figured at \$1.50 each. The name he assigned it was "Bracket for Imperial Lamp." The name assigned on your specifications

is "plain socket." In my letter to you of Jan. +0th [sic] requesting you to send new detail of it, I called it "small stud fixture." The detail you have sent me in response, under the name "short arm fixture" I fear to send to Mr. Lumley as the thing I expect him to furnish at \$1.50 per. So far as I can see, this short arm fixture is precisely the same as the light unit fixture minus the long shank and clamp. It has a short shank and the same elaborate frame to the globe? And includes the globe?

There are to be 36 of these plain sockets. I am anxious to place the order. Please make it very clear to me just what the plain socket is.

Yours very truly,

HFR3101: 265. A.C. TOBIN-DDM, Letter of 27 January 1906 (typed)

Dear Sir:--

As advised by Mr. Wright on his last trip to Buffalo we have a bid from Winslow Bros. on the two sets of andirons, complete for your home of 41065.00 all solid bronze except iron wood boxes, bronze plated.

They also make an estimate of \$600.00 for the entire work of iron, bronze plated, except panels for double fireplace which would be solid bronze.

If you have decided on this matter we should be pleased to hear from you.

Yours truly, A.C. Tobin

HFR3102: DDM to FLW, Letter of 1 February 1906, typed. [Martin Contractor Correspondence]

Dear Sir:--

Who wrote the memorandum that Mr. Wright left with me of Winslow's figures: viz., two sets Andirons for Martin at \$785.00 plus \$280.00 equals \$1065.00. For the same in cast iron about \$650.00?

I have a letter from Winslow dated Jan.30th disclaiming such quotations, but saying that on Jan. 9th they did quote your office \$785.00 for one double set of bronze andirons including four posts and bronze paneling on both sides of grate, also grate bars; that they also quoted \$680.00 for the bronze fuel boxes making a totl price of \$1466.00 and evidently then not including any Andirons or grates for reception room fire-places; instead of \$1065.00 for all necessary metal work for the two fire-places, as I understood the memorandum and Mr, Wright.

Winslow further states that on Jan. 11th they made an alternative proposal of \$280.00 for the fuel boxes in iron statuary bronze plated. Now they propose "to furnish

one double set of andirons and two fuel boxes including the facing for grates and iron grate bars, all in iron statuary bronze plated for \$780.00." I take it (though it is not very clear) that this bid does include all the metal work needed for the two fire-places, but the price \$780.00 instead of \$650.00. What are we going to do about it? It is entirely too much money to invest in this way, and I am more than ever impressed with the over elaboration in/on which Mr. Wright has wrioghted [sic] in building my house. How much can the details for this metal work be simplified to our better liking and to the well being of our exchequer.

When will Mr. Wright be here? We have expected him for some time.

The library table is here and is beautiful, excepting the corner superstructure. The living room table is a joy forever. The dining room table is here but awaits Mr. Wright's next visit before its return to Milwaukee for reconstruction.

The round chairs, barring their weight, are pronounced by Mrs. Martin (I have not seen them. They are still at the upholsterer's) highly satisfactory. The two small tables please us.

Mr. Lumley contends that he needs the extra money for the light unit mullion fixtures because the projections on the sides of the brackets were originally figured 1/8" and were changed by Mr. Wright to 3/8", and because the shank originally joined the bracket at the center, and having been changed to one side, necessitates two patterns. Shall we reduce the projections to 1/8". Mr. Lumley bids for the double fixture at end of living and dining rooms, \$55.00 each!

Yours very truly,

HFR3103: 266. DDM-FLW, Letter of 14 February 1906 (typed)

Dear Sir: -

I am delivering you this letter today to take home with you as a reminder of the following Martin House immediate necessities:

1st Detail for picture molding

2nd Detail in duplicate, one copy to Matthews Bros., one copy to me, of Dining Chairs, height not to exceed 39 ½".

3rd. Detail for stretcher to make dining table practical for bipeds.

4th. Detail for Dining and Library Table Globes.

5th. Detail for Library table lamps.

6th Detail for tray to be made by Buffalo Pottery, to stand plants in.

7th. Detail for tea table, 27" square.

8th. Detail for card tray stand.

9th. Express a collection of Japanese prints to 125 Jewett Ave.

10th. Design for conservatory pots, large.

11th. Plans and specifications for removal of eaves from conservatory oblong section, and for replacing tile roof thereof with glass, glass to extend from horizontal, north-and-south cement beams to tops of side windows.

Yours,

HFR3104: 267. DDM-FLW, Letter of 15 February 1906 (typed)

Dear Sir:--

Crosby writes under date of Feb 13th that the Dining Chairs are all made in accordance with the second detail and will be shipped this week together with all other furniture. I have wired them today to hold the Dining Chairs for instructions from you for reducing height of back. Please, therefore, send Matthews adequate instructions for reducing height of back to 39 ½".

Mr. Crosby says he is sending by express all the detailed drawings for furniture, and that he had no details from you for the globe for the tables.

Yours,

HFR3105: 269. DDM-FLW, Letter of 18 February 1906 (typed)

Dear Sir:--

This is to remind your that your are to send me immediately a sample plain socket as specified in lighting fixture specifications.

That you are to make a new newel post design that can be executed by Lumley rather than by Linden.

That you are to send me a sample of glass that will be satisfactory to you to be used in the globes of lighting fixture.

Yours,

HFR3106: 270. DDM-FLW, Letter of 19 February 1906 (typed)

Dear Sir:--

In designing the ox-bow for the stretcher of the dining table, take into consideration the lengthwise stretcher will collide therewith. Send me this detail before it goes to Milwaukee.

Have you instructed Matthews to reduce the height of the dining chairs? Mr. Crosby writes that he does not see how it can be done, as the chairs cannot be taken apart, and will, therefore, have to be made new, but maybe you can show him.

Do not ever let anyone rake joints in a fire-place again. We have fortunately only used one fireplace, that in the play-room. The heat has scaled off the faces of many brick, and I am having Friedman replace the brick and fill in flush all the joints in the three fireplaces.

Yours,

P.S. Mr. Wright's papers were mailed from here last Thurs. a.m.

HFR3107: 271. A C Tobin-DDM, Letter of 21 February 1906 (Typed)

Dear Sir:

Enclosed are details of Dining Room chairs and plan of Dining table showing change in stretcher.

We have mailed detail of the chairs to Matthews Bros MFG Co.

Yours,

HFR3108: 272. DDM-FLW, Telegram of 25 February 1906

Incomplete

[Note: This is not on my chronological list – check archives)

Rush today upholstering instructions promised Mitchell Furniture overcrowding his shop

HFR3109: 273. DDM-FLW, Letter of 27 February 1906 (typed)

Dear Sir:--

I have received your favor of the 21st inst. Enclosing sketch for stretcher for dining table. I am afraid to forward it to Matthews Bros. for execution, however, until we have a better understanding.

In the sketch the stretcher scales 2" wide. The real stretcher measures 4" wide. Do you want the new stretcher the same proportions as the old? If it isn't made so, it will not be in proportion to the rest of the job?

In the sketch the space gained for the feet is 8". If this sketch is executed the actual gain will be 7". And the inch added at the other further side of the stretcher will collide with the center post, though perhaps the latter will not bother if we add one foot to the length of the center section of the top.

Neither can we decided whether or not it will pay to do anything with this table until you furnish the long-promised detail for dining and library table globes, which Mr.

Wright on his last visit assured me had long since been made and that a copy was reposing in Matthews Bros. office – though Mr. Crosby denies it.

On Mr. Wright's last visit he made ten (10) sure-enough promises (and an 11th which I construed). I recited these in a letter dated Feb. 14th and handed it to Mr. Wright. Just one has materialized, viz., the detail for sketch for dining table. The longer drawn out the agony of adjusting the dining table and ourselves to each other, the less likelihood of success. The matter is being aggravated by delaying the simple act of forwarding that which Mr. Wright assured me was ready.

I hope my letter of Feb. 15th on Floricycle will soon be answered. We want to get busy on it.

Yours very truly,

HFR3110: 274. DDM-FLW, Letter of 28 February 1906 (typed)

Dear Sir:--

I have wired you today "Rush today upholstering instructions promised Mitchell. Furniture overcrowding his shop." This refers to your instructions to Mitchell to not proceed with the covering of the divan, Couches and Chairs from Matthews, – which were delivered at Mitchell's store Feb. 28th, – until you had furnished him with instructions as to the proper colors for each piece, method of covering, etc. I did not hear this conversation so cannot repeat it. It is too bad that you have delayed this matter until Mitchell is so inconvenienced, and we are delayed in getting the furniture.

I am mailing you today four sketches submitted by Mr. Mitchell for curtain embroideries. Please return these sketches to me immediately saying whether or not any of them meet with your approval as a design suitable for embroidering our portieres. If so, indicate which one. If changes are desired, kindly indicate them. If approved by you Mr. Mitchell will have Madame Saviak make a sample piece of embroidery showing the quality of her work and the colors she would employ, and on the sample she will base her price at which she will agree to do the work. The order will not be given to her until you have approved her work. Her quotation would at least give us something by which to judge Mrs. Bardeen's price and workmanship. I will comply with your request of Feb. 26th to return her samples direct to her tomorrow. Mrs. Martin is disappointed with her work and with the designs she showed. The work shown does not seem commensurate with the price she asks, \$40.00 (?) Per pair. It is exceedingly simple and done only on one side. The character of our portieres is such that the embroidery must be alike on both sides of the cloth. I expect to write you more fully on this tomorrow from Mrs. Martin's dictation tonight. Please do not fail to return Mr. Mitchell's sketches immediately, and accept Mrs. Martin's assurance that nothing will be done without your approval.

Now, why did you made [sic] the beds only 5' 10" long? Why did you take the liberty, without consulting us, of cutting out 7" from the length of a normal bed? If the bed was only wide enough one might lie diagonally. Have you any objections to my

spending the necessary money to obtain new sides 6' 8" long? Did you ever sleep in a bed too short? [note how DDM writes too here]

Since yesterday, I have concluded to mail to Matthews Bros. the sketch for the new stretcher for dining table, assuming that if they are made as sketched, a scant 2" wide at top and 2 ½" wide at base that they will be satisfactory.

I hope to receive the sketch for the globes for dining table this week. Can you not arrange to give more than 28" of clear table surface between the wood bases of these globes?

Yours very truly,

HFR3111: 275. FLW-DDM, Letter of 1 March 1906 (typed)

My dear DD Martin:--

Your sketches for embroidery just at hand. You must be joking. – Who made them?

I think there must be some misunderstanding. I have never seen Mrs. Bardeem's sample for the portieres, but if it looked like this let us drop embroidery entirely and forgive me, if you can, for ever mentioning it.

Of course Mrs. Bardeem intended to embroider both sides but didn't care to do so on the sample. I am curious to see the design and if you have not sent it to her send it first to me. Ye Gods!

Yours truly,

HFR312: 276. FLW-DDM, Letter of 1 March 1906 (typed)

My dear D.D. Martin:--

I have already shipped you some prints - (No. 9) on the list.

No. 2 and No. 3 are cared for. The other little details are forthcoming.

I have had occasion to send to Crosby for the full size details. They will arrive tomorrow and I can then send definite instructions for upholstering.

The stretcher is detailed too narrow - that it will be all right as it is in the table now I have phoned Crosby.

N.B. A word about the prints. I have selected remarkable specimens in perfect condition.

Then, they are rare enough at any price. I have marked them at what seems to me a low figure as the market prices go. I am not pretending to sell them to you at cost. I hope you will like them.

Yours truly,

HFR3113: 277. DDM-FLW, Letter of 1 March 1906 (typed)

Dear Sir:--

I have not received up to tonight the upholstery instructions wired for yesterday. I am disappointed.

I have expressed today to Mrs. Bardeem the samples of embroidery.

Mrs. Martin says that my letter to you of yesterday covers the subject until we hear from you.

Shall I take down Giannini's mosaic and have 2 ½" of the 4" air space filled with brick and mortar, then have the mosaic put up again bedded in cement solidly as it should have been done? Giannini writes as follows:

As to the construction, of course, it ought to have been different, that is, no air space of 4" in the back should be there, and it would have been perfect if only 1 ½" space would have been allowed. That would have let us cement the panels solidly to solid brick instead of studs and boards.

Then he adds the sophistry:

"But, in reality does not matter as it acts same as picture, simply hangs there, supports nothing, and one cannot figure but that it is all right, except to those that know it is not solid."

I hate to touch the thing as I go by it, for the hollow sound it gives back gives me a decided impression of shoddiness. I do not understand why you made it larger than the chimney, or being so, permitted it to be put up on the furring.

Yours,

HFR3114: 278. DDM-FLW, Letter of 8 March 1906 (typed)

Dear Sir:--

Isn't it a shame that my telegram of Feb. 28th urging upholstering instructions for furniture has not yet been complied with? I have your letter of March 1st, saying that you expected to receive on March 2nd the details from Milwaukee which would enable you to forward the instructions. When will we get them? When will we receive the detail for

the dining and library table superstructure? What is the excuse for the delay? You reported that the detail was in your office when you were last here.

We have accepted your suggestion to waive the embroidery of portiere.

We Matthews Bros. instructed to make tables "N" and "O" alike, or is table "O" to be one-half size of "N"? On a sketch to show location of furniture there is a note to show that table "O" to be located west end of reception room was to be one-half size of "N" located in East end of reception room. The tables are alike. What shall be done?

Yours very truly,

HFR3115: 279. FLW-DDM, Letter of 10 March 1906 (typed)

My dear Mr. Martin:--

I am sorry not to have been able to send you the instructions for upholstery. I have daily expected the promised details from Crosby, which I used the long distance to get, he still has my own scale drawings also.

I have telegraphed him this morning.

The details of the couch have gone from my mind entirely. I think it would be as well to wait until I arrive next week Saturday. The direct instructions I can give then will be less liable to be misunderstood than the involved instructions it would be necessary to write even if I had the details.

We are getting some prices here on globes and I will bring the whole matter with me next week.

I am equally unable to give you information concerning the tables and things because unfortunately you have the lay out and Crosby has the copy. I can take care of this matter better on the ground also. I should come down at once were it not for the confounded lectures I have agreed to deliver next week Tuesday at the institute here and the Thursday following at Springfield.

I hope I have not seemed unreasonable or obstructive in the case of the embroidery, but you were simply headed for disaster and if those things are not just right – the exact thing – we are much better off without them, besides we need the money.

Yours,

HFR3116: 280. DDM-FLW, Letter of 14 March 1906 (typed)

Dear Sir::--

When you arrive here Saturday morning please go direct to No. 827 Main Street, and instruct Faust-Mitchell Co. How to upholster the pieces which are crowding them so badly...

Do this before you get your breakfast. You have kept them waiting and inconvenienced more than two days.

Bring with you also a design, or instructions for two desk lights for Bursar. You know I have had no instructions on this point

Yours very truly

HFR3117: 281. DDM-FLW, Letter of 16 March 1906 (typed)

Dear Sir:--

Please mail me immediately detail of Davenport showing elevation thereof, front and ends.

Yours very truly,

HFR3118: 282. DDM-FLW, Letter of 19 March 1906 (typed)

Dear Sir:--

DINING AND LIBRARY TABLE GLOBES. I telephoned you Saturday night asking how many for library table, not noticing that you had marked the detail "two." You replied by phone "four," saying that you would make the reading lamps, which are to stand diagonally opposite, portable, and would have all four corners alike.

Is this final? Is it four, not two?

I return the detail herewith because in the section there is no opening shown for admission of the lamp socket or wire, or conduit for wire. Will not a conduit be best? This can run under or over or one side of the stiffening leg. The lamp would then have no socket but would simply lay in the bottom of the inner globe.

What I wish you to determine is the location and the diameter of the hole necessary for conduit or socket if you think the latter is necessary. The job will be neater without it.

To cover the joint between the upper and the lower halves of the globes a metal ring will be necessary to which will be attached at the four points of contact, metal flanges?

In an affair of this kind it seems as though a full sized working model furnished by the architect is essential.

No. 1 BEDROOM. I think if you will eliminate the case of drawers and table top at north ends of wardrobes and instead put in a mirror to rise to the full height of the space below the ceiling trim so that these ends will correspond with the ends of the wardrobe at head of bed, except that these ends will contain mirrors, all will be satisfactory to Mrs. Martin.

Have we your permission to buy a fender and andirons for No. 6 bedroom?

Will you make and send me at once a detail for a small mahogany shelf to be placed on the chimney breast in No. 6 bedroom? Mrs. Martin wants this shelf small and to have a plate groover in the back.

Yours very truly,

HFR3119: 283. DDM-FLW, Letter of 24 March 1906 (typed)

Dear Sir:--

I have Linden Glass Co's quotation of March 19 on the double lamps which Mr. Wright suggested for use on the desks in my office, but as the tops of these desks are so small and the base of the lamps so large I cannot use them. The only suitable fixture for these desks is one suspended from the brick pier. Shall I use two of the playroom fixtures provided we can manage the wiring?

No. 1 bedroom. The cauldron still boils. Mrs. Martin is determined not to use the room. Can you offer anything better, if the port and starboard cabinets must come out, than to put in two wardrobes same as are in bedroom No. 4? Mr. Wright remarked when here that this change would spoil the room, but I cannot understand his philosophy. Bedroom No. 4 is not spoiled.

The square wood piers at foot of beds are likewise very objectionable to Mrs. Martin. The sharp corners are just knee high. The beds are unnecessarily elongated thereby and make the circumnavigation of the room that much more difficult. Have you anything better to offer than to remove them and replace the footboards with new ones of full length? Mrs. Martin prefers to use the seat elsewhere than at the foot of the bed, to that much reduce the length of the circuit.

Yours very truly,

HFR3120: 284. A.C. Tobin-DDM, Letter of 24 March 1906 (typed)

Dear Sir:--

We enclose detail of table-light fixture with Mr. Wright's notation. Library table is to have four globes as stated over phone.

We are to design fender and andirons for W.E. Martin and you might duplicate his order for your #6 bed room. A copy of this design will be sent as soon as prepared, if you say so.

Yours truly,

HFR3121: 285. DDM-WEM, Letter of 25 May 1906 (typed)

Dear brother:

I am hoping some day to get three art glass window which Mr. Wright has designed for my dining-room. Wright placed the order with Giannini many months ago.

W.J. Miller recently interviewed Giannini who told him that Wright had a few weeks before canceled the order. I have seen Wright since and he says he knows nothing about the cancellation and so far as he knows Giannini still holds the drawings.

Will you please see Giannini and persuade him if possible to go to work on the design, and deliver the glass and get his Hundred Dollars, the agreed price? If he cannot or will not get fro him the detail, then get Wright to accompany the detail with such specifications that a glass man who never heard of Wright can execute the design. Then see if the Temple Glass Co. – Wright's new victim – will execute the order for \$100 and do it promptly. If not, send the design and specifications to me and I will place the order East.

Yours very truly,

P.S. Also ask Giannini about two ceiling lights for Barton House ordered by Mr. Wright a year ago.

HFR3122: 286. DDM-FLW, Letter of 17 April 1906 (typed)

Dear Sir:--

. . .

Do you wish to send us any instructions regarding the Morris Chairs in view of our elimination of the Morris feature, or have we your approval to make them all Like the one Mr. Wright saw in the living room (except color)?

Yours,

HFR3123: 287. FLW-DDM, Letter of 18 April 1906 (typed)

My dear D.D.M .:--

I think the "Morris" chair without the Morris (I don't know where you get the idea that this was a Morris chair anyway) is burn, but if you want it why have it. I supposed we are disgraced anyway, so I might as well throw up my hands as disgracefully as I can.

Will you send me the profile of the wood moldings about the brick work in the guest room. I haven't a copy sufficiently reliable also you might have had the detail before.

I have communicated with Gianini [sic] and the sparks are beginning to fly.

Yours truly,

HFR3124: 288. DDM-FLW, Letter of 24 April 1906 (typed)

Dear Sir:-- Complying with your request of the 18th inst. I give you below a sketch of the moulding about the brickwork in the guest room, and await detail from you for a shelf to be added to the chimney breast.

Will you also please make a detail for a simple screen frame, to be filled with Tabernacle cloth, and used between the dining room and the living room.

Yours

HFR3125: 289. DDM-FLW, Letter of 28 April 1906 (typed)

Dear Sir:-- I have just learned indirectly, through my friend Mr. W.J. Miller, and not through either of the principals, viz., Giannini & Hilgart or my architect, that the latter has countermanded the order for the three windows over sideboard.

I supposed when it is good for us to know, you will tell us what the new plan is for equipping with glass these three holes in the wall. We shall get some decalcomanias from Meyercord for them if you don't hurry.

I enclose the drawing for the settee for reception or south room. In the davenport for living room the baseboard in front is flush with front edge of cushion, but is so much in the way of the heels of one sitting on the davenport that Mr. Wright authorized its removal. The baseboard of this new davenport is 1 1//2" forward of the edge of the upholstering. Will you please correct the drawing?

Is the drawing of the side correct? Can there be right angles at the back when the plan shows the rear corners to be rounded? The seat is 25" deep, just the depth of the davenport. Mr. Wright wishes the davenport filled with pillows. It cannot be because the seat isn't deep enough. Mrs. Martin would like the seat made deeper so that plenty of cushions can be used.

Mrs. Martin is very anxious that the sides should curve down so that instead of being shoulder high or above, the sides will be only shoulder high. This will make a pleasing change from the living room davenport though the latter in itself is very satisfactory.

Yours,

HFR3126: 291. DDM-FLW, Letter of 14 May 1906 (typed)

Dear Sir:-- I am sending you today by American Express a new sample from Lumley of the plain fixture. He thinks this metal is nearer to your liking. I wrote him last night that the color, i.e., regular statuary bronze, of the sample mullion fixture submitted some time ago and which you have seen, seemed to me preferable to this new sample with the French (?) Grey finish and unless he had a telegram from you Wed. approving the new sample, to make the fixtures like the sample Mullion fixture.

I leave the matter to you to decide wholly, but to save time wrote Lumley as I did. His address is Wilfred Lumley #7123 Hamilton Ave., Pittsburgh Pa.

Yours,

HFR3127: 294. A.C. Tobin -DDM, Letter of 16 May 1906 (Typed)

Dear Sir:-- Sample fixture with grey finish received. Mr. Wright thinks this is pretty finish but believes the regular statuary bronze is to be preferred and we did not wire Lumley.

The sample we will take the liberty to keep for a few days to show to a client, but will return it to you shortly.

Gardener's cottage details will be sent on the last day of the week.

Yours,

HFR3128: 295. Darwin D. Martin to Frank Lloyd Wright, Letter of 17 May 1906 (typed)

Dear Sir:-- The fireplace sets arrived yesterday without instructions from the architect. I succeeded in setting up correctly, I believe, the reception room set.

All the doors of one opening of the living-room set were bent in transit. I have notified Winslow. We set this set up on the floor of the reception room for the purpose of accurate measurement, and find the following conditions to be adjusted.

When set up the total width of the doors, including the fixed panel to which the doors are hinged, is 59". The spaces between the brick faces of the pilasters of the chimney is $60 \frac{1}{2}$ ", which will leave a space of 3/4" between the brick and the edge of the fixed panel.

The distance between the stone filets in the stone base (above the base of the stone which contains the channel filled with mosaic glass) is 58 ½", which will necessitate letting the bronze stationary panels into the fillet 1/4".

Now the other way, through the fireplace from hall to living room, the distance from outside face of stone lintel in hall to ditto in living-room is 72". The distance between the inner sides of the bronze posts is 71", hence this must be let into the face of the mantels ½". On the inner edge of the bronze posts are tenons 1 1/4" long and 5/8" diameter which come against the stone lintel. Are we to cut mortises in the stone lintel in the ½" deep notches to receive these tenons? It will be a delicate job to do all of this stone cutting and set up the metal work without chipping any of the stone edges.

I will be out of the city until Tuesday.

Yours.

P.S. The May Pacific Monthly is a Japanese number and contains a lengthy appreciation of Japanese prints.

HFR3129: 296. A.C. Tobin - Darwin D. Martin, Letter of 21 May 1906 (typed)

Dear Sir:-- The andirons are O.K. As you have outlined their dimensions. The stone is intended to be checked out as you indicate, and the clearance of the bronze doors is 1/4" greater only than was intended.

The letting of the bronze into the base was unexpected but can do no harm.

Maltby can probably send you a stone cuter to do the work.

Yours, .

HFR3130: 297. DDM-FLW, Letter of 22 May 1906 (typed)

I exceedingly regret that no prompt answer has come to my letter asking instructions on the fireplace fittings which are still sstanding iin the middle of the reception-room floor.

HFR3131: 300. DDM-FLW, Letter of 28 May 1906 (typed)

Can you send me a design for the flue and fireplace in playroom and reception room? As I have reported to you before, the playroom fireplace always has smoked. While I knew the reception room was a duplicate it did not occur to me that it must also smoke. Yesterday was cold and we tried it with the new grate with disastrous results, smoking the fireplace face and the ceiling. So long as there was any fire there was smoke coming from the fireplace into the room. Freedman once told me he could fix the playroom fireplace. Presumably he could fix both, but does the architect want a voice in the say?

Mrs. Martin asks is the revision of bedroom No. 1 coming soon?

Contrary to all expectations and predictions the reception room has not proven enticing or even inviting though the whole south side is windows. We conclude that it is because of the long harsh line of the register enclosure which together with the abnormally broad ledge outside the windows makes the distance from the real interior of the room to the skyline too great. Mrs. Martin has made the excellent suggestion that the radiator box in front of the three middle windows be removed, lower radiators be put there and a low, broad seat constructed. What do you think of this and will you furnish the detail to work by?

HFR3132: 305. DDM-FLW, Letter of 24 July 1906 (typed)

Dear Sir:--

MARTIN HOUSE. Do you intend playroom fixtures to have a solid disk on which the glass globe stands? Do you remember that you ordered me to get two of these fixtures for my office to light the desk? They are here and now we know that they are impractical for that purpose. They will not light the desk. Won't you solve the lighting question for us for the office? I would use flexible cord and table lamps (we have nice ones for five certificates) but the desks are too small for them. The lamps must be suspended from the piers.

Yours,

HFR3133: 307. DDM-FLW, Letter of 26 July 1906 (typed)

Dear Sir:-- W.E.M writes me thus:

Giannini is out of town. Has been for six weeks. There is no present prospect of their furnishing glass nor setting mantel. Write to Nick Hengels, 914 Wellington Av. Or Hy. Bowman, 333 Hamlin Ave. Chicago. Mr. Hengels is the man who helped Giannini set the mantel. This man is on <u>strike</u> and no doubt you can get him to come and set it, or try and get a mosaic marble setter to do it.

This is to remind you that you promised to see Giannini or his partner, Hilgarth at once. Please have Mr. Hengels come and see you if you think best and then if you conclude that he is competent to come here and do the work, send him along.

Please send me at once a detail showing section of the two chimneys of the Martin house.

Yours,

HFR3134: 308. FLW-DDM, Letter of 8 August 1906 (typed)

My dear Mr. Martin:--

Enclosed is our tracing of the Living Room and the Play Room fire places. I cannot find a copy of the Reception Room chimney although I am certain that a similar drawing was made for it and the testimony here bears me out.

Have rounded up Linden again and can do nothing with Higart concerning your fireplace or the windows over the side board. They have lost the drawings also, apparently, and they will have a lively time with me unless they produce them soon. I will then get the work done elsewhere.

Yours sincerely,

HFR3135: 309. FLW-DDM, Letter of 11 August 1906 (typed)

My dear Mr. Martin:--

I don't know whether the enclosed screed is at all what you want or not. Your good sense and the normal perspective of your view-point will enable you to lick it into some shape perhaps. I should like very much to have you pick it to pieces and put a little of yourself into it. It is not offered as a finished product but only as a feeler for suggestions.

Yours as ever

HFR3136: 311. DDM-FLW, Letter of 19 September 1906 (typed)

Incomplete

At your convenience ... kindly send to Mrs. Martin ... samples of imported net for window draperies? ... from Marshall Field's do not gain her approval

HFR3137: 314. DDM-FLW, Letter of 11 October 1906 (typed)

Dear Sir:

Giannini has been working on the mosaic since Saturday, a cement man, laborer, and Johnny Pail, carpenter, assisting.

They thought everything was finished last night.

This morning he found that the two pilasters on the east side of the chimney had spread badly at the miters. Then he recalled that there was in each pilaster a board to which the electric conduits were fastened. The boards had swelled and the only way to repair the job now is to make new seventeen square feet of glass mosaic

You will remember that the architect's plans called for these conduits and that afterward the architect ruled them out; but they were there and we left them.

All three of the men, Giannini, Pail, and the cement man, had been watchful all through the cement-backing process to exclude every chip or piece of wood, but when it came to these boards it looked like a hard job to get them out from behind the front of the pilaster, which panel they had not taken down, so they hoped that the natural law would not operate in this case, i.e., that the wood would not swell.

Mr. Giannini is sitting before the chimney this morning drawing these two panels anew. He will go home and make them, mitering and fastening the side strips of the pilasters to the front panel, then he will ship them to me and the cement man will remove the mosaic that has been spread (it will be ruined in the process), will chop out the wood and put up the new pilaster coverings, and I - I will pay the bill.

I suggested that here was a chance to avail ourselves of those lighting outlets, but Giannini pleaded that his work was a picture and should be treated as such with nothing obstructing it, so I waived the point. Mr. Savage says we cannot get any lamps larger than 16 O.P. into the globes of our lighting fixtures. Can you specify any 32 O.P. lamp that will go into them? With 32 O.P. lamps there would be enough light in the living room, not otherwise.

Giannini takes to heart what has only troubled me in a small way – having so many counter-irritants – the bronze idle pilasters of the fire-place. They too obstruct the picture, and there is nothing on the job so bumptiously idle as they are. Would you object to their being sawed off two inches above the stone lintel?

Yours very truly,

HFR3138: 315. FLW-DDM, Letter of 31 October 1906 (typed)

My dear Mr. Martin:--

Dimensions for dull gold mats for Hiroshige Bird and Pine panels, for Living room on brick piers, over capped gas outlet.

Top 7" Sides 4" Bottom 8 - 1/2"

This will make a good sized decoration, - just the thing needed.

For the South room fireplace I send several from which you may choose. I cannot now find a pair, but will look out for another to match whichever you decide upon; or perhaps you will agree with me that it is as well to have them different as they are small anyway and react on a different setting in each case.

Peacock and peony - klarger one -

Top 3 ½", sides 2 - ½", bottom 4".

Smaller peacock -

Top 3 ½", sides 2", bottom 4".

Plum flowers and birds may be framed to suit the dimensions of the space as it is nearer square.

About as it is mounted now is a fair proportion.

You might have the all framed and then select places for them, as they are all pretty sure to work in somewhere.

I send also companion piece to Tokaido.

The Pine and Crane panels are exceptionally fine, in a beautiful state.

F-

N.B. I have wrenched my heart strings and have put in two of my set by the peerless Shunsho, which you may have for the spaces each side of the South Room fireplace if you will let me have them someday when I might want to sell the set in tact too keep me from going "over the hill". They will be fine, the rose color will be fine with the green wall, and they may be framed thus; if you like:

or as they are mounted, reducing the mat to fit the space no more than is absolutely necessary. [sketch]

HFR3139: 316. FLW-DDM, Letter of 1 November 1906 (typed)

Incomplete - greeting?

I went to Field's yesterday and picked out a fine eelectrical lamp, with design of which I quite fell in love.

You can put higher candle power lamps in it and run a visible soft cord connection back of sofa to floor outlet.

I send two very good lamps for library table, and selected some pottery that looked good to me, thinking you needed some of these things and that they would help some at your grand opening. If you don't want all or any of them just return them. I don't think the prices high and I can probably save you 10% on them as it is.

Yours as ever,

HFR3140: 318. DDM-FLW, Letter of 28 November 1906 (typed)

Dear Sir:--

DINING ROOM WINDOWS. Giannini has promised frequently to make early shipment of the three dining-room windows. When he was here he took his own measurements of the windows and erroneously calculated that the present wood sash would remain, and measured the glass size in the sash, viz.,

For side windows, 16 5/8 X 20" Center window 16 3/4 X 49 1/8"

I had Johnny Rail verify the measurements and he corrected them to 16 5/8 X 20 and 16 5/8 X 49, and I reported this verification to Giannini by letter Nov. 15th, having fallen into the trap.

On Monday I received from Linden a sample window which measures over all 21 $\frac{1}{2}$ X 24 $\frac{1}{2}$. The glass measures 20 $\frac{1}{2}$ X 24". The full size of opening in the frame is 20 X 23" and this should be the size of the glass whether Linden or Giannini furnishes it. The frame will receive a sash 22 $\frac{1}{2}$ X 54 5/8". The center, 22 $\frac{1}{2}$ X 54 5/8. The center glass is 20 X 52 1/8" but the metal sash need not necessarily fill all the margin between the glass size and the size of the frame as we can fill out with wood stops.

The design and the colors look good to us. We have no fault to find therewith. Did you see the sample before Linden shipped it? Have you seen Giannini's effort?

I do not pay any money except for work executed to your and my satisfaction, and I only pay for one job, see?

Yours,

HFR3141: 321. DDM-FLW, Letter of 7 December 1906 (typed)

[Dining room window detail Balcony leakage 40 streams the wreck is considerable]

HFR3142: 322. DDM-FLW, Letter of 11 December 1906 (typed)

Mr. Mankell wisteria silk tapestry – one for you (FLW) and one for Mrs. Martin

"Any how it is beautiful and a piece of it hangs in the Louvre... If I send you a piece will you frame and hang it? If so what size and shape do you want it?

A reply will oblige.

HFR3143: 323. Linden Glass Company to DDM, Letter of 23 July 1907 (typed) [Martin Contractor Correspondence]

Dear Sir:--

Yours of the 22nd at hand.

In answering same we refer to your letter of April 23d, 1907. The instructions were given in the shop to make the windows to you daylight measures. In this case invariably it is our custom to allow a small margin of metal to show around the entire outside edge in order to convey the impression of its connection with the metals of the decorative parts of the window. What we mean is that it will show that it has a glazing frame and that the leads do not run back of sash without any apparent connection. We were under the impression from all of your instructions that was what you desired and in our opinion should be done. Windows generally, if you will notice even your own, have a rebate of somewhere from 1/4" to 3/8", 3/8" at most. As the blocking out you suggest will fill in balance of extremely large rebate in metal sash, we think the windows will turn out to be just about right as they are. If you should want additional metal sash around outer edge, it would be a very small matter to add it, but we think a small margin showing as it must from comparison of figures is just about as it should be.

Hoping this explanation will be satisfactory, we are

Very truly yours,

Linden Glass Co.

HFR3144: 324. FLW-DDM, Letter of 9 September, 1907 (typed)

My dear D.D.M: -

I have neglected you but I love you just the same. I shall attend to that clock for you at once. I am flying the coop for two weeks, will then turn up in Buffalo and fix what's coming.

Remember me to the wife and youngsters.

As ever,

HFR3145: 325. FLW-DDM, Letter of 24 October, 1907 (typed)

Dear Mr. Martin: -

The clock case is a whale and I can't help believing that it would be easy to reduce the size of it if Miller were a little more intelligent, but let is go as it is. The established order is hard to move.

The drawing has gone to Crosby and Miller and a copy to you.

I will get Bock's best on the two groups as soon as I can turn him up.

With regards to the family,

Yours as ever,

HFR3146: 326. FLW-DDM, Letter of 19 December, 1907 (typed)

My dear Mr. Martin: -

I am chagrined to have made a mess of your clockcase. Words are useless.

I have been struggling to get rid of a mess of petty detail that drags after me like an aftermath of ruthless fate and then I am going to undertake your flat building and gardener's cottage. January 15th is the date set for the new beginning.

[Wright gives holiday greetings]

As ever yours,

HFR3147: 327. Isabel Roberts (for FLW) -DDM, Letter of 9 March, 1908 (typed)

Dear Sir: -

Mr. Wright does not understand how the height of the clock came to be too great, but agrees with your suggestion for making it the right height – cutting off 4/8" from shoe of clock and 5/8" off the case.

Mr. Wright will make design for lighting dining room table and we will send this as soon as it is ready.

To your question "would you object to a round table in the dining room", Mr. Wright replies "Most certainly."

Very truly yours, [Isabel Roberts] Sec'y.

HFR3148: 328. FLW-DDM, Letter of 9 August, 1909 (typed)

Dear D.D.Martin: -

I am mailing you a sketch for your skylight over the hall, today.

I enclose also a drawing for piano bench and have a scheme for living room and library lights, drawings for which will be sent to you soon with suggestions for the fireplace.

Hoping you are all well and getting out of life what it holds for you, I am yours as always,

Faithfully,

HFR3149: 329. Linden Glass Company to DDM, Letter of 25 September 1909 (typed) [Martin Contractor Correspondence]

Dear Sir:--

We are in receipt of yours of the 244th as well as the full drawing of the windows

you want altered.

Enclosed you will find two drawings – one as you suggest leaving the strip of glass across the lower part of the window and another one in which is our suggestion eliminating this and having simply a bar across the bottom – as we surmise that what you want is to simplify the detail in order to remove the obstruction to the view.

In that case we think that our idea would be best. We can't say exactly what the cost of the changes will be – but roughly somewhere between \$50.00 and \$75.00.

Yours very truly

Linden Glass Company

HFR3150: 330. Linden Glass Company to DDM, Letter of 13 October 1909 (typed) [Martin Contractor Correspondence]

Dear Sir:--

We are shipping you to-day by express the seven windows which we have had to be remodeled. We hope that the time we have taken to do this work has not been more than you anticipated and that you will find it entirely satisfactory.

Yours very truly,

Linden Glass Company

HFR3151: 331. DDM-FLW, Letter of 12 November, 1910 (typed)

Frank Lloyd Wright,

Oak Park, Ill.

Dear Mr. Wright:

Mrs. Martin is wondering what your "big collection of Oriental fancy-

work, towels, etc." that W.E.M. writes about, consists of.

She thinks we can use a half dozen Japanese Prints. Do you want to pick out and send us a few dozen Prints and some of the fancy-work that you think suited for us, and that we could afford, all subject to selection and immediate return of that which we do not keep or dispose of?

Every piece sent should be marked with the price at which you will sell it. We will, if you send enough, hold a bazaar for a few of your friends here.

Yours very truly,

HFR3152: 332. DDM-FLW, Letter of 20 November, 1910 (typed)

Dear Mr. Wright:

Your explanation of trip to N.Y. is satisfactory. Did you see Mr. Heath there? Did you persuade Tiffany?

Sincerely,

D.D.M.

HFR3153: 333. FLW-DDM, Letter of 22 November, 1910 (handwritten)

Dear D.D.M. -

I saw Heath in New York and did not get Tiffany to "see it."

Miscellaneous Contractor Correspondence:

HFR3154: 334. Linden Glass Co. - DDM, Letter of 18 July, 1906 (typed)

Mr. D. D. Martin,

Buffalo, New York

Dear Sir: --

We have a few lamps in stock of Mr. Wright's design, which possibly you might use, if you have not definitely decided on these. In fact, think you have a sketch of ours for one of our own drop lights from which we have never heard. We would like to

make these for you and will say the stock lamps we will make a 10% reduction from our regular prices.

Very truly yours,

LINDEN GLASS CO.

HFR3155: 335. Linden Glass Co. - DDM, Letter of 17 November, 1906 (typed)

Mr. D. D. Martin,
Buffalo, New York
Dear Sir:--

We are sending you today by express the large table lamp. We think you ought to use 32 candle power lamps in this. The shade you will notice is made principally of the iridescent glass, the object being to make it as handsome from a decorative point of view as possible. We think that this will also give an agreeable light for the room.

Hoping that it will meet with your approval, we are

Very truly yours,

LINDEN GLASS CO.

HFR3156: 336. Soss Invisible Hinge Co. to O.S. Lang, Letter of 2 November, 1904 (typed):

[extols the virtues of Soss Invisible hinges over conventional hinges]

HFR3157: 337. Persian Rug Manufactory to "Gentlemen," Letter of March 28, 1906 (typed):

[regarding rug sizes [for first floor?] and some apparent slight discrepancies]

HFR3158: 338. Persian Rug Manufactory to DDM, Letter of March 29, 1906 (typed):

[more regarding rug discrepancies and tolerances]

HFR3159: 339. Persian Rug Manufactory to DDM, Letter of May 7, 1906 (typed):

[final attempt to reconcile DDM's apparent concerns over rug size discrepancies and request for payment]

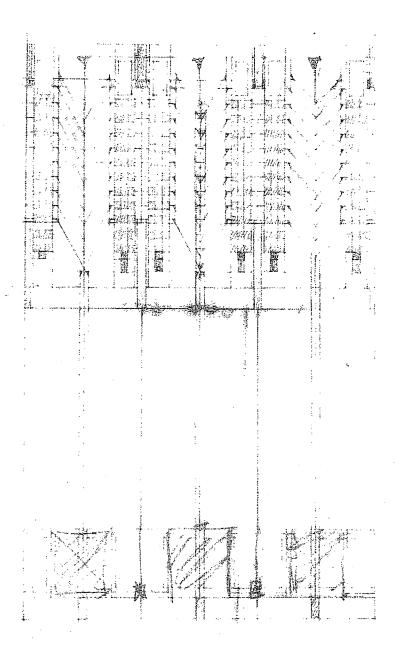
HFR3160: 340—346. Series of seven letters from Winslow Bros. Co. – [to?], 4 January 1906—7 February, 1906

[pertaining to fabrication of andirons and fuel boxes]

IV. Catalog of Drawings

Numbers following colon refer to catalog numbers from other collections referenced.

A. Drawings from FLW Foundation Archives



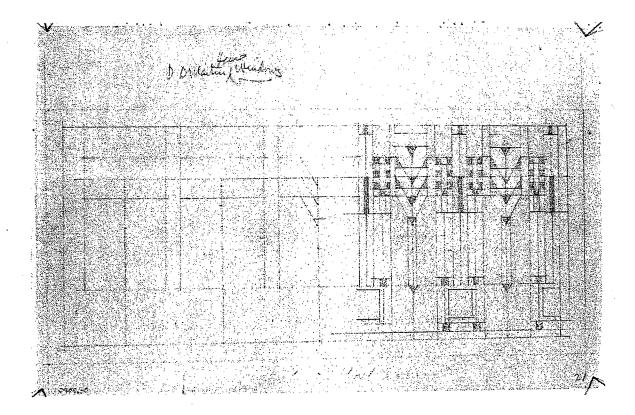
HFR4001: 0405.

Description: "Tree of Life" art glass design w/ modification to "pots"

Date: 1909

Published In:

Notes:



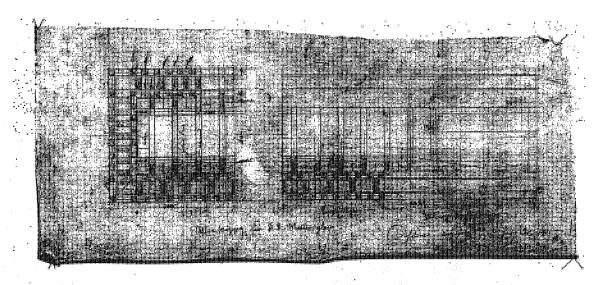
HFR4002: 0405.030

Description: Short Tree of Life "frieze"

Date:

Published In:

Notes:



HFR4003: 0405.031

Description:

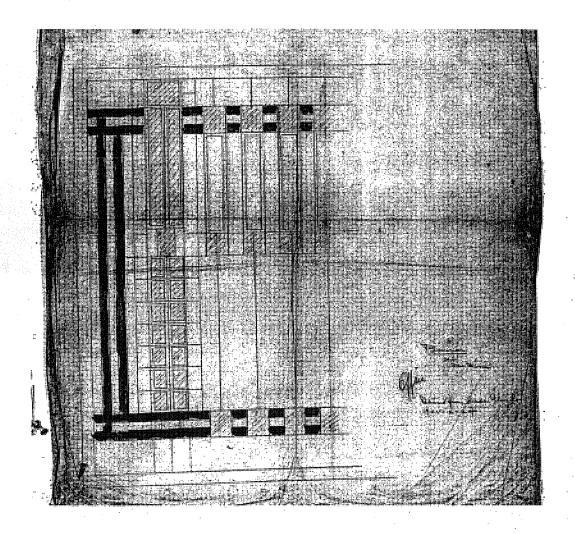
Bursar skylight

Date:

Published In:

Notes:

See HFR2003.



HFR4004: 0405.032

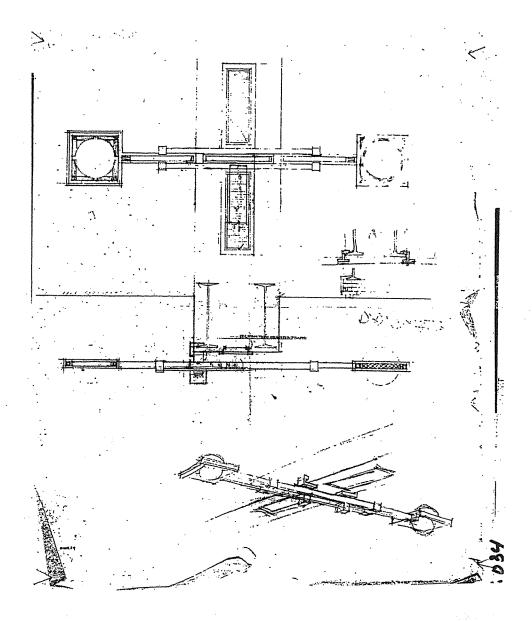
Description:

Bursar window

Date:

Published In:

Notes:



HFR4005: 0405.034

Description:

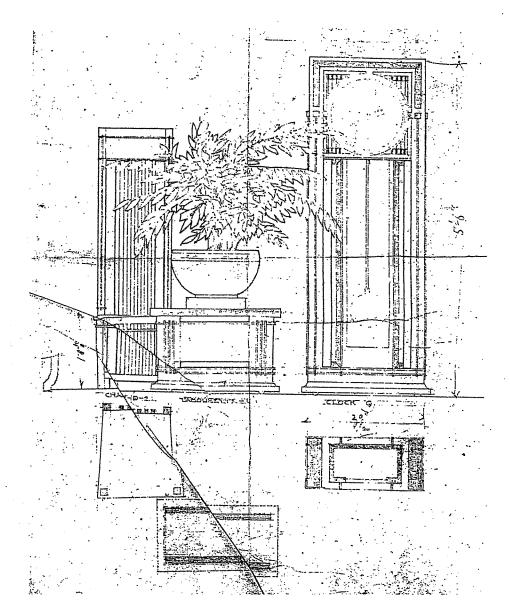
Double light sconces—plan, elevation and perspective

Date:

Published In:

Notes:

Similar to double sconces in unit room, but apparently for overhead beams.



HFR4006: 0405.036

Description:

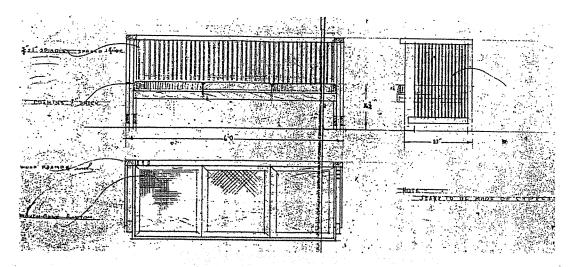
Tall chair / Case clock / Tabouret

Date:

Published In:

Notes:

- See HFR1013, 1014—chair.
- See HFR1065—clock.



HFR4007: 0405.037

Description:

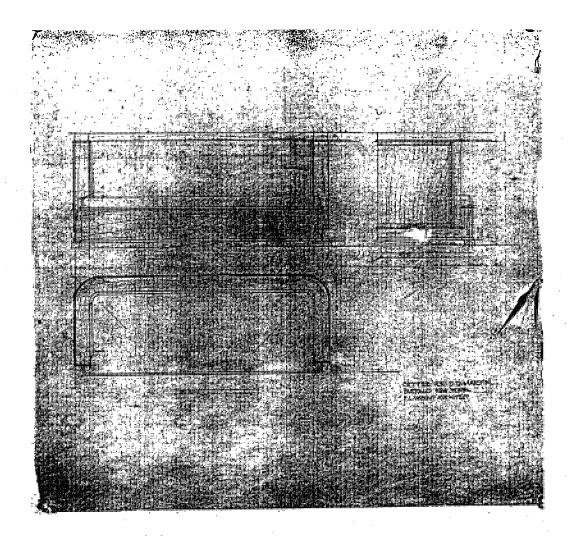
"Seat for Mrs. DD Martin"

Date:

Published In:

Notes:

■ Was this ever fabricated?



HFR4008: 0405.038

Description:

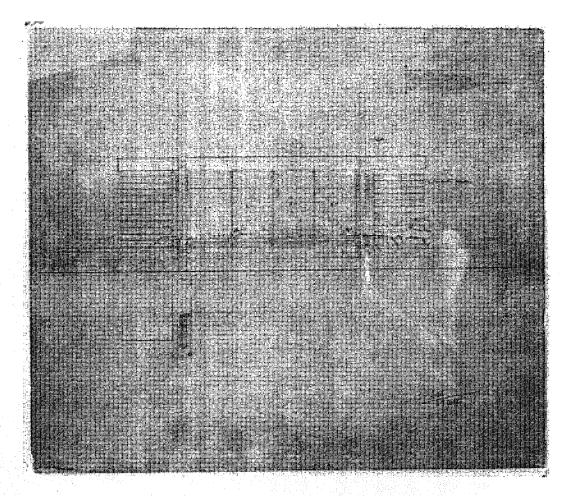
"Settee for DD Martin" (Reception room sofa)

Date:

Published In:

Notes:

• See HFR1034, HFR2001 and HFR2019.



HFR4009: 0405.040

Description: Liv

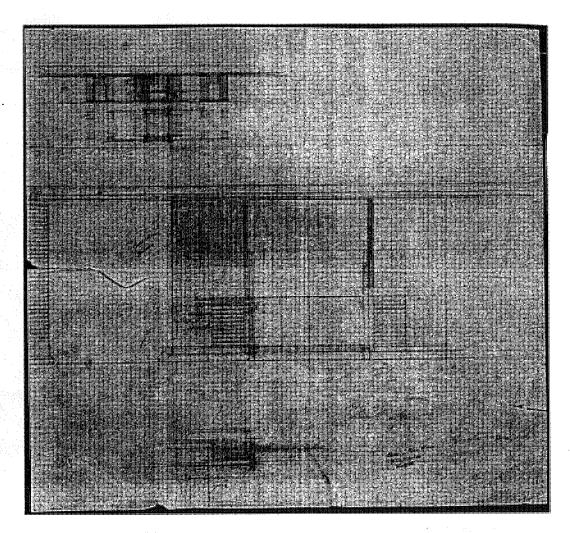
Living room fireplace andirons

Date:

Published In:

Notes:

■ See HFR2004 and HFR2010.

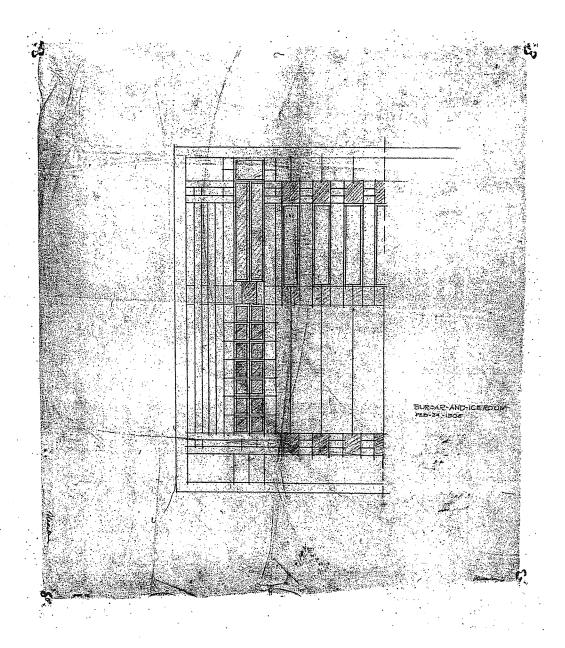


HFR4010: 0405.041

Description: Living room fireplace with "cauldron" shown

Date:

Published In:

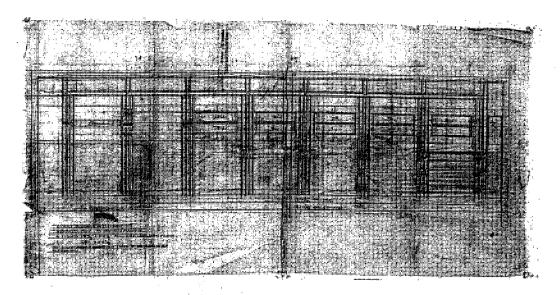


HFR4011: 0405.042

Description: Bursar and Ice room art glass

Date:

Published In:



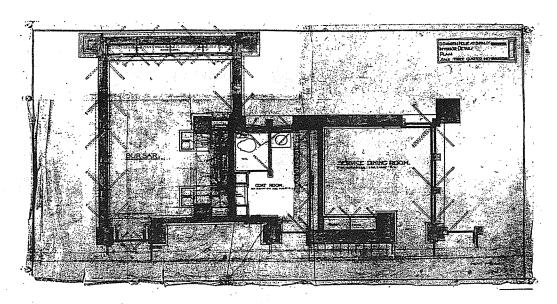
HFR4012: 0405.043

Description:

Wisteria art glass pattern

Date:

Published In:



HFR4013: 0405.046

Description:

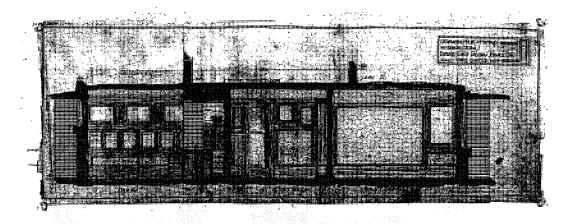
Plan—Service dining room and Bursar

Date:

Published In:

Notes:

No known photographs of Bursar's Office.



HFR4014: 0405.047

Description:

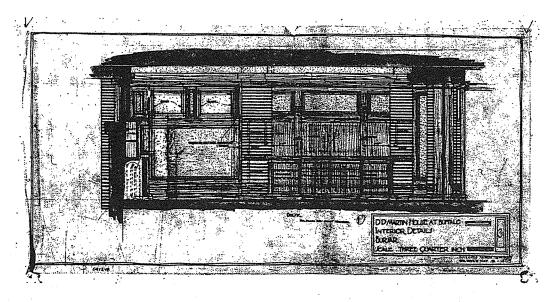
Section—Service dinging room and Bursar

Date:

Published In:

Notes:

No known photographs of Bursar's Office.



HFR4015: 0405.048

Description:

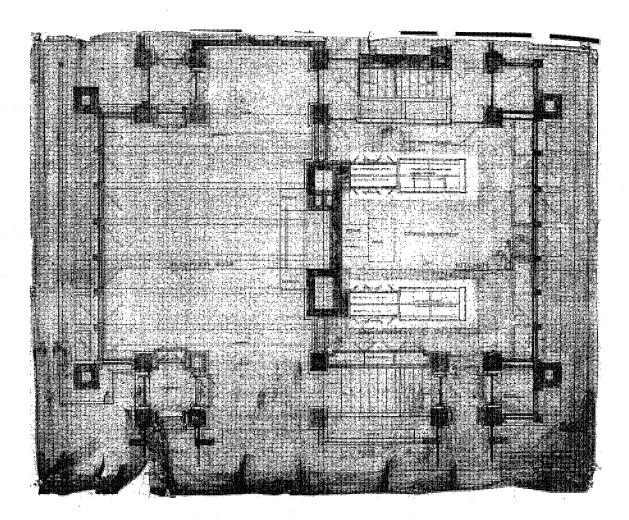
Interior details—Bursar, showing desk

Date:

Published In:

Notes:

No known photographs of Bursar's Office.



HFR4016: 0405.051

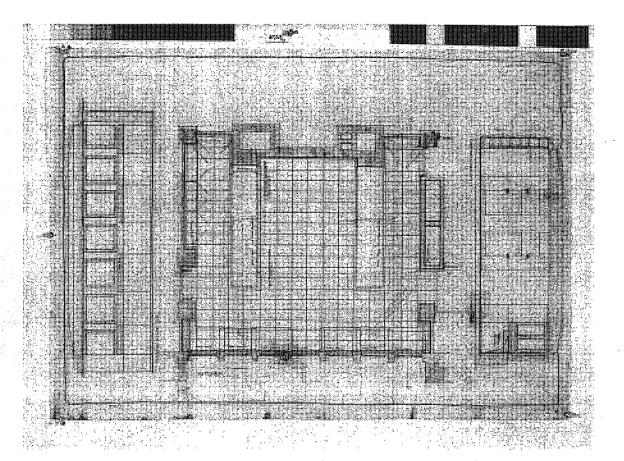
Description: Plan—Reception room and Kitchen with "departments"

Date:

Published In:

Notes:

See HFR1068 – 1070.1



HFR4017: 0405.054

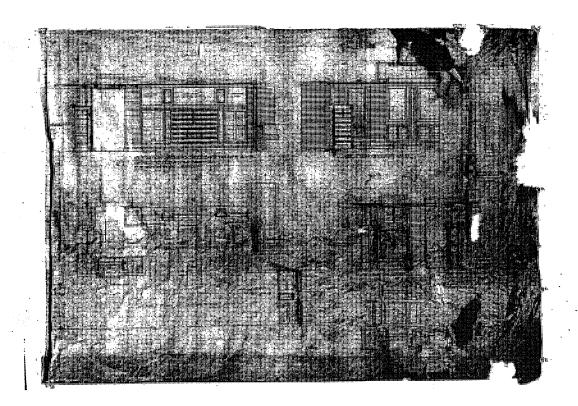
Description: Plan—Kitchen

Date:

Published In:

Notes:

■ See HFR1068 – 1070.1



HFR4018: 0405.059

Description:

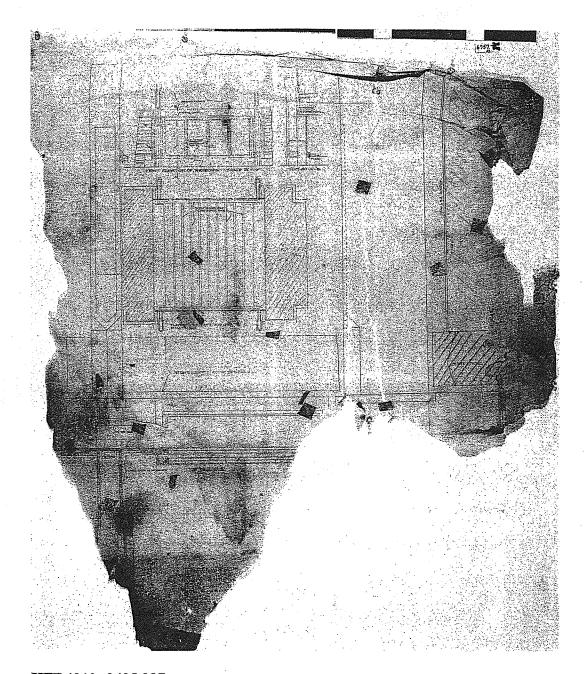
Section / Half-plan—Dining room

Date:

Published In:

Notes:

■ See HFR2006.



HFR4019: 0405.087

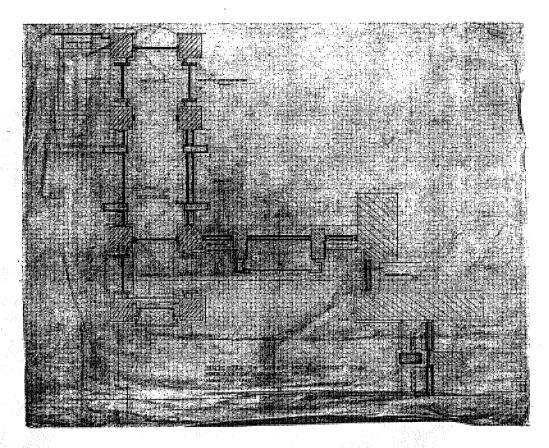
Description: Plan and details—"And Irons" [living room andirons]

Date:

Published In:

Notes:

See HFR2004 and HFR2010



HFR4020: 0405.092

Description:

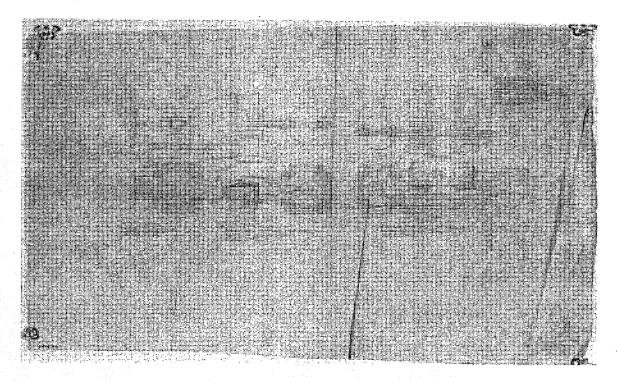
Half-plan—Dining room

Date:

Published In:

Notes:

• See HFR2006.



HFR4021: 0405.096

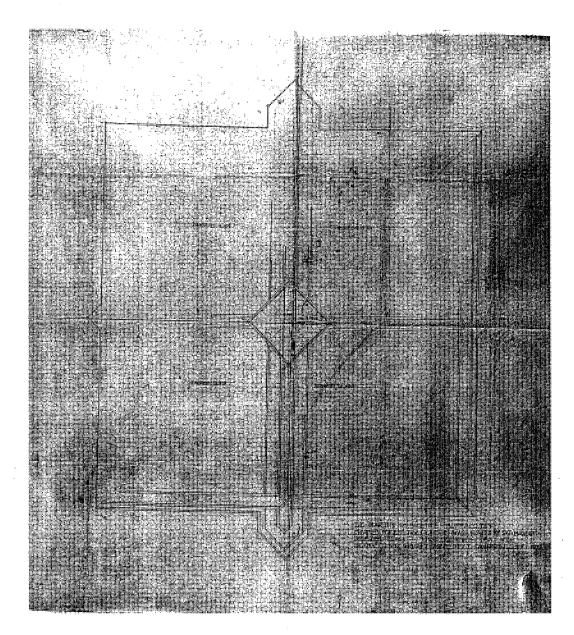
Description: Light fixtures—single and double

Date:

Published In:

Notes:

See HFR2005, 2006.



HFR4022: 0405.097

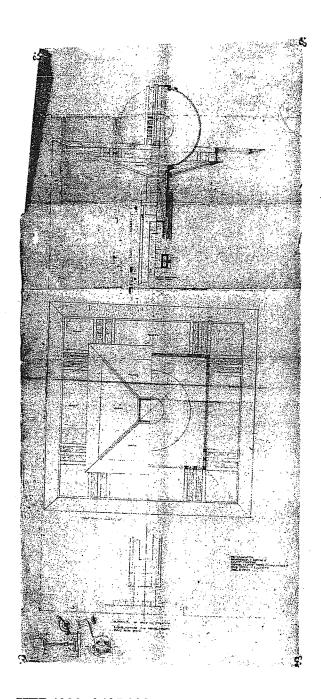
Description: Frames for electric lights

Date:

Published In:

Notes:

• Where was this intended for? Fabricated?



HFR4023: 0405.098

Description:

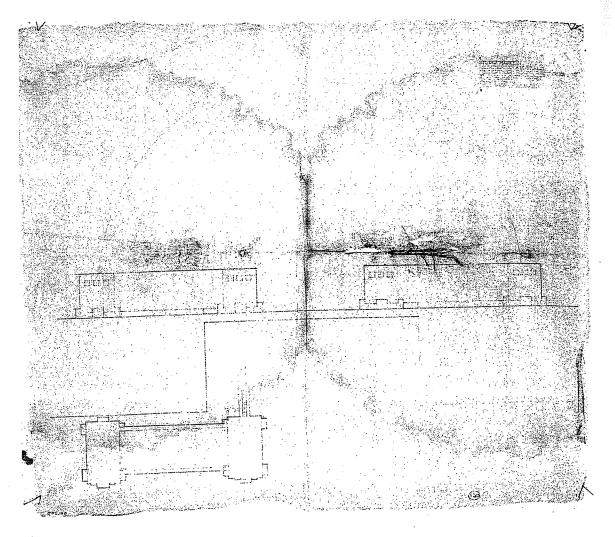
Light fixtures for newel posts

Date:

Published In:

Notes:

■ For newel posts of main stairway?



HFR4024: 0405.100

Description:

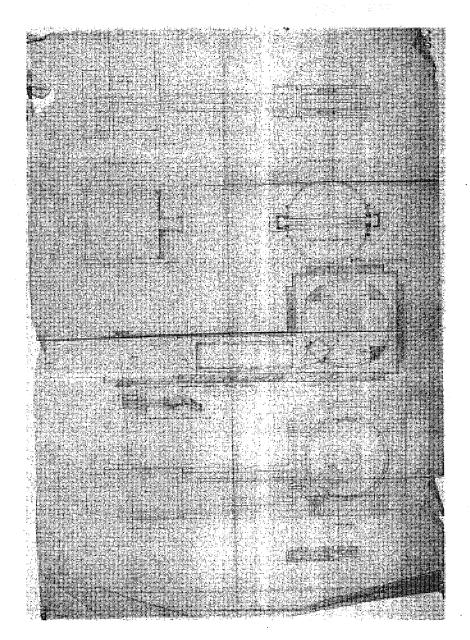
Reception room andirons [fuel boxes]

Date:

Published In:

Notes:

See HFR1100, 1101, and HFR2021.



HFR4025: 0405.101

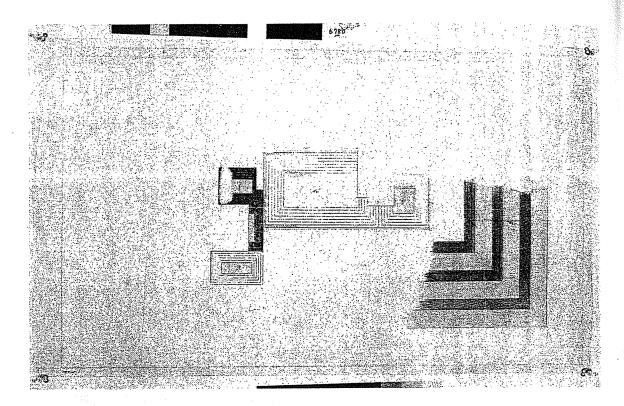
Description: Light fixture—full size detail and perspective

Date:

Published In:

Notes:

See HFR2005.



HFR4026: 0405.110

Description:

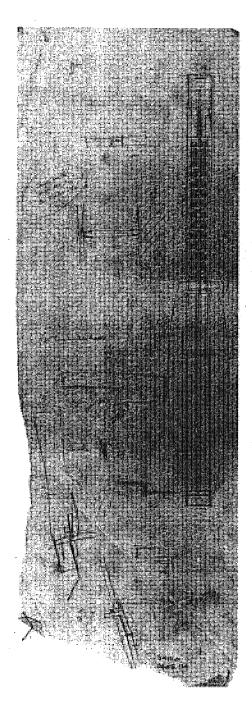
Rug plan for DD Martin Esq.

Date:

Published In:

Notes:

• Intended for first floor or second floor? Executed?



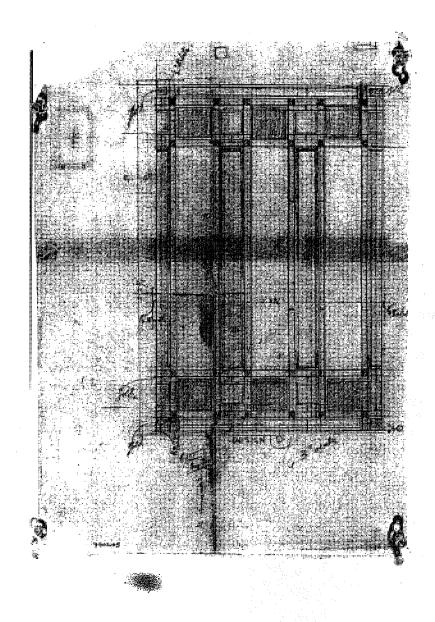
HFR4027: 0405.114

Description:

Sidelight design (?)

Date:

Published In:



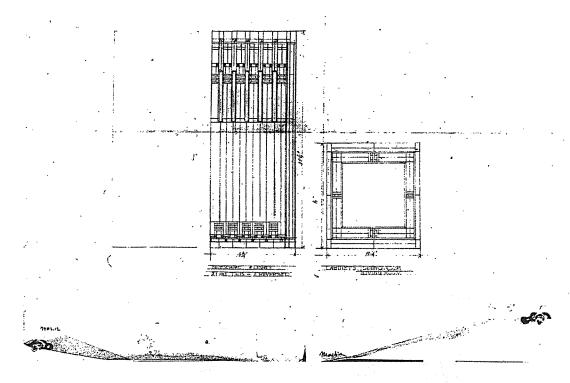
HFR4028: 0405.115

Description:

"Design D" art glass

Date:

Published In:



HFR4029: 0405.122

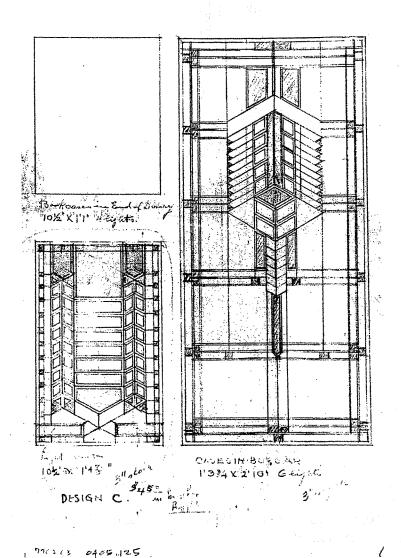
Description:

Sideboard and cabinet art glass

Date:

Published In:

- See HFR2006
- Examples of sideboard doors in Charles Hosmer Morse Museum of American Art, Winter Park, FL.
- Cabinet door in collection of Maltwood Art Gallery, University of Victoria, Victoria, BC.



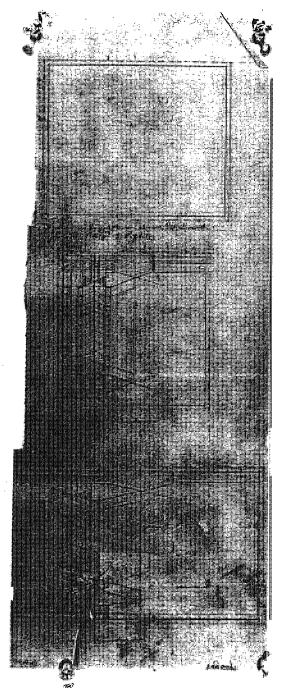
HFR4030: 0405.125

Description: "Des

"Design C" art glass—cases in Bursar

Date:

Published In:



HFR4031: 0405.135

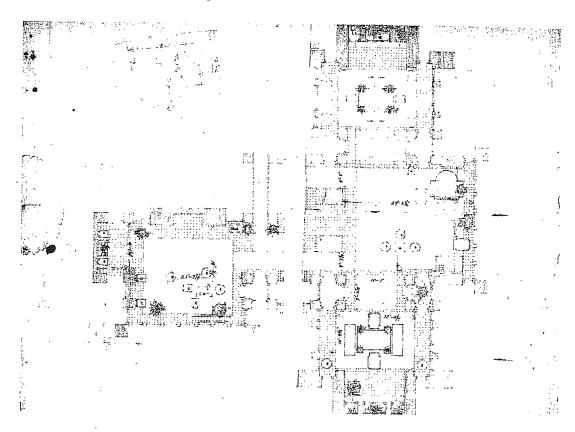
Description:

"Coat Room window / Bursar window"

Date:

Published In:

B. Drawings from University Archives, University at Buffalo



HFR4032: 22.0 8.1

Description:

Martin House first floor furniture plan

Date:

Published In:

Hanks, The Decorative Designs of Frank Lloyd Wright, fig.

94, p. 94.

Quinan, Frank Lloyd Wright's Martin House: Architecture

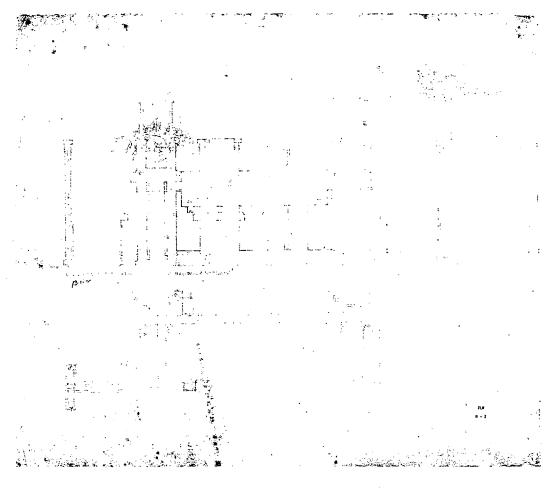
as Portraiture, fig. 75, p. 139.

Notes:

MHRC has large photographic print of this drawing

See HFR3064: "...your tout ensemble sketch is magnifique..."

Some significant variations from this to the Fuermann photographs and other evidence of furnishings in use.



HFR4033: 22.0 8.2

Description:

Dining room table and chairs

Date:

Published In:

Hanks, The Decorative Designs of Frank Lloyd Wright, fig.

95, p. 96.

Quinan, Frank Lloyd Wright's Martin House: Architecture

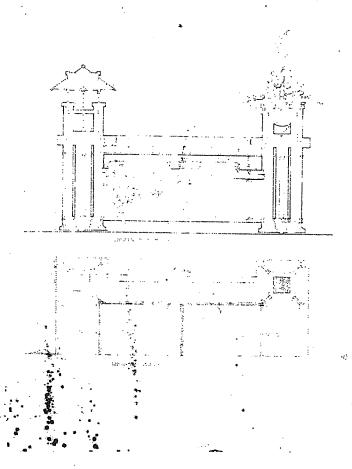
as Portraiture, fig. 77, p. 145.

Notes:

• MHRC has large photographic print of this drawing.

Chairs [HFR1001-1005] significantly altered from original design. See letters, beginning with HFR3060, for discussion.

See HFR1066.



HFR4034: 22.0 8.3

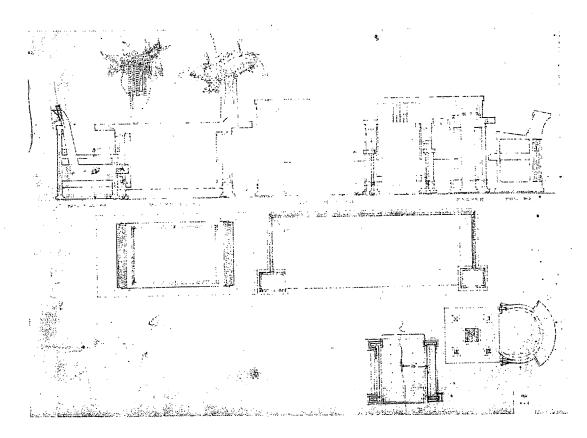
Description:

Library table

Date:

Published In:

- MHRC has large photographic print of this drawing.
- Drawing—as in HFR4032—apparently shows lamp stanchions on two diagonally opposite corners and planter stanchions on the other two.



HFR4035: 22.0 8.4

Description:

Living room furniture

Date:

Published In:

Hanks, The Decorative Designs of Frank Lloyd Wright, fig.

96, p. 97.

Notes:

MHRC has large photographic print of this drawing.

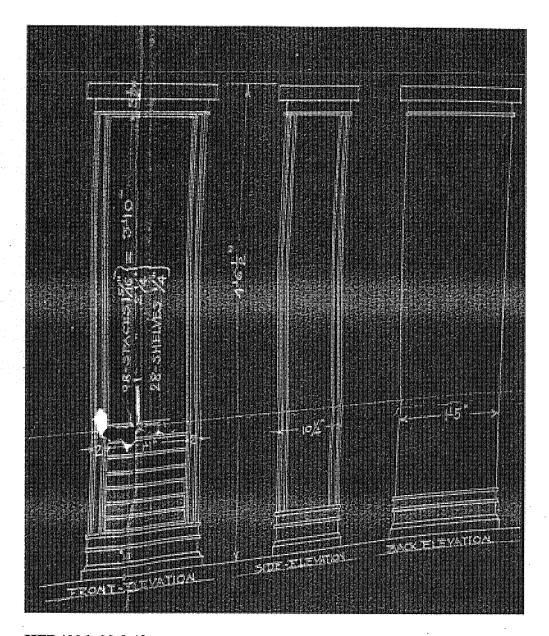
• See HFR1025, 1026—barrel chairs.

See HFR1025—sofa.

See HFR4035—"Morris" chair.

■ See HFR1055—table.

Objects on table resemble Teco pottery designs.



HFR4036: 22.0 43

Description:

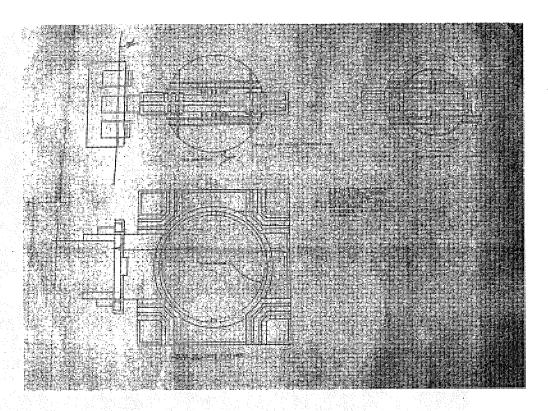
Matthews Brothers' blueprint for encyclopedia case [detail

shown]

Date

Published In:

- See HFR1062.
- Drawing appears to be dated 1912.



HFR4037: 22.0 82-56-3

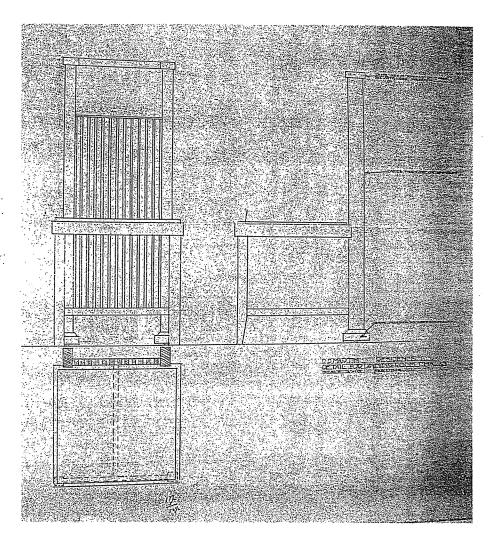
Description:

Light fixture plan and section

Date:

Published In:

- UB Archives copy is 1:1 copy of original drawing. Drawing for type B ("short stem") sconce.



HFR4038: 22.0 82-56-5 [0405.035]

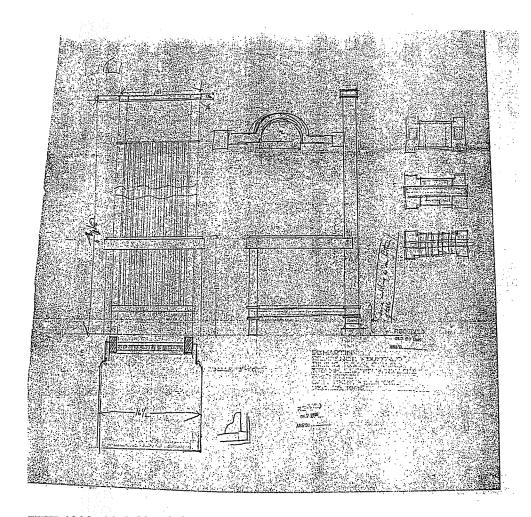
Description: Dir

Dining room chair—plan and section

Date:

Published In:

- UB Archives copy is 1:1 copy of original drawing.
- See HFR1001 1005.



HFR4039: 22.0 82-56-6

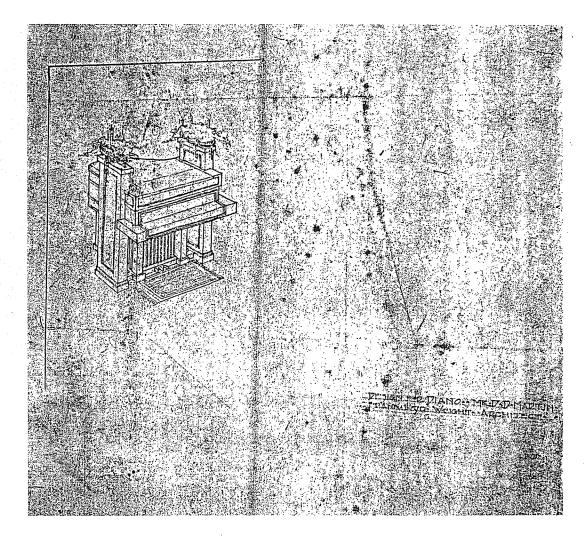
Description:

Dining room chair—plan and section

Date:

Published In:

- UB Archives copy is 1:1 copy of original drawing. See HFR1001 1005.



HFR4040: 22.0 82-56-17

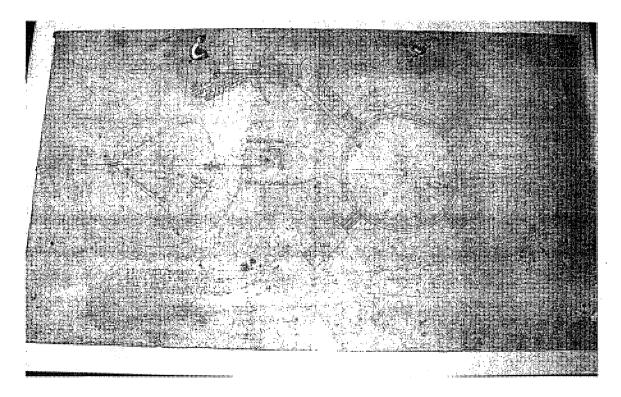
Description:

Piano (Wright designed)

Date:

Published In:

- UB Archives copy is 1:1 copy of original drawing.
- Wright design for piano not executed—see letter
- HFR2020 shows piano used by Martins.



HFR4041: 22.0 82-56-22

Description:

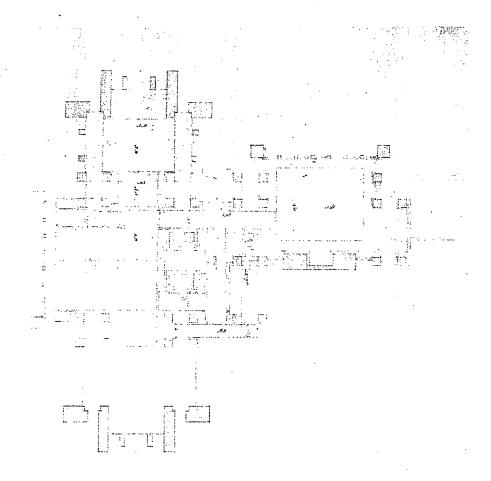
Dining table light stanchion

Date:

Published In:

- UB Archives copy is 1:1 copy of original drawing.
- Electric bulb and wiring is hand-drawn over blueprint, apparently showing illumination of lower globe.

C. Drawings from Miscellaneous Sources



HFR4042

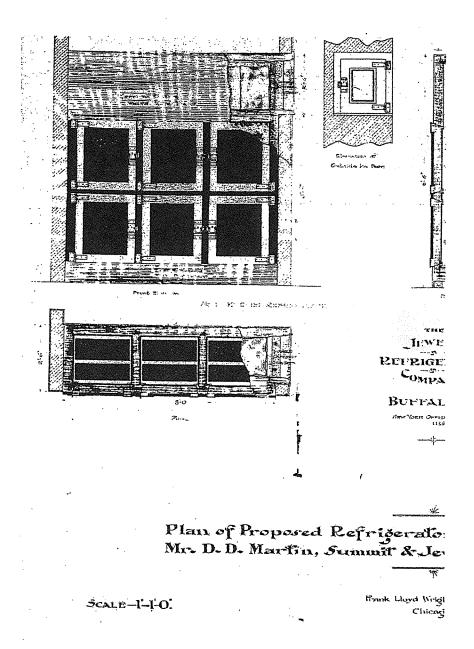
Description: Carpeting plan—ground floor of Martin House

Date:

Published In: Klotz, 20th Century Architecture: Drawings—Models—Furniture, fig. 16, p. 32.

Notes:

- collection of the Deutsche Architekturmuseum, Frankfurt am Main
- General note: The DAM holds an important collection of blueprints and drawings pertaining to the Martin House and its furnishings; nine of these drawings are published in the Klotz catalog. We believe HFR4037—4041 to be copies of some of these holdings which were sold to the DAM by Scott Elliot. However, we have not been able to verify the details of the DAM's holdings, as they have not responded to inquiries on the matter.



HFR4043

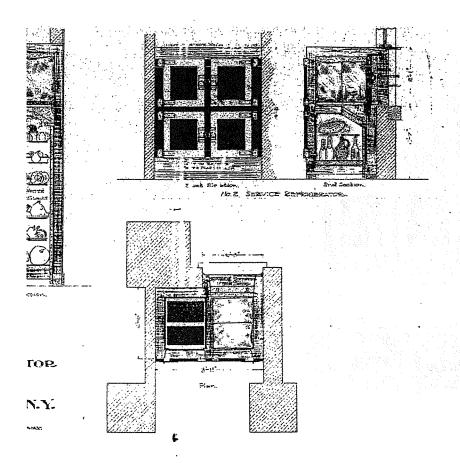
Description: "No. 1 Kitchen Refrigerator" [Jewett Refrigerator Co.]

Date:

Published In:

Notes:

Copy in collection of Hamilton, Houston, Lownie Architects LLC



for the New Residence of It Avenues, Buffalo, N. Y.

Architect

HFR4044

Description: "No. 2 Kitchen Refrigerator" [Jewett Refrigerator Co.]

Date:

Published In:

Notes:

• Copy in collection of Hamilton, Houston, Lownie Architects LLC

V. Catalog of Miscellaneous Resources

A) Darwin D. Martin Family Papers, 1878-1935

"Memorandum of Events in the Life of Darwin D. and Isabelle R. Martin" [MS 22.6, Box 3, Item 1]

Relevant entries [all handwritten by DDM]:

HFR5001. October, 1890

25 25th birthday. A handpainted Jardiniere from Belle.

HFR5002. December, 1890

25 DDM's present to Belle; library couch, canary bird in cage.

HFR5003. June, 1891

We were very happy on our second wedding anniversary by the arrival of Decker Bros. piano No. 22878 in French burl walnut as a present from DDM to Belle. The price \$418.00. Earned from the "side" business of LFMartin & Co. A very desirable addition to our sparsely furnished home.

HFR5004. December, 1892

25 My X-mas present to Belle a disappointment to both. A sofa and chair of wrong color.

HFR5005. May, 1902

House for two families #95 Highland which we have built during winter for Mother and Aunt Mary finished and occupied by them on 1st.

HFR5006. March, 1905

16 Mr. Crosby of Milwaukee here.

HFR5007. May, 1905

30 Belle & DDM to private view at Albright Art Gallery.

HFR5008. March, 1906

10 Rec'd last of first floor carpets, the living room, a rug 20 ft by 20 1/2 ft.

HFR5009, June, 1906

15 Bought Victoria for Belle's anniversary present.

HFR5010. November, 1906

12 In N.Y. visited proposed new branch. Bought lamp at Tiffany's.

HFR5011. April, 1909

12 Newcomb Pottery at N. College (female) an old home of wealth, Cotton compresses and warehouses, Retail stores.

HFR5012. October, 1911

25 Surprise birthday dinner. Bartons and all Kirby's the guests. Latter gave me nice bronze desk set.

HFR5013. December, 1911

At Christmas gave family Audubon's 7 vol. 1842 edition of "Birds of North America" of which but 1000 sets were published.

HFR5014. November, 1912

...Mother [IRM?] purchased a Victrola.

HFR5015. June, 1915

IRM's portrait was delivered and placed a day or two before we left. It greatly pleases most people.

Memo book, 1903 [MS 22.6, Box 3, Item 11]

HFR5016 Various entries [all handwritten]:

"True art is decorated utility" - Ruskin

[n.d.] Japanese Prints

Hiroshige I Ichimosai

53 Stations of the Tokaido

Oak - Fumed. Directions for touching up patches...

Paint. South Room ceiling:

Yellow Lake 8 parts

Apply

Chrome Green 1 part

gold dry

[this book also contains other formulas and notations for wood finishes, etc.]

B) Transcripts of Interviews with Martin Children

HFR5017 Dorothy Martin Foster, Interviewed by Sue Greenwood, 1971:

- p. 1 DMF recounts Master bedroom built-in furniture.
- p. 8 re: rugs: "This rug was the rug that was woven in England for the Jewett Parkway house. This carpet has been in use since 1904."
 [no indication of what carpet / rug she is referring to] "...And that rug over there was originally in front of the fireplace in the South room."
- p. 10 DMF indicates that FLW came and rearranged furniture at Graycliff (to IRM's dismay), but never at the Martin House.
- p. 11 re: the Martin House furniture in general: "...the furniture for Jewett Parkway was, with the exception of that bedroom furniture which was a horror, was perfectly lovely. I don't ever remember bruising myself on anything, with the possible exception of the brick piers. Now this is the one piece of furniture I have left [footstool?] and I wouldn't give that up for anything. Come out in the kitchen, I'll show you the cabinets..." [are they at 95 Highland?]

HFR5018 Dorothy Martin Foster, December 5, 1972:

- p. 14 "...and I have all the cupboards that came from the house up in my attic." [must be 95 Highland]
- p. 34 "...but my room, the north wall was actually pushed out."
- p. 37 re: Master bedroom furniture / dining table stanchions: "Those beds went the first year we were there, along with the doohickeys with the corners [dining table stanchions?]...I turn that footstool right side up every time I go there, that Meyerson had made out of those." [referring to wood portion of one dining table stanchion which had been made into a footstool with the addition of a round vinyl upholstered top see image in FLW Resource room collection binder 1, image #30]
- p. 38 see exchange re: dining table stanchions [photocopy]
- p. 39 re: placement of encyclopedia case: "We had to have an encyclopedia in the dining room and an encyclopedia in the library."
- p. 40 DMF refers to the cove lighting being put in (in reception room and unit room) around the same time that FLW sent the Japanese man to "choose the colors" with her mother.
 - [in the previous interview (Greenwood, 1971), she says this may have been when she was in college or married (circa 1917-23)]
- p. 41 re: decorative objects in pier clusters: "...and then there were always these lovely vases and things that Mr. Wright had brought from Japan."

- p. 42 re: rocking chairs in library [photocopy].
- p. 44 DMF relates an anecdote about FLW's signature in an old Roycroft Inn guest book – rare book room at the downtown library.
- p. 43 she refers to a Princeton (Press?) catalog with Martin House and Roycroft furnishings.
- p. 44 DMF refers to light fixtures being made by the Handle Lamp Co., NY.
- p. 47 re: use of reception room as main family living room [photocopy].
- p. 51 re: portiers: DMF says they were only drawn when the maids were cleaning in the dining room.

HFR5019 Darwin R. Martin, Interviewed by Shonnie Finnegan and Jack Quinan, October 18, 1976:

see photocopied pages for all

- p. 108 re: encyclopedia case, plant stands, Japanese prints, etc.
- p. 109 re: windows and doors
- p. 110 re: millwork, varieties of wood used
- p. 110 re: modification of dining table
- p. 111 re: furniture drawings DRM had
- p. 113, 114 re: gilding of mortar, wall colors, floorplan renovations
- p. 115 more about renovations, built in bookcases, etc.
- p. 116 re: pier cluster laylights and books
- p. 117, 118 re: art glass colors, changing colors

to say about the furnishings or the upholstery or the placement of the ...?

DRM:

Well, some of these things are where they belong that are in the house now. The encyclopedia was in the library. And these ... [davrettes]... I call them— I don't know what else you'd call them— stands, flower stands, were moved around the house as necessary for flower arrangements. I have one. I forgot to tell you about that, Shonnie, I think. I have one out in San Francisco which I will send along with the chair if they decide that they want the chair, and I suggest strongly that you take it because it's one of the best things he did. It's not as stiff as these.

I:

It's a stand like this one?

DRM:

It's a stand similar to that except it has three shelves and the base is somewhat similar to that, but the contours are better. There're rounded sections between the shelves with a little relief and it's quite a nice stand. It needs refinishing to have it'@in its pristine condition, but I've used it in my various homes and it's in the way, actually, in San Francisco. But I will make a gift of that along with the ... [Hiroshige's] ... and I've got to talk to my tax man ...I probably won't have it delivered before the end of the year, and if I deliver them before the end of the year, I'll deliver them to you as a loan this year and take the tax deduction next year, because I don't think I need the tax deduction this year if my record collection to the library holds good.

I:

Well, whatever is convenient for you on that.

DRM:

Now, I'm going to have to have an outside appraisal on those.

I:

I think you should, really. This would be ... [can't hear] ... really much better to you than to have ...

DRM:

Well, I've got a man, who's a good oriental man, on the prints. And, of course, as you know, that Frank Lloyd Wright Foundation's there in San Francisco. Tafel I guess, is available. My sister, I'm sure, has his address. You have it, of course,

here, don't you? Would you mind sending me that? I'd like to have that.

I:

He travels quite a bit.

DRM:

I know he does. That's the reason that I'd like to know where a letter would reach him. I need to know. Then, one of these days, if you get this thing financed so it's going to be permanent, I'll see what I can do about the few windows I've got. I'm going to try to find some angel to buy them for you.

I:

Well, that's grand. We're just developing an estimate of the costs in connection with possible grants.

DRM:

Well, I have three of the windows such as those that are upstairs, and they're probably from the living room. But some of the ones at the Albright, I gave to the Albright. And they're the best. And I have three doors. Two of them, I'm quite sure, are the conservatory doors, and one, I think, is the door here. But they're only, as I recall, three doors with ornamentation here eventually. I don't know what happened to the others. But I think there are only three doors with ornamentation because the three center sections of the doors that you open, I don't think had any ornamentation. I think they used that for daylight.

I:

I think Mrs. Foster said that your father took these doors out to bring more light for Mrs. Martin.

DRM:

It's possible. I have, which I can deliver to you, and will see ... can't get it in the back of this car probably ... I have a mahogany door from the bedroom upstairs. And I spoke to you about... or you... that there's a door down here that's one side mahogany and the other's oak and that should be one of those bedroom doors with the oak side on it on the hall side.

I:

Our records here indicate also that that mahogany walnut situation was also occurred[?] in the west end of the reception area.

DRM:

There was a wall in this house.

I: Mahogany and oak.

DRM: No, there was never mahogany downstairs.

I: Okay. Well, then our records are wrong.

DRM: There was never any mahogany downstairs in this house. And that door that has mahogany on one side and oak on the other was the hallway door with the mahogany side in to either Herrick's room, Miss Herrick's room, or my mother's room. Has to be one or the other. And the door I have is mahogany both sides, and that, I think, has to be in my mother's room—the closet-I'm not sure, but it's easy enough to figure it out. It

has to be in one of the two rooms and you can tell from the hinges where the... it could only be hung in one spot. I'm certain there was never any walnut in the house. I'm certain that all the rest of the house was oak except the kitchen. Now the

kitchen was all cypress as were the pergola. All the painted

wood outside was cypress.

I: We have some kitchen cabinet work in the basement here.

DRM: Yes.

I: Maybe we should check and see where that really belonged.

DRM: Well, I saw that. You've got some of the cabinet work, some

ornamental doors on it.

I: From the Heath house.

DRM: It isn't from here. I was going to say that. It isn't from here.

I: No. No, that came from the Heath house. But you mentioned when we went down in the basement last week that the base of

that table in the reading room was the dining room?

DRM: That base of the table was constructed from the dining room.

That round top is the dining room table and that was the table we always used. I think that was made not later than 1912. I

may have some pictures with dates that show it.

I: You spoke of some furniture drawings.

DRM: Yes, I have a stack about 18" high of details. And I will go

through them and see what pertained to this house, what

pertained to Graycliff, separate them out.

I: Are they on tracing paper?

DRM: They're tracing paper with his dark brown cover and insignia on

it.

I: They must be beautiful.

DRM: And they are ... well, I don't know how beautiful they are.

They're his type of detail drawing.

I: But the design that...

DRM: For each individual piece of furniture. I'm quite certain that

they're there. And I would like to have a set of blueprints of those when you get them. I have a blueprint machine but I just

gave it away.

I: We have one in our office and we would, of course, be

delighted if those things could go into the archives of the

University.

DRM: Well, they should. They definitely should be there.

I: What we should really do is to publish some specific

information.

DRM: ... give you the monograph on that.

I: Yes.

DRM: And then you can get somebody to appraise that, too. There's a

little deduction for that. And what I envision is the way our taxes are going to be, we're going to need every deduction we

can get!

Stevenson my mother gave to Father and he was very fond of Robert Louis Stevenson. It's a bas relief and I think ... [Portal] ... did it, I'm not sure. It's a very fine plaque. It was mounted on a piece of walnut. It was a square like this and I have that in storage.

I:

Is that sentiment in the Heath house from Robert Louis Stevenson, that is incised in the huge limestone block over the fireplace at the Heath house, there is a quote. And whether that's from Walt Whitman or Robert Louis Stevenson ...

DRM:

I don't have any idea. I don't know.

I:

Mr. Martin, you mentioned this Dutch metal surfacing that was done. Would you just point out where? I presume you meant up there.

DRM:

No. This, of course, is ... [sound]these ceilings were all pink[?] [Talking about color- not an off white, a yellow. I think it was changed once from olive khaki to- a pale yellow. I think something in the ceiling in that room] ... fubd out--to--all the way up I think they were carried mostly in the ceiling in that room, that's a store room.

DRM:

... but I think they were hidden in a dropped ceiling under here. I'm not sure whether they were or not here. But they may have been. It's quite possible they were buried below the basement floor and came up because they also fed the radiators in the playroom. And there was heat in the storeroom. So it's possible they came up from below and the house was a very comfortable house to ... No, there were panels here. This was panels. I don't know where he got that woodwork from, Tauriello did that job and he must have taken that from some of the ceiling stuff, possibly the ceilings in here. Here's where that ... [?] ... got the picture of there. Let's see if we can find the nail hole. ...here someplace, about this high. There it is, right there.

I:

You mean there is...

DRM:

This was another panel here, you see.

I: Wood panel.

DRM: No, no, no.

I: Dutch metal?

DRM: No, there was Dutch metal on the plaster ... the plaster there, the plaster here. The reason he used the Dutch metal was to give the feeling of continuity of that background of that fireplace. And that's where you got that.. and it approached but was greener. The bronze that you saw in the glass of the fireplace, that's what it looked like. And this ceiling was

simply a lighter cast, the ceiling would have no metal. And, of course, again that was a bookcase as was this down here. But

the heat ... down here but no heat on ... this.

I: Then there is a partition here?

DRM: And the partition was at this point. Wait a minute.

I: There's a mark in the ceiling here.

DRM: No. That I think, Tauriello put in. This was a door to a lavatory. You see this was a panel and there is a..that door didn't exist. And right on from here over to there was a big Japanese screen. And this sofa sat with its back to it. It sat

right here with room to go by either side here.

I: You came in this door straight right through here. And then

what?

DRM: Well, then you went to the cloakroom and hung up your cloak

or washed your hands and came in the living room ... either

side of this business over here.

I: There was no partition here at all?

DRM: No.

I: Well, how did you get into the study from this room?

DRM:

Back door.

I:

You had to go back through there. I see.

DRM:

Yes, because there was no doorway here. There was no door on this side, you see. There was a plain glass door on that ...there. This became the vestibule and there was a door here to keep out the weather -- the cold in the wintertime. But that door was almost always swung back, I guess... [?] ... over here. That's the only bookcase. There was only one deep, only one thing deep here. See it right here, I think, where the edge of it came right about in here. See this was a switch for this vestibule. That's the light switch right there. That's ... [the partition?] ... Those are the wood plugs for the bookcases. They open on this side. And you've got color in the house because of these bookcases. The doors open out ... were always open and the color of the book bindings helped tremendously and gave you warmth. And then you had this carpet. Have you seen the carpet at my sister's house? There's some of the ... existing carpet ... Of course, it's bleached out pretty much yellow now. It was a greener color than she hasa greener brass than she has. It's almost yellow now. It's almost that color now.

I:

We apologize for the ... [zebra chair covers] ... [laughs]

DRM:

I didn't even want to see it.

I:

When you... then you couldn't... this study would be much more private than it is now. You don't have this doorway...

DRM:

The only door that ... that went to that. -

I:

It's a terrible room, now, to use as a study the way it is because there's this door open and it's just doesn't feel...

DRM:

Well, I think he swung this piece of...

DRM:

I think he swung this right around here. I think he swung it from this frame round. Yes, I'm sure he did, because this did

not have the opening doors on it, that they have... ones here. And that, I think, is the one that was up here.

... [sound] ...

DRM: ... in the plans.

I: Yes.

I: Have you got any one of these square lights out of here? Any

one of these skylights?

DRM: Not to my knowledge.

I: They were glass? Stained glass?

DRM: Yes.

I: There were two skylights here?

DRM: I'm sure I've got the drawing for them.

I: And there were two skylights referred to up at the landing on

the main stairs, too.

DRM: Well, the only skylight we ever had here was this thing only in

plans. It never was in when we were here. This would have delighted my mother. It would have been just great. This is what that thing looked like in the living room. It was just exactly like this only it had a bookcase on it. This did not have a bookcase, as I remember. No, this had a bookcase, too. Sure it did. I know ... Mark Twain? ... was in there. ... [?] ... the Americana ... was over there, ... Book of Knowledge and in back was the Architectural Record. I can remember what

books were there.

I: Your father got the Architectural Record? He read that?

DRM: ... part of the backbone of the Art Library right now. Some of

this anyhow. We gave away about a ton of old Architectural

magazines out of here. In those days you didn't stew about getting a tax break.

I: That's the way the University Library was built up in the early

days, too. All these donations from supporters.

I: We don't know unless Shonnie or Jack knows, who the artist

was.

DRM: I'm trying to find out for you.

... [Sound] ...

DRM: I have a note to do that in San Francisco and I'm sure I'll find it

among the bills.

... [sound] ...

DRM: I've got most of the bills for all these... Can't believe...

incredible. ... and you know, the funny thing about that, that glass has changed color. It's hard to believe it has, but that has oxidized somewhat. There must have been silver in that because originally, this was much yellower and this was not ever bluish silver. You see, it's the glass that was in there. There's no

argument about that. That's the glass.

I: What color was this, what looks white now was...?

DRM: Was yellow.

I: And what color was the...?

DRM: Perry yellow at the top there, you can see it.

I: And what color was what is now a silver green?

DRM: Yes, well this was deeper as I recall it and this, a light cast of

that. Now I wonder if that's the light behind it. You see the

yellow up above?

I: Now you see, it completely changes to silver and a much deeper...

DRM:

But there... I don't think it was actually that oxidized silver. I think it was more a brown look. Now whether that was a superficial... you know when they were making case glass in this period, an architect didn't know much about making case glass. You could get it made in Europe. Case glass, as you probably all know, is a layer of glass on top of a layer of transparent glass. And they put this translucent color on it and some ... and some place transparent but right color ... the spill[?] vases, the blue and white, the green and white, and the red and white ... and the cut through the pure white is ...

[End Tape 2, Side 1 (Tr 107)]

DM: ... is all cased glass, they call it. I got a sneaking hunch[?] that

that's cased glass. It's antique.

I: Well, some glass turns bluish with age, doesn't it, Mr. Martin?

DM: Yeah. But this is...this is a very strange thing that's happened

to that glass.

I: Was this the original door?

DM: As far as I know ...

I: Yes, except maybe ornamented.

DM: No, no ...

I: But the two doors that went down here at the far end, I think I

have, ... they're ornamented.

I: They were metal?

DM: Ornamental.

I: Ornamental. And then, what about the glass. Was that

ornamental all the way down?

Dorothy Martin Foster. Interviewed by Shonnie Finnegan; Lorelei Z. Ketter and Fred Tamalonis, participating, Dec. 5, 1972. University Archives, University at Buffalo. Tr 9

one was supposed to be my father's. And the one that was my mother's is now the corridor through into your office. But Mr. Wright had designed heavy fumed oak cupboards that went right up to the ceiling. As you came into the room at the left just leaving a narrow way to go into my father's closet. And the beds fitted into that head thing and they were held together at the front, at the bottom, by a small seat.

I: How did you get in them?

DMF: You had to pull them apart to make them.

I: Oh, my!

DMF: Oh, it was horrible!

I: What happened to those?

DMF: I don't know and I couldn't care less!

... [laughs] ...

I: I think Meyersons had...

DMF: Oh, no!

I: They never found those beds.

DMF: They never ...

I: They never found those beds, I know that.

DMF: Those beds went the first year we were there, along with the doohickey's with the corners...[laughs]...

I: ...[laughs]...Those funny little things that they used to shock themselves on.

DMF: I turn that footstool right side up every time I go there, that Myerson had made out of one of those.

Dorothy Martin Foster. Interviewed by Shonnie Finnegan; Lorelei Z. Ketter and Fred Tamalonis, participating, Dec. 5, 1972. University Archives, University at Buffalo. Tr 9

I: That round footstool?

...[laughs] ...

I: Yes, that's what that...

I: Is it round or is it square?

It's round. No, the square footstool was made for the house. It's here, it's here, it's in my attic. I'm recovering it. It needed redoing.

DMF: ...[can't understand]...to do mine?...[laughs]...

I: No, but I was curious about this thing because I know, in the catalog you have, that round piece is referred to as being from the stable, which it's not. It was from those cages that was on the table.

DMF: ...cages on the dining room table.

I: Did you just give up using those after a while?

DMF: I'll say we did! Practically immediately!...[laughs]...

I: Did you almost get electrocuted by them?

DMF: No, but you see, they were these wooden things and they had amber bowls inside with electric lights somewhere. I don't know where the electric lights were. And the bowls were filled with water. There were flowers in the bowls. You turned on the lights and you had this lovely, illuminated thing on four corners of the table. The electric light heated the bowls and water so that the flowers all died and then you couldn't get the bowl out to empty the water! You used the vacuum cleaners.

... [laughs] ...

I: ... [laughs] ... Terrible.

Dorothy Martin Foster. Interviewed by Shonnie Finnegan; Lorelei Z. Ketter and Fred Tamalonis, participating, Dec. 5, 1972. University Archives, University at Buffalo. Tr 9

I: And where was that panel located again? Just as you walked in

the front door?

DMF: Well, as you go in the front door turn immediately to your

right, and, well, you know where the cleaning woman was, it

was on that wall across from the fireplace.

I: Ah hah!

I: What a very handy place to come in and do that!

DMF: Well, yes. You could do everything there, you see. Did the hall-

and everything.

I: That's very unusual.

DMF: And then upstairs you could turn on just the hall lights. That

was the double...

I: So there've been a great deal of changes made in the switches.

Did you sit mainly in what you call the south room, the family?

Or did you sit around in the living room?

DMF: Well, one of the things that my mother insisted on was two

rocking chairs, which made Mr. Wright foam at the mouth. She insisted on a rocking chair for herself and a rocking chair for her mother. And they were in the library. During the day when it was light, one was apt to, they were in the east side of

the library, one was apt to sit in there a little bit.

[End of Tr 9, Side 2]

Dorothy Martin Foster. Interviewed by Shonnie Finnegan; Lorelei Z. Ketter and Fred Tamalonis participating, May 22, 1973. Tr 10

DMF:

Oh!

I:

Do you feel that he and your father had any interaction whatsoever concerning the Darwin Martin House on Jewett Avenue?

DMF:

Had any what?

T:

Did they try to understand...?

DMF:

No, I think my father was absolutely hypnotized by him. Anything he wanted. The only thing father stood out against was a bowling alley and a swimming pool. Mr. Wright was absolutely hipped on putting a bowling alley under the Pergola, and a swimming pool in what was the playroom. He was determined to do that and my father said no. But aside from that I think he gave Mr. Wright absolutely carte blanche. And it only occurred to me in the last few weeks that probably it was father who bailed him out of jail when he was thrown in with Olgivanna for breaking the Mann Act, and so forth.

I:

How about the South Room? Was that, for instance, your father used that as a reception room?

DMF:

Well, now, we used that entirely as the living room of the house, except the library occasionally, with the two rocking chairs which Mr. Wright hated which mother insisted on. One for herself and one for my grandmother. And we sat in here, sometimes. But the South Room was the room where she would entertain, where she'd have luncheon and, well, it was just the center of the house. That fireplace was the only fireplace we ever used except for big parties, and the big one was lighted.

I:

And the mosaic fireplace was not used?

DMF:

That was used only for big parties because that living room was dark, you see, and awfully big and rather cold. And if there was any kind of a large party of any kind, well, then, that fireplace was lighted, that mosaic fireplace was lighted and both bronze doors on both sides were opened so that the fire was seen from the living room and from the hall. It was perfectly lovely. But

Dorothy Martin Foster. Interviewed by Shonnie Finnegan; Lorelei Z. Ketter and Fred Tamalonis participating, May 22, 1973. Tr 10

you know, well, you do know, that that complex of the three rooms or whatever you want to call it, the north and south wing, well, it was the dining room and the library and the living room. You could easily seat a hundred people there without the library at all! There was just nothing to it, it was just... and it was used. Mother used the house a great deal, gave the house a good deal for entertaining. We entertained various groups; this went on even while I was at college. I didn't know too much about it. But I know that my sister—in—law and I gave a recital there one time. And I remember the piano was in the library or toward the living room in the library. We had a hundred people there. They paid a dollar a ticket. We gave the money to some war effort...[laughs]... I've forgotten what it was!

I:

In the dining room, you know where the window is that goes through to the other side to what's left of the Pergola, there's that window with three...well, in the photographs, the old photographs of the houses, it was originally...that window isn't there. It was built in.

DMF:

It was put in right away. I don't ever remember it's not being there.

I:

There was a built-in, it was a built-in piece of furniture there.

DMF:

That sideboard was built in, it was always there. I don't know whatever happened to that. That isn't there now?

I:

No, it is not there. I don't know where...

DMF:

I'll bet my brother... [all talking at once]...

I:

At least in these early photographs, there's no window there. So, I've always wondered about that window anyway, whether it was something that...

DMF:

I have no idea!

I:

... was intended.

DMF:

Because I don't remember it ever not being there!

7. List of Supplemental Resources Available Upon Request

- Various Conservation reports pertaining to Martin House collections from the New York State Office of Parks, Recreation and Historic Preservation [Peeble's Island Resource Center]
- MHRC Collections Inventories—Access database files [MHRC]
- Hasbrouck Peterson Associates, Furnishings Inventory: Condition Survey and Preliminary Restoration Plan for Darwin D. Martin House, 1990 [MHRC]
- Hasbrouck Peterson Associates, Historic Structures Report: Darwin D. Martin House, 1993 [MHRC]
- Hasbrouck Peterson Associates, Art Glass Inventory: Condition Survey and Preliminary Restoration Plan, 1990 [MHRC]
- Jack Quinan, Henry Fuermann and Sons' Photographs of Frank Lloyd Wright's Darwin D. Martin House, Buffalo, New York, 1903—1906 [MHRC]
- New York State Office of Parks, Recreation & Historic Preservation / Hamilton Houston Lownie Architects, PC / Martin House Restoration Corporation, Master Plan / Final Environmental Impact Statement for the Proposed Restoration of the Darwin D. Martin House State Historic Site, 2001 [MHRC]
- Appraisal for contents of Darwin D. Martin House by Connelly, August 1995 [University Archives, University at Buffalo]

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APPENDIXES

APPENDIX A.

Draft of Collections Policy for Martin House Restoration Corporation

MARTIN HOUSE RESTORATION CORPORATION COLLECTIONS POLICY

Mission

The Martin House Restoration Corporation (MHRC) is dedicated to: raising the money to restore the Martin House Complex to its condition of 1907, opening it to the world as a public house museum, interpreting it well for all audiences, marketing it effectively, and operating it efficiently.

Collection Statement

A comprehensive collection of furnishings, artifacts, documents and images related to the Martin House Complex is essential to the MHRC mission (though this collection need not be the sole property of the MHRC). Each aspect of that mission—restoration, preservation and interpretation—requires an accurate and relevant representation of objects. This collection, along with the six structures of the complex (including its gardens and grounds) and related archival materials, form the complete story of this architectural masterpiece.

With 1907 as the "Year of Significance" for the Martin House complex, priorities in the acquisition of objects to the MHRC collection are as follows:

- 1. Architectural elements and materials directly related to the six-structure complex, including art glass, woodwork (especially built-in furniture and units of woodwork), tiles, urns, and other site-specific elements. Priority within this category will be given to documented elements for which there is no existing physical example (i.e. documented window designs not currently represented in the collection).
- 2. Free-standing furnishings designed by Frank Lloyd Wright specifically for the Martin House complex. Priority within this category will be given to furnishings for which there is evidence of their creation and/or installation/use within the complex.
- 3. Documentation of the Martin House complex, including correspondence between key members of the project (Frank Lloyd Wright, Darwin D. Martin, William E. Martin, O. S. Lang, etc.), drawings, blueprints, and photographs. Such acquisitions will supplement the extensive collection of documentation housed in the University at Buffalo Archives, the Stanford University Archives, and the Frank Lloyd Wright Foundation (Taliesin).
- 4. Other furnishings and objects appropriate to the period and the Martin House Complex (i.e. non-Wright furniture such as Rohlfs chairs, Tiffany lamps, Heintz Art Metal, etc.). A distinction will be made within this category between period items that belonged to the Martins, and those that are *similar* and may be used in

accurately furnishing the complex. Priority within this category will be given to objects for which there is credible evidence of their use by the Martins during their residency of the house.

Acquisition Policy

The acquisition process may include the discovery, preliminary evaluation, negotiation for, taking custody of, documenting title to and acknowledging receipt of materials and objects to the permanent collection, as well as the negotiation for and documentation of borrowed items.

<u>Criteria:</u> Materials and objects must meet *all* of the following criteria before being acquired by the MHRC by any means:

- 1. All materials and objects must conform to the MHRC collection policy.
- 2. If possible, the material or object must be documented as to provenance.
- 3. If for sale, the MHRC must arrange for funding before purchase.
- 4. The MHRC must be in a position to care properly for the proposed acquisition.
- 5. The significance of the acquisition to the MHRC mission and existing collection must be determined.
- All moral, legal and ethical implications of the acquisition must have been considered.
- Whenever possible, it is preferable that acquisitions carry full literary rights, property rights, copyrights, patents, or trademarks.
- In general, acquisitions must be free from other donor-imposed restrictions (i.e. as to deacession).
- No acquisition will be made with the requirement that it be maintained as a separate entity from the collection.

Means of Acquisition: Materials and objects may be acquired by gift, bequest, purchase, commission, specified loan, exchange, or field collection. In order of preference, the MHRC desires to acquire items by donation, permanent loan, temporary loan, partial gift, and purchase. If purchasing an item is considered, the MHRC will seek the lowest possible price for the item.

Acquisition Procedure: Upon acceptance of a gift of personalty to the collection, the donor will receive a gift substantiation acknowledgement, and—if the donation is valued at \$5,000 or more—an IRS # 8283 form signed by the MHRC Executive Director.

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Additional Stipulations: No MHRC staff person may obligate the MHRC to accept any material or object not consonant with the acquisition policy without prior approval of the Executive Director. No staff member shall offer to perform appraisals of materials or objects for donors, or reveal the MHRC's estimated insurance value, for the purpose of establishing a fair market value of gifts offered to the MHRC. Donors desiring to take a charitable contribution deduction for a gift valued at \$5,000 or more are required under the Tax Code to obtain a qualified appraisal for the item. Staff members may assist a donor in contacting a qualified appraiser from a list maintained by the MHRC. As a public service, staff may attempt to identify, authenticate, or attribute items brought to their attention by the public. All materials or objects deposited with the MHRC for such a purpose shall have the appropriate identification. Such items are not to be deposited on MHRC premises for more than 30 days, with insurance for the items remaining the responsibility of the owner. The MHRC accepts no responsibility for notification of individuals for the return of such deposits. Items not claimed within 60 days of deposit are considered abandoned property and, as such, are subject to state law pertaining to the same. Abandoned property of negligible value may be disposed of under law by the MHRC.

MHRC staff will maintain permanent acquisition files that shall contain all legal instruments and conveyances pertaining to each acquisition or source. In conjunction with the Collections Management database, these files will contain information on the acquisition's date, source, significance, condition, appraised or estimated value, value for insurance coverage, and physical location.

Accessioning: All materials and objects (excluding ephemera and library duplicates) acquired for addition to the permanent collections of the MHRC shall be processed under standard policies and procedures, as recommended from time to time by the Curator, and approved by the Executive Director. MHRC staff will maintain a permanent record of all accessions.

Deaccession Policy

Deaccession is the process of removing permanently from the collections accessioned objects and materials. The obverse of the accession process, deaccession shall be considered objectively and deliberately, in accordance with the MHRC mission and collection philosophy.

<u>Deaccession Criteria:</u> Materials and objects to be considered for deaccession must meet at least *one* of the following criteria:

- 1. The material or object is found to be outside the scope of—or irrelevant to—the mission and collection philosophy of the MHRC.
- 2. The material or object lacks appropriate physical integrity.

- The condition of the material or object has deteriorated such that conservation is not feasible.
- 4. The MHRC is unable to preserve, store, or display the item properly.
- 5. The material has failed to retain its identity or authenticity.
- The material or object is found to be a duplicate in the MHRC collections, unless such duplication is appropriate to the collection (i.e. multiple windows of the same design).
- 7. The potential utilization of the material or object is dubious.
- 8. The material or object has accidentally been accessioned twice.

<u>Restrictions:</u> Before any material or object is recommended for deaccession, reasonable efforts will be made to ascertain that the MHRC is legally free to deaccession the item. In the event of a question concerning the intent or force of restrictions, the MHRC staff will seek the advice of legal counsel.

<u>Deaccession Procedure:</u> The MHRC Executive Director, on the recommendation of the Curator, may recommend deaccessioning materials or objects if, in his or her best judgment, one or more criteria for deaccessioning have been met, and any questions regarding restrictions have been satisfied. All recommendations for deaccession will be documented in writing, indicating where they originated and the rationale behind them. All recommendations will specify:

- 1. The source and provenance of the material or object.
- The reasons for deaccessioning under the established criteria.
- Restrictions now satisfied.
- 4. The estimated market value.
- The recommended means of disposition.

Means of disposition shall be in the best interest of the MHRC, the audience it serves, and the public trust it represents in owning the collections. Such means may include: exchange, sale, or gift to another collection; public auction by sealed or open bid; private or negotiated sale; negotiated return to the original donor or donor's estate; or destruction. The MHRC will not knowingly dispose of deaccessioned items to destinations in which the use and/or preservation of the item is substantially in question. In all cases of transfer to another collection, the provenance and usefulness of the item will be considered. The Executive Director will respond in writing, approving or rejecting the deaccession and designating the means of disposal.

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Any single item recommended by the Executive Director for deaccession having an estimated value of less than \$5,000 shall be deaccessioned only with the approval of the Finance Committee, which will report all its actions to the Board of Directors. Any single item recommended by the Executive Director for deaccession having an estimated value of \$5,000 or more shall be deaccessioned only with the approval of the Finance Committee and the Board of Directors.

When procedures for deaccessioning materials or objects have been executed, all records pertaining to their acquisition and cataloging shall be marked with "WITHDRAWN" and the date of authorization. Information regarding the final disposition, the date, the destination of the materials or objects, and any value or consideration received shall be marked on the permanent records, which then will comprise the entire history of the materials or objects while in the custody of the MHRC.

Ethics of Sale: Materials or objects shall not be given, sold, or otherwise transferred, publicly or privately, to MHRC staff, associates, current or former board members, active MHRC volunteers, or their immediate families or representatives.

<u>Proceeds:</u> All proceeds resulting from the deaccession of materials or objects from the permanent collection of the MHRC shall be used to advance the mission of the MHRC.

<u>Disclosure</u>: All materials or objects subject to precatory restrictions shall not be deaccessioned until the MHRC staff has made a documented effort to:

- 1. Comply with the restrictions.
- 2. Notify the donor or donor's estate, if the material or object was accessioned with 10 years of the intended deaccession date.
- 3. Comply with all procedures outlined in this policy.

This policy may be amended from time to time on the recommendation of the Curator, and with the approval of the Executive Director.

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APPENDIX B.

Darwin D. Martin Estate Documentation of Resources [Hamilton Houston Lownie Architects, LLC]

Darwin D. Martin Estate

Documentation of Resources used to establish the preservation approach to Restoration, Reconstruction and Conservation of the estate structures.

Hamilton Houston Lownie Architects, LLC November, 2003 <u>Preservation approach to the restoration of the Darwin D. Martin House and the reconstruction of the demolished "missing elements" consisting of Pergola, Conservatory and Garage/Stable along with their attendant built elements in the landscape.</u>

I. Restoration and Conservation of the House

The restoration plan is focused on restoring the house itself to the period-of-significance date of 1907 for use as a house museum. Under this plan it is recognized that the house itself is the "artifact" particularly given the quantity of original fabric remaining therein. The plan therefore is to both restore the building and to conserve the original building fabric. As a museum, the house will be a place where the public can learn about and understand Frank Lloyd Wright's innovative architectural philosophy and three dimensional architectural concepts that challenged the dominant beliefs and practices of western architecture at the time.

A three volume Historic Structures Report commissioned by New York State in 1989 established the initial guiding principles for restoration of the house. This report was based on months of on-site investigation done by the consultant, Hasbrouck-Peterson of Chicago. An invaluable document produced by Martin House curator, John O'Hearn in 1988, "Historical Report and Analysis of Original Conditions of the Darwin D. Martin House" served as a key, room-by-room investigation.

Two phases of restoration work have been effected to date. The first restored the roof assemblies and second floor east terrace to their 1907 appearance under the auspices of the NYS University Construction Fund. The work was, in part, federally funded through the National Park Service. Monitoring and review of this work was done by staff of appropriate state and federal agencies.

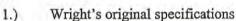
This restoration work was classified as an emergency due to collapse of the southwest area of roof.

The approach was to create a new, restored roof structure utilizing new, engineered timber roof joists and rafters installed next to existing original members, too deteriorated to perform their original task. The new "sisters" would "do the work" while the original "sisters" would remain, at rest, as visible evidence of Wright's framing materials and methods. Original sheathing that had not deteriorated was retained; new was installed where necessary. Character defining eaves were realigned to true horizontality by slowly jacking up sagging members to a point where new support members would fix them in correct position. Atop the sheathing, a new nailable membrane, "ice and water shield" was installed. While not historic, it was added to provide a roof not susceptible to the leaking that plagued the original. New terra cotta tile, specified to precisely match the original, was manufactured at Pontigny, France based on samples held at the University at Buffalo Archives and a small additional number of tiles discovered in the house attic. Original specifications and historic (1907) photographs guided the installation. With the addition of an impervious membrane, the attic space would become a non-breathing or unventilated area of the building. The complex detailing of original wood soffit moldings allowed insertion of an inconspicuous continuous eave vent. Associated work done in Phase I included abatement and replacement of plaster soffits as well as abatement of lead based exterior wood trim paint.



Replacement plaster was formulated from original Frank Lloyd Wright specification and texture replicated the salvaged original. New trim paint was based on color and product analysis by Robert Furhoff of Chicago who discovered the original by sampling known original trim members followed by laboratory analysis. Replacement of copper flashings and gutters was executed by matching Wright's original drawings and specifications as well as an original assembly fragment discovered in the basement of the adjacent Barton house. The east bedroom's terrace and planter assembly was replaced inkind, reusing original brick and the remaining undamaged floor glass panels. Original building fabric was used as the matching standard for new material where needed while Wright's drawings, specifications and 1905-1907 photographs provided documentation.

Phase II restoration is currently nearing completion (scheduled for December 12, 2003). The work focuses on restoration of all below grade drainage systems and restoration of original foundations and installation of other underground utility mains anticipated to be required for Phase III work. In addition, replacement of the veranda concrete floor slab and supporting structural steel was included due to its deteriorated condition and integration into building foundations. Original stone foundations were retained and repointed throughout. Original exterior ceramic mosaic tile used on the veranda floor was carefully removed in its entirety for reuse in subsequent restoration. Original face brick and undamaged, sound cast concrete elements were also carefully removed and stored for reinstallation. The primary evidence of what was original, rather than a product of multiple alterations that extended through the remainder of the 20th century, was based on the following:



- Wright's original construction drawings and clarification sketches he issued during construction.
- 3.) Letters among Wright, Martin and the contractor, O.S. Lang verifying construction activities
- 1905-1907 photographs taken by Martin documenting the original construction and visual inspections of existing and revealed conditions exposed during exploratory excavations.
- 5.) 1907 photographs of the completed building.
- 6.) Historic Structures Report.
- 7.) On-site exploratory investigations of selected areas.
- Laboratory analysis of selected fragments.

II. Reconstruction of the Pergola, Conservatory and Garage/Stable

The reconstruction of the pergola, conservatory and garage/stable will be done using new materials reproducing the originals. There will be a few (less than 5) historic artifacts integrated into the construction and they will be so designated. Examples are a conservatory leaded glass window, two conservatory doors with leaded glass and one carriage house leaded glass window. The reproduction of the three structures is not intended to appear as a restored original but a fine quality, new reproduction.

III. Darwin D. Martin House Documentation

Primary evidence of what was originally constructed, and how, is the house itself.

This is supported by very high quality copies of original material consisting of construction drawings, specifications, photographs and letters. Artifacts from the original construction exist at the University at Buffalo Archives.



- A. Original copyrighted construction drawings vellum reproductions of original tracings at 1/4" = 1'-0" scale.
 - 1. Drawing 1, Plan of Basement, including electric.
 - 2. Drawing 2, Plan of First Story, including electric.
 - 3. Drawing 3, Plan of Second Story and Chimney above roof, including electric.
 - 4. Drawing 4, Elevations North and South.
 - 5. Drawing 5, Elevations East and West.
 - 6. Drawing 6, Building Sections (6)
 - 7. Drawing 7, Wall Sections and Detail Sections. Scale varies: 1-1/2" = 1'-0" and full scale.
 - 8. Drawing 8, Detail Sections at full scale.
 - *The owner's original set of construction drawing blueprints is owned by the University at Buffalo Archives which we have accessed. The set includes the above drawings with Martin's annotations.
 - 9. Unnumbered Drawing: Foundation Plan, all buildings, scale: 1/6" = 1'0".
 - 10. Unnumbered Drawing: Plumbing and Heating Systems in Residence for D.D. Martin. Foster & Glidden, Oak Park, ILL. scale: 1/6" = 1'0".
- B. Original construction drawings, photographic copies, Frank Lloyd Wright Archives, copyright FLW Foundation. Interior details, 1905.
 - 1. (046) Detail Plan, Bursar's Office, Coat Room and Service Dining. Scale: 3/4" = 1'0".
 - 2. (049) Interior elevations of Bursar's Office, Coat Room and Service Dining. Scale: 3/4" = 1'0".
 - 3. (047) Interior elevations of Bursar's Office, Coat Room and Service Dining. Scale: 3/4" = 1'0".
 - 4. (048) Interior elevation and details of Bursar's Office. Scale: 3/4" = 1'0".
 - 5. (057) Detail Plan of library. Interior elevations of library, dining room, and light unit. Scale: 3/4" = 1'0".
 - 6. (059) Detail Plan of dining room, detail ceiling plan of light unit, interior elevations of dining room and light unit. Scale: 3/4" = 1'0". Full size details of sideboard and bookcase.
 - 7. (058) Detail ceiling plan of library. Scale: 3/4" = 1'0".
 - 8. (108) Full size millwork details, first and second floors.
 - 9. (050) Interior details and ceiling plan of Bursar's Office, ceiling light and skylight. Scale: 3/4" = 1'0" and full size.
 - 10. (090) Details of wood ceiling trim of library, living room and library (drawn by contractor, annotated by Wright's office).
 - 11. (077) Details of living room millwork at ceiling lights, veranda doors and ceiling. Scale: full size.
 - 12. (076) Partial building sections and detailed interior elevations of veranda walls, veranda ceiling and soffits, East terrace glass floor and living room ceiling skylight details are delineated. Detail elevation of veranda doors and transom assembly are shown. Scale 3/4" = 1'0".





13.	(060)	Detail plans of front vestibule, flanking light units, main stair, vestibule to pergola and flanking light units. Scale: $3/4'' = 1'0''$
14.	(080)	Detail section of first floor interior brickwork, wood base and head trim. Contractor's dimensioned drawing for approval of Wright's office.
15.	(081)	Detail plans of servants dining room and sewing room on second floor, above, for contractor's layout drawing verifying dimensions. Scale: 1/4" = 1'0".
16.	(082)	Details of wood ceiling trim in living room, dining room and library.
17.	(084)	Details of outside windows at light units. Contractor's drawing verifying layout, construction dimensions and materials.
18.	(088)	Typical window frame details at first floor.
19.	(086)	Details of inner and outer bookcases at light units, fully dimensioned.
20.	(089)	Elevation of five veranda doors and two flanking windows all with transom glass above.
21.	(091)	Detail plan of front hall light units A, B, C, & D and main stair.
22.	(092)	Detail plan of stair to basement, light units C & D, vestibule to pergola and dining room.
23.	(100)	Detail plan and elevation of reception room andirons.
24.	(.040)	Detail plan and elevation of living room andirons.
25.	(.041)	Detail plan and elevations of living room/hall mosaic fireplace.
26.	(087)	Plans, elevations and details of andirons and grate of living room.
27.	(099)	Details of exterior limestone urns and birdhouse.
28.	(065)	Details of first floor dropped ceilings and detail section thru vestibule door/sidelight assembly.
29.	(062)	Sections thru main stair and hall from basement to second floor.
30.	(063)	Cross section thru main stair and hall from basement to second floor. Full size railing details.
31.	(103)	Plan and elevation of front entry door assembly. Full size detail of jamb construction.
32.	(061)	Reflected ceiling plan of dropped ceilings in front vestibule, hall, pergola vestibule, light units A, B, C, D. Plan shows parts of dining room, living room, library, reception room and kitchen.
33.	(104)	Details of casement windows, sidelights and wood trim at upper area of light units. Details of integration of tin heating "ducts" and outlets are shown.
34.	(051)	Detail floor plan of kitchen, reception room, hall, vestibules, main stair, service stair and bursar's entrance. Scale 3/4" = 1'0".
35.	(052)	Sections and interior elevations of kitchen.
36.	(054)	Interior elevations and detail plan of kitchen.
37.	(053)	Partial building section and interior elevations thru first floor
	(222)	reception room, kitchen, plus basement laundry and stores. Scale: 3/4" = 1'0".
38.	(079)	Detail plan and section of heating elements integrated into light units. Contractor's drawing of construction detail for Martin and Wright's approval.
39.	(096)	Detail plans and elevations of light fixtures mounted on light unit upper millwork. Scale: full size.



- 40. (075) Interior elevations, sections and plan details of seventh bedroom, servant's bathroom, service stair, sewing room and sixth bedroom.
- 41. (070) Detail plan of first bedroom, master bath, dressing areas, closets and second bedroom.
- 42. (071) Partial building sections (three) illustrating interior elevations and details of first bedroom, master bathroom, Mrs. Martin's closet, dressing alcoves and part of the second bedroom.
- 43. (069) Detail section/interior elevation and reflected ceiling plan of main stair landing and upper (second floor) hall. Detail plan of corner condition at upper hall wood wall and base trim at full scale.
- 44. (066) Detail section of second floor hall ceiling construction and trim at full scale.
- 45. (067) Special detail of ceiling millwork in first bedroom. Full scale.
- 46. (072) Interior elevations and details of Mr. Martin's closet; interior elevations and detail plan of second bedroom. (Third bedroom similar).
- 47. (073) Detail plan of third bedroom and closet. Detail plan and reflected ceiling plan of fourth bedroom and closet. Detail plan of bathroom and linen closet. Scale: 3/4" = 1'0".
- 48. (074) Partial building sections (two) illustrating interior elevations and details of fourth bedroom, linen closet and third bedroom. Scale: 3/4" = 1'0".
- 49. (055) Detail plans and interior elevations illustrating "Novus" glass detailing for walls and floors in bath rooms. Master bath and baths for fourth and fifth bedrooms are detailed as well as first floor lavatory/coat room. Drawing includes full scale detail of ceiling cove molding and base molding. Scale: 3/4" = 1'0".
- 50. (083) Detail section of ceiling wood trim in basement billiard and play room. Full scale.
- IV. Pergola, Garage/Stable and Conservatory (Reconstructed Buildings) Documentation

Documentation of original construction includes archaeological investigation, high quality copies of original drawings, specifications, photographs and letters. There are some artifacts from the original construction at the University at Buffalo Archives and in collections which are available to us.

- A. Original, copyrighted Frank Lloyd Wright Foundation, construction drawings.

 The documents are vellum reproductions made from original tracings as well as duplicate set of drawings photographed for us by the Frank Lloyd Wright Archives.
 - 1. (.012) Plan of garage/stable basement and foundation, conservatory and north portion of pergola basement and foundation. Scale: 1/4" = 1'0". 1904.
 - 2. (.013) Plan of garage/stable first story, first story plan of conservatory, and north portion of pergola. Scale 1/4" = 1'0". 1904.
 - 3. (.014) Plan of garage/stable second story, roof plan of conservatory and north portion of pergola. Scale: 1/4" = 1'0". 1904.
 - 4. (.015) Building sections (2) thru conservatory @ 1/4" = 1'0". Detail wall sections (3) illustrating construction @ 1-1/2" = 1'0". 1904.

 (.016) Building elevations, east and west, of pergola, conservatory and garage/stable @ 1/4" = 1'0". 1904.

 (.017) Building elevations, north and south, of garage/stable and conservatory. Building sections (2) thru the pergola and conservatory @, 1/4" = 1'0". 1904.

(.018) Construction wall sections thru conservatory and garage/stable.
 Detail sections of various exterior wall/window/door conditions.
 Scale varies from 1-1/2" = 1'0", 3" = 1'0" and full scale. 1904.

*The above listed plans include electrical work (power and lighting) and telephone locations.

B. Copies of sketch details contained in letters between the contractor (O.S. Lang) and Frank Lloyd Wright. Original documents held by the University at Buffalo Archives.

20 21 22

1.	11-04-05	Plan and elevation of "watertight" cypress urn covers.
2.	11-16-05	Dimensioned plan of basement entry to garage/stable not
		dimensioned on original plan.
3.	1-12-06	Full size section drawing of pergola wood trim members

C. Copies of sketch details contained in the letters between Martin, Wright and Lang. Original documents held by the University at Buffalo Archives.

1. 8-12-04 Plan sketch locating 14" square glass inserts in pergola floor.

 4-29-05 Drive and concrete walk section and plan showing dimensioned detail of driveway concrete edging.

- Sketches and clarification drawings to construction documents issued from Wright's office.
 - 1. Undated, unnumbered, but confirmed in 1907 photographs.
 - Exterior entrance to basement of garage/stable. Details of stairs, concrete roof construction over stair and wood screen wall/gate details.
 - Dimensioned drawing of alterations to conservatory "fountain" to receive "Nike" reproduction statue. "Nike" is dimensioned.
 - Plans, sections and details for construction of pergola trim, trellises including lighting details and pier spacing confirmation.
 Scale: 1-1/2" = 1'0".
 - d. Dimensioned clarification drawing of details for construction of "skylight" serving basement and supporting concrete encased steel framing of reception room floor. (Refers to House).
 - Dated but unnumbered, confirmed in 1907 photographs.
 - Clothes pole construction details and installation details in west garden. 12/9/05.



b. Pergola pier spacing final dimensions. Field conditions communication from O.S. Lang (contractor) to Wright. Scale: 1/8" = 1'0". 10/9/05.

The following documentation, E thru K, refers to the House, Pergola, Conservatory and Garage/Stable.

- E. Copies of 323 pieces of original correspondence between Wright and Martin and Wright and O.S. Lang (contractor) between 1903 and 1907. Original letters are part of the University at Buffalo Archives. These letters contain considerable information as to actual details of construction and products ordered from the specified options.
- F. Construction photographs taken by Martin family in 1905 and 1906. Original, accessible, photographs at University at Buffalo Archives. (87 photographs)

1.	313.1	Conservatory, and garage/stable foundations and basement walls, as well as cast-in-place water table
		shown following form removal. Under floor utility
		piping in conservatory being installed.
2.	313.2	South foundation walls of house under construction.
3.	313.3	Foundations and basement walls of house under
		construction. Perimeter walls are stone and interior piers
		and walls are common brick. Cast-in-place water table
		under construction. Completed Barton house visible at rear of photograph.
4.	313.4	Foundations and basement walls of garage/stable and
••	315.1	conservatory under construction, similar to 313.3.
5.	313.5	Foundations and basement walls of conservatory and
٠,٠	515.5	part of garage/stable under construction, similar to 313.3
		and 313.4.
6.	313.6	Overview of foundations and basement walls of estate
		taken from higher vantage point across the street.
7.	313.7	Construction equipment on open area between Martin
	J 101.	House and Barton House along Summit Avenue.
8.	313.8	Garage/stable and conservatory foundations and
	313.0	basement walls as well as east garden retaining walls
		under construction.
9.	313.9	First floor walls of conservatory and garage/stable under
٠.	313.3	construction as seen from in front of main house where
		foundations and basement walls are near completion.
10.	313.10	Basement stone perimeter walls of house under
10.	515.10	construction. Cast-in-place water table form work in
		place and cast iron under-floor sewers being installed in
		cut and filled trenches.
11.	313.11	View of pergola basement west wall under construction.
11.	313.11	Details of perforated face brick are clearly shown.
12.	313.12	Stone foundation basement walls and cast-in-place
12.	515.12	concrete stair at south area of house under construction.
13.	313.13	Northwest, above-grade portion of pergola basement
1.7.	J 1J-1J	wall and first story of conservatory and garage/stable
		11 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

walls near completion.

14.

313.14

Construction materials stockpiled at west side of site.

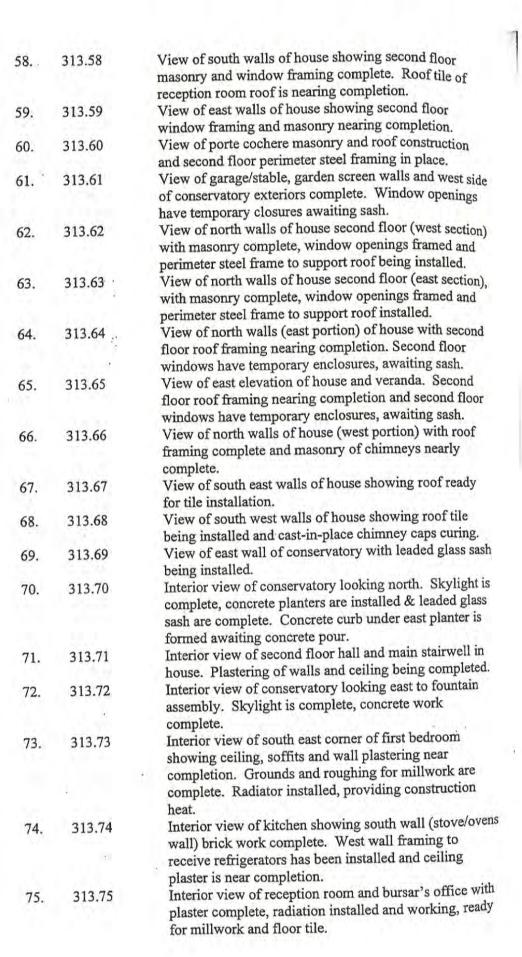


15.	313.15	Not used.
16.	313.16	Conservatory masonry work complete to roof deck which is being installed. Garage/stable masonry complete to second floor and concrete sill formed.
		Second floor framing and floor construction complete. Darwin and Isabelle Martin posing in front of garage, are standing on completed foundation of garden screen wall
17.	313.17	Conservatory east masonry wall complete to roof deck. East garden retaining wall form work in place. Garden walls connecting Barton House with rear of conservatory and stable are complete.
18.	313.18	Not used.
19.	313.19	Not used.
20.	313.20	Completed Barton house in foreground with conservatory and garage/stable roof framing under construction at rear.
21.	313.21	Above-ground, south portions of house basement walls under construction. Cast-in-place stair to main entry is complete.
22.	313.22	Roofs of conservatory and garage/stable being framed and sheathing installed.
23.	313.23	Face brick masonry work at south end of house complete to sill line. Billiard room south areaway concrete work complete. South lawn retaining wall form work in place. Waste and vent vertical stacks complete to second floor
		line.
24.	313.24	Face brick masonry work at west end of house complete to first floor line.
25.	313.25	Cast-in-place concrete sills at first floor window line complete. Cast-in-place concrete stair from grade to veranda complete with protection installed.
26.	313.26	First floor reinforced concrete slab being constructed. Garage/stable roof at rear nearing completion.
27.	313.27	North wall and stair of veranda are complete. Pergola first floor piers between openings under construction.
28.	313.28	Concrete floor of library complete. Interior face of masonry walls of north end of house complete. Cast-in-place concrete sill below dining from windows form work in place. Face brick of pergola piers is nearing completion.
29.	313.29	Pergola east wall face brick under construction. Masonry work at garage/stable chimney is complete. Conservatory roof framing and sheathing nearing completion.
30.	313.30	House south wall face brick complete to first floor concrete sills.
31.	313.31	Cast-in-place concrete sills at bottom of opening formed.
32.	313.32	Exterior view of north wall of billiard room complete to window heads. Pergola pier masonry complete to head of openings.

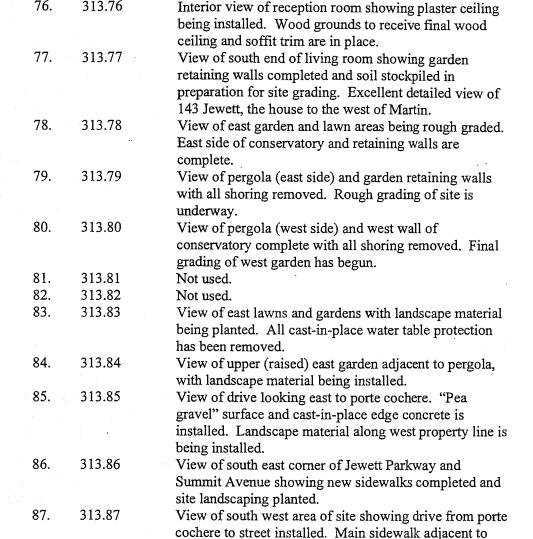


33.	313.33	South masonry walls of house and veranda nearly
34.	313.34	complete to second floor line.
		Form work for cast-in-place concrete first floor window sills at south west walls of house in place.
35.	313.35	Garage/stable clay tile roof complete. Hip roof at rear of conservatory has tile being installed.
36.	313.36	Metal skylight framing of conservatory being installed.
37.	313.37	Rear of completed Barton house with north face of
		masonry screen wall connecting to rear of conservatory and stable is complete.
38.	313.38	North wall of house masonry complete to second floor line.
39.	313.39	East wall of house masonry complete to second floor line.
40.	313.40	South wall of house masonry complete to second floor
		line.
41.	313.41	Barton house in foreground with pergola roof framing under construction.
42.	313.42	Parapets of conservatory complete and pergola roof complete.
43.	313.43	Veranda roof framing under construction as seen from
		Barton house.
44.	313.44	Reception room window framing under construction.
45.	313.45	Wood framing for north wall kitchen windows under construction.
46.	313.46	Garage gutters and cement plaster soffits installed.
, v		Masonry screen wall at north end of west garden under construction.
47.	313.47	Detail view of conservatory gutter, tile roof, flashing and
48.	313.48	parapet wall. Clay tile roof of pergola being installed. Veranda roof framing complete and south end of pergola
		roof tile work nearly complete.
49.	313.49	View of east walls of veranda, pergola and library showing veranda roof framing and second floor masonry
50	212.50	of east bedrooms under construction.
50.	313.50	View of south walls of library and second floor masonry of first bedroom under construction.
51.	313.51	View of south walls and roof framing of bursar's office, reception room and entry under construction.
52.	313.52	Detail view of reception room exterior masonry.
53.	313.53	View of east side of pergola and garden retaining walls nearing completion.
54.	313.54	View of north and east walls of veranda and roof. East
·	313.3	bedrooms terrace and masonry planter is nearing completion above veranda.
55.	313.55	View of south east walls of veranda.
56.	313.56	View of north wall of dining room, pergola connection to house and north wall of veranda. Second floor
		masonry is under construction.
57.	313.57	Detail view of south walls of house, veranda and garden retaining walls with scaffolding and bracing removed.











76.

313.76

- G. Miscellaneous Martin family photographs (1907 and earlier) of construction, completed interiors and family life where estate buildings are in the background.
 - 1. 332 Construction photograph view of contractors entire crew including O.S. Lang himself posing in front of southeast corner of house. Masonry work on second floor walls is nearing completion. 1905.

drive has just been installed. Final grading of west edge

of site and r.o.w. along Jewett is being done.

- 2. Martin family's carriage, driver and horses in completed 301 driveway of house. 1906.
- 3. Martin family in their new 1907 automobile in front of 11.12 garage/stable.
- 4. 11.3 Darwin Martin and Darwin Jr. seated in barrel chair reading in front of reception room fireplace wall.
- 5. 11.6 Darwin Jr. seated in barrel chair reading. Library bookcase with doors open is in background.
- 6. 11.15 Dorothy Martin seated in northwest corner of reception room.



7.	11.2	Dorothy Martin seated on reception room wood box/andiron assembly in front of fireplace reading to Darwin Jr.
8.	315	Interior view at east end of living room showing completed skylight, leaded glass doors to veranda and leaded glass transom panel above doors.
9.	316	Martin family and relatives gathered in living room at Christmas.
10.	319	Interior view of library with millwork completed, light fixtures installed, interior painting complete and some furnishings in place.
11.	337	Interior view of conservatory looking north. The Nike statue has been installed in the fountain basin. Photograph is a low angle shot clearly depicting concrete planter detail.
12.	442b	Mrs. Martin in the greenhouse garden showing Gardener's cottage in the background to the west.
13.	442c	Interior view of conservatory showing new plant material with Nike statue in background.
14.	443a	Interior view, low angle shot, looking at library at south end of unit room. Light fixtures, millwork and furnishings are clearly shown.
15.	443b	Interior view of library with furniture moved to expose different completed millwork than seen in 443a.
16.	443c	Interior oblique view of mosaic fireplace in living room and hall South and east faces are clearly shown.
17.	6.6	Interior view of pergola looking north. Wall sconce light fixtures are lighted, clearly depicting them. Borrowed light into dining room from south end of pergola is in foreground.

H. Photographs of completed buildings of the estate. (Wright commissioned Henry Feurmann of Chicago to document the project. His photographs are indicated *.) All photographs listed are fine quality duplicates, 8" x 10" b&w, printed on glossy paper. Our sources for these prints are:

Metropolitan Museum of Art
Buffalo & Erie County Historical Society
Canadian Center for Architecture
Oak Park (Illinois) Library
University at Buffalo Archives
New York University
Hamilton Houston Lownie Architects Collection

1. Exterior Views

- Aerial view of the estate taken from southwest showing all buildings. © 1907*.
- b. Aerial view of the estate taken from southeast showing house, pergola, conservatory and garage/stable. © 1907*.
- c. Street view of house from southeast. © 1907*.
- d. View of house, pergola and east lawn and garden from northeast. © 1907.
- e. View of house from southwest. © 1907*.



- f. View of north side (east portion) of house, veranda and a section of the pergola. Exterior planter below north windows of fourth bedroom is clearly shown. (Later, the planter was removed and windows moved to north, enlarging room). © 1907.
- g. View of the porte cochere, driveway and garage/stable at rear. © 1907.
- h. View of a part of the west elevation of the house and pergola. © 1907.
- i. View of the east elevation of the conservatory with garage/stable at rear. Garden wall connecting Barton house with rear of conservatory is clearly shown. © 1907.
- j. View of veranda, east elevation of house, pergola and east garden retaining walls from northeast. © 1907*.
- k. View of veranda and partial east elevation of house from southeast. © 1907.
- 1. View of east wall of pergola and conservatory. Northeast entrance to conservatory is depicted along with intersection of garden wall connection. © 1907.
- m. View of east end of conservatory with details of entry, garden walls and retaining wall of east garden. © 1907*.
- n. View of south elevation of garage/stable and west garden masonry wall screening forecourt of garage, south and west views of conservatory. © 1907*.
- o. View of south elevation of garage/stable, masonry pier at west side of driveway and greenhouse to the west of the garage. © 1907.

2. Interior

- a. Reception room looking northeast at brick fireplace wall, entry hall, hall elevation of mosaic, double faced, main fireplace and beyond into living room. Original wood ceiling trim of reception room is clearly visible. © 1907*.
- b. Entry hall with millwork, flooring, light fixtures, interior leaded glass clearly visible in foreground. View is though the open vestibule doors to the pergola, along the length of the pergola to the conservatory where the Nike statue is visible. Vertical format. © 1907*.
- c. Entry hall viewed from front entry vestibule showing hall side of mosaic fireplace, hall millwork at upper walls and ceiling and tonal values of hall color scheme. Horizontal format © 1907*.
- d. View of living room looking east to veranda through leaded glass doors with continuous leaded glass transom above. Light fixtures and soffit millwork clearly shown. © 1907*.
- e. View of living room at east area (leading to veranda). This view looks north, through "pier cluster" unit to dining room. Pier cluster leaded glass casement "windows" above bookcases are open, allowing vista. Living room skylight detail is clearly depicted. © 1907*.
- f. View of east wall of dining room including "pier cluster" storage and leaded glass assembly serving the room. © 1907*.



- g. View of north and west walls of dining room showing storage units below north windows and millwork details in west alcove of dining room. © 1907*.
- h. View of living room west wall showing entire west face of mosaic fireplace. Millwork details of soffits and lowered ceiling area are depicted along with opening looking into entry hall. © 1907*.
- Detail view of library "pier cluster" showing the complex millwork, casement "windows" (with sidelights) assembly.
 Millwork base details allowing convection air movement are clearly depicted. Vertical format © 1907*.
- j. View of kitchen depicting north wall cabinetry, fixtures
 (plumbing and electric), floor, ceiling and wall details are shown.
 © 1907*.
- k. View of veranda interior looking southeast. © 1907.
- View of pergola interior looking north showing masonry, plaster, millwork and tile details. © 1907*.
- m. Detail photograph of pergola interior looking north. Detail of steps to conservatory and modular "window" opening trim details are depicted. © 1907.
- n. Conservatory interior looking south along pergola. Door and transom details, millwork, light fixtures and floor detailing are shown. © 1907*.
- o. Interior view of conservatory looking north toward Nike statue. Concrete planter and curb assembly are shown along with skylight and sash operating systems. Vertical format © 1907*.
- Oblique view of conservatory interior showing masonry, concrete, window and trim details. © 1907*.
- q. Interior axial view of conservatory looking north toward Nike statue. Masonry and concrete details are evident along with secondary structure details. Horizontal format © 1907*.
- r. Interior view of conservatory showing masonry and concrete details. Photograph is prior to installation of Nike statue providing view of north wall and center pool assembly. © 1907.
- s. Interior view of garage/stable basement showing floor, wall and ceiling finishes, door and frame details, mechanical system components and electric generator. © 1907.
- Post-1907 photographs depicting both original construction and known, documented changes.

Exterior

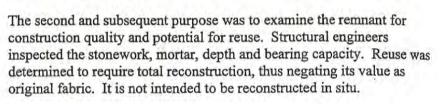
- a. View of south elevation of house (west portion) showing original drainage basin construction in roof over Bursar's office. South bedroom exterior wall has been moved forward and its windows altered. © 1912.
- View of east lawn and garden looking south to veranda.
 Landscape is mature but visible house and pergola construction is as original. © 1912.



- c. View of south elevation of house (east portion) as originally constructed except for altered south bedroom window wall. House has overgrown landscaping in some areas and no planting in urns. © 1939.
- d. View of complete south elevation from Jewett, taken concurrently with photograph (c).
- e. View of west wall of pergola and north wall of house. The only apparent change from original construction is the infill of the second floor northwest corner to create a "trunk room" for storage. © 1925.
- f. Photograph of partial north wall of house. Construction is as originally built with the exception of the "trunk room" described in photograph (e). Mature landscaping obscures much of first floor detail. © 1925.
- g. Similar view to photograph (f) but showing partial west wall of pergola and west property line landscaping. © 1925.
- h. View of east side of conservatory as seen from veranda east garden. © 1912.
- i. View of northeast corner of veranda and veranda east garden. © 1912
- j. View of southwest corner of veranda and partial east wall of house showing detail of steps and "railing" walls of stair from veranda to lawn. © 1939.
- k. View of west side of conservatory showing entrance from garage/stable forecourt, basement window details, door and transom details. © 1912.
- 1. View of northeast end of conservatory with east entrance from lawn partially shown. © 1925.
- m. View of east elevation of pergola and south end of conservatory. © 1925.
- n. View of east raised garden from northeast corner and drainage basin of veranda. Parapet surrounding conservatory skylight has been removed. © 1939.
- o. View of east wall of conservatory and raised east garden.
 Parapet wall surrounding skylight has been removed. © 1925.
- p. View of south elevation of garage/stable unaltered from original.© 1939.
- q. View of the west garden and pergola west elevation. © 1959.
- r. View of west property line rubble stone, low retaining wall (believed to be original) and southwest section of pergola. © 1959.
- s. Partial south elevation of garage/stable and west side of conservatory. © 1959.
- t. West elevation of garage/stable and exterior steps from garage to green house behind gardener's cottage. © 1959.
- u. Detail views (2) of southwest corner of garage/stable. © 1959.
- v. View of partial north face of garage/stable forecourt masonry screen wall looking though to west garden walk. © 1959.

J. Archaeological Investigation

Investigation of an area of the site undisturbed by the construction of two 1. apartment buildings revealed remnants of a corner of the conservatory foundation. There were two purposes to this investigation. Primary was the need to precisely locate one or more of the three demolished buildings. The reason had its root in the lack of precise dimension of the measured module (pier to pier) of the pergola. Wright never dimensioned it, preferring to locate the house as far south as appropriate and the garage/stable as far north (in relation to the property line) as legally possible. Given these criteria, the pergola module was indeterminate, awaiting foundation construction of the garage/stable. conservatory and the house. It should be noted that the garage/stable and conservatory were connected buildings, thus locating any corner of either wall would ensure accurate positioning and dimensioning of the reconstructed structures. Small machine and hand excavation methods were successful in locating a key corner of the conservatory. A surveyor documented the location of excavated foundations enabling accurate dimensioning of the pergola.



K. Other Sources of Documentary Evidence

- Oral histories of people (five) who had memories of the buildings after the Martin's had abandoned it following Darwin's death. Time period was 1940's thru the mid 50's.
- Wood trim from various locations in the basement (specified as cypress)
 was determined to be the same wood used in garage/stable trim. Samples
 were analyzed by the Smithsonian Institution who confirmed the species
 as cypress.
- Hardware throughout was specified by model number and manufacturer (Corbin). A full Corbin catalogue of 1898-99 was supplied to us by the Antique Door Knob Collectors Association which illustrates each item specified.
- Period catalogue cuts of numerous items specified by Wright were furnished to us by Winterthur. They provide fine illustrations, material information and dimensional data.
- Original construction drawings for the Gardener's Cottage, constructed on adjacent property following completion of the Martin buildings, were obtained from Taliesin Archives. Specifications were copied from the originals at the University of Buffalo Archives and used for comparison to those of the Garage/Stable. The cottage is in fine condition and contains considerable original fabric thus confirming various interior details for the Garage/Stable second floor rooms.



APPENDIX C.

O'Hern Report: Historical Report And Analysis of Original Conditions

FRANK LLOYD WRIGHT'S

DARWIN D. MARTIN HOUSE

HISTORICAL REPORT AND ANALYSIS OF ORIGINAL CONDITIONS

John D. O'Hern Curator, Darwin D. Martin House

August, 1988

ARTGLASS [dimensions in inches without frames]

				[GIMEIISIOIIS	TIL TILCII	SO WI	ctions trames!
\$ 1	ROOM	TYPE		DIMENSIONS	EXTANT	LOST	NOTES
	1stBATH	TofL		41-1/2x26-1/2	1	0	
	1stBATH	TofL	part	41-1/2×13	1	0	
	1stBR	TofL		41-1/2x26-1/2	11	2	1-Loan from A-KAG, original exterior paint
	1stBR	TofL	A	39x2-1/4	2	0	
	1stBR	TofL	В	39x1/2	2	0	· .
	2ndBATH	TofL		41-1/2x26-1/2	0	2	•
	2ndBR	TofL	door	65-1/2×24-3/4	0	2	blueprint at House
	2ndBR	TofL	С	41-1/2×13	0	1	
	2ndBR	TofL	D	41-1/2×9-1/2	0	1	
	2ndBR	TofL	E	41-1/2×6-1/2	0	1	
	2ndKITCH	TofL	E	41-1/2×6-1/2	1	0	Possible fragment
	2ndKITCH	TofL		41-1/2×16-1/2	0	2	
	3rdBATH	TofL		41-1/2×26-1/2	2.	0	
	3rdBR	TofL	door	65-1/2×24-3/4	0	2	Blueprint at House
	3rdBR	TofL		41-1/2×26-1/2	. 1	0	
	3rdBR	TofL	F	41-1/2×9-1/4	1	0	•
	3rdBR	TofL	G	41-1/2×5-1/2	1	0	•
	3rdBR	TofL	Н	41-1/2×11-1/2	0	. 1	
	4thBATH	TofL		41-1/2×26-1/2	0	2	
	4thBR	TofL		41-1/2×26-1/2	8	3	
	4thBR	TofL	A	39-1/2×2-1/4	2	0	<i>,</i>
	4thBR	TofL	В	39x1/2	2	0	
	∵hB R	TofL		41-1/2×26-1/2	2	2	
\	5thBR	TofL	part	41-1/2×9-1/2	2	0	Cut down by Martins when wall moved 20s
	6thBR	TofL		41-1/2×26-1/2	2	2	

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Room Descriptions Entry Hall The Unit Room Reception Room Bursar's Office Coat Room Service Dining Room Kitchen Kitchen Hall Pergola Landing Second Floor Hall First Bed Room First Bath Room Second Bed Room Third Bed Room Fourth Bed Room Fifth Bed Room Second Bath Room Second Bath Room Second Bath Room Trunk Room Trunk Room Fourth Bath Room Sewing Room Trunk Room Fourth Bed Room Seventh Bed Room Seventh Bed Room		49 51 54 557 59 59 59 60 62 64 66 66 66 67 69 70 71

Appendix

- I. Landscape Study by Martha A. Neri II.
- Martin House Drawings in Taliesin Archives III. List of Room Configurations
- IV.
- Plans and Elevations with Changes and Conditions

HISTORY

Darwin D. Martin came to Buffalo in 1878 at the age of 14 to work for the Larkin Soap Company in its early years. The company had been founded by John D. Larkin and Elbert Hubbard. The enlightened ideas of both men, as well as those of Martin, made the Larkin Company a major force in the economic development of the region. Hubbard later retired from the company to form the Roycroft arts and crafts community in nearby East Aurora. In 1892, Martin was made a director of the company which by then had expanded into a mail order business. Martin was named secretary of the corporation a year later, a position he held until he retired in 1925. By 1888 he had built his first house in Buffalo on Summit Avenue not far from his later home. Martin had earlier married Isabelle Riedpath and the couple had two children, Dorothy and Darwin R.

In September, 1902, Martin went to visit his brother William in Chicago to discuss their partnership in the E-Z Polish Company. While there, he and his brother visited the Chicago suburbs of Oak Park, Wilmette, Lake Forest and Lake Bluff, to see homes designed by the young, local architect, Frank Lloyd Wright. They were so impressed by his work that they went to Wright's studio in Oak Park where they talked with Walter Burley Griffin since Wright was out of town.

A month later, Darwin received an extraordinary letter from William, setting in motion a chain of events that would result in built commissions of seven houses and two industrial buildings, one of which, the Larkin Company Administration Building, was to become a monument of twentieth century architecture. William wrote:

I have been - seen - talked to, admired, one of nature's noblemen - Mr. Frank Lloyd Wright. He is an athletic looking young man of medium build black hair - (bushy, not long) about 32 yrs. old. - A splendid type of manhood. He is not a freak - nor a "crank" - highly educated & polished, but no dude - a straight forward business like man - with high ideals.

He would be <u>pleased</u> indeed to design <u>your</u> house - & further he is <u>the man</u> - to build <u>your office</u> - he has had <u>large</u> experience in large office buildings - with Adler & Sullivan....

You will fall in <u>love</u> with him - in 10 minutes conversation - he will build you the finest house in Buffalo - you will be the <u>envy</u> of every rich man in Buffalo it will be published in all the Buffalo papers it will be talked about all over the East. You will never grow

tired of his work - & what more can you ask. (10/22/01-UA)1

Darwin Martin took his brother's advice and began what would become a long, supporting relationship with Wright that lasted until Martin died in 1935.

The buildings that resulted were Darwin's complex in Buffalo, which included the Martin and Barton Houses and Gardener's Cottage as well as other buildings; William's large home in Oak Park; the Larkin Company Administration Building in Buffalo and the E-Z Polish Factory in Chicago; the Heath and Davidson Houses in Buffalo; and the Martin's summer home in Derby, south of the city.

He invited Wright to Buffalo on November 18, 1902, and noted in his diary: "Frank Lloyd Wright of Oak Park, Ill, Architect (aged 35) our guest overnight. 19, DDM to Niagara with Mr. W." ("Memorandum"-UA)

Within a month, Wright had convinced Martin to buy a building lot at the corner of Summit Avenue and Jewett Avenue (now Jewett Parkway). It was one of the few vacant lots left in the heavily subdivided area and was within sight of the Martin's house on Summit Avenue.

Martin had purchased land for a new home on Oakland Place in an area closer to downtown where prominent Buffalonians were building their new homes. Wright's choice of site was in an area near Frederick Law Olmsted's Delaware Park and far from the social and business hub of the city.

Parkside, as the area is named in Olmsted's plans for a residential subdivision adjacent to his great park, was laid out according to the intentions of the renowned landscape architect and is now a National Register Historic District. Land speculation during the late 19th century prevented Olmsted's plans for large lots and deep set backs from being realized. Nevertheless, the natural setting, circuitous streets, and the proximity to the great park system undoubtedly attracted Wright when he visited the Martins at their Parkside home.

"The lot Mr. Wright likes" comprised 1-1/3 acres and fronted 207 feet on Jewett and 261 feet on Summit. Martin purchased it on December 11, 1902, for \$14,000. He informed his

¹ All archival references are noted as: S = Stanford - University Archives; T = Taliesin Archives; UA = SUNY at Buf-falo Archives.

brother at that time that he wouldn't "let Wright build so expensive a house as you suggest." (12/10/02-UA)

Architect and patron met again in March, 1903, in Oak Park. At that time the plan for a house for Martin's sister Delta and her husband George Barton was chosen. Darwin and his wife Belle visited several of Wright's houses on this trip and talked with their owners.

Immediately after returning from Oak Park, Darwin wrote to John D. Larkin:

At the risk of appearing to have been intoxicated by my contact with Frank Lloyd Wright, I do not hesitate to say at the outset of this, my report of my interview with him...that I believe we have all greatly underestimated our man. This because of his youth, the newness of our acquaintanceship and its limitations and also because of the adverse things we have heard about Wright, which are due to his radical departure from conventional lines....

We were inside of five and talked to owners of four of Wright's houses. You never witness such enthusiasm. No one will admit to a fault in their house. They will admit faults in other of Wright's houses but not theirs. That, Mr. Wright says is because he studies his client and builds to fit him, so his different houses do not fit his clients who live in other houses....

His houses are called "freak" houses. They are all nicknamed. I declared one of them to resemble an automobile barn with a second story dancing pavilion. It is a Banker's residence, nevertheless. The owners, whom we met, were not freaks but were much above average people and they were consistently enthusiastic....

In a few months therefore we will be able to judge the consistency and practicality of Wright's ideas in so far as a little house [for the Bartons] can exemplify them....

Mr. Wright says his houses are not cheap. They are simple - as a tailor-made gown is simple. (3/20/03-UA)

Isabelle Martin took an active interest in the design of her sister-in-law, Delta's, house, knowing that her own house would soon be under discussion.

The first recorded example of Wright's parrying with Mrs. Martin's suggestions and questions occurs in March, 1903. Martin wrote:

Mrs. Martin says what will Mr. Wright do with a window which it is desired to fasten open and draw the shade as is often the case in bedrooms at night? The shade will rattle all night. (3/21/03-UA)

Wright replied:

In answer to some of your questions it may be said that the fear of shades rattling is an hallucination which might bother you in advance but will seem extremely insignificant when it has come to pass....

N.B. Referring to the matter of the rattling shade, it might be settled by the use of the same shade you find in the car windows — a Barrowes shade sliding in grooves in the window jambs. We are now putting them in Mr. Willits' Highland Park house. (3/25/03-UA)

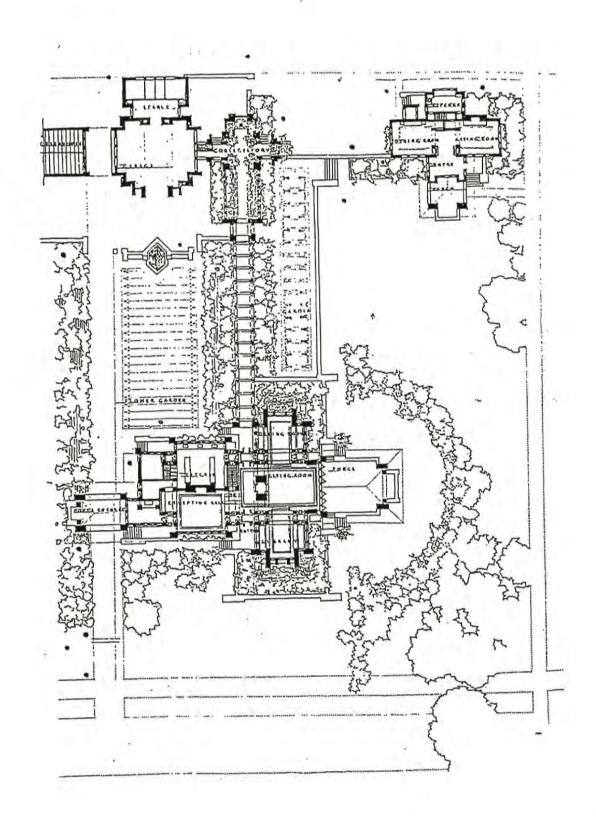
These shades were used on the first floor of the Martin House where their hidden roller mechanisms require the dismantling of the wood moldings when they need to be repaired. The hidden rollers and wooden grooves were not installed in the second floor bedrooms where one would have expected them. There, common, exposed, roll shades were used, undoubtedly rattling insignificanlty from time to time during the night.

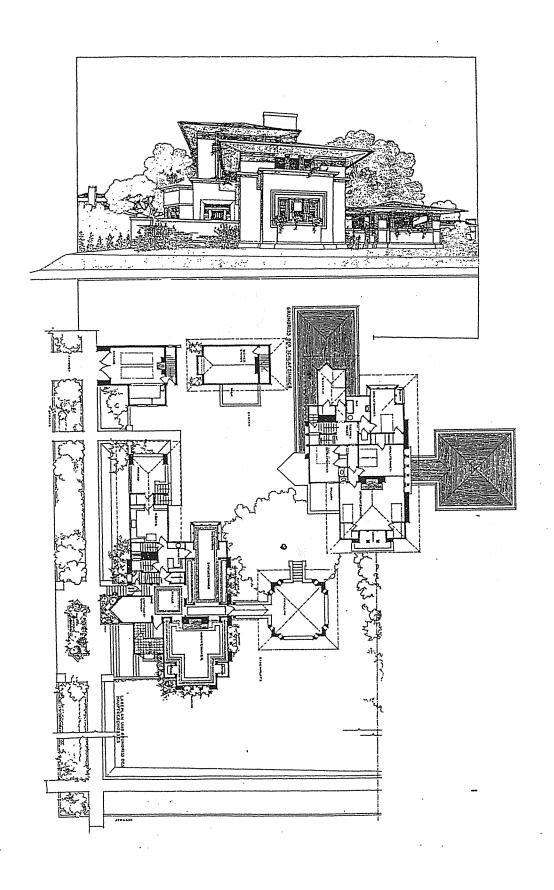
As the window shade correspondence was transpiring, the Martins discussed their reactions to the houses they had seen in Oak Park and Mrs. Martin began to have her first real misgivings. Martin conveyed his wife's thoughts, as he so often would, in a letter.

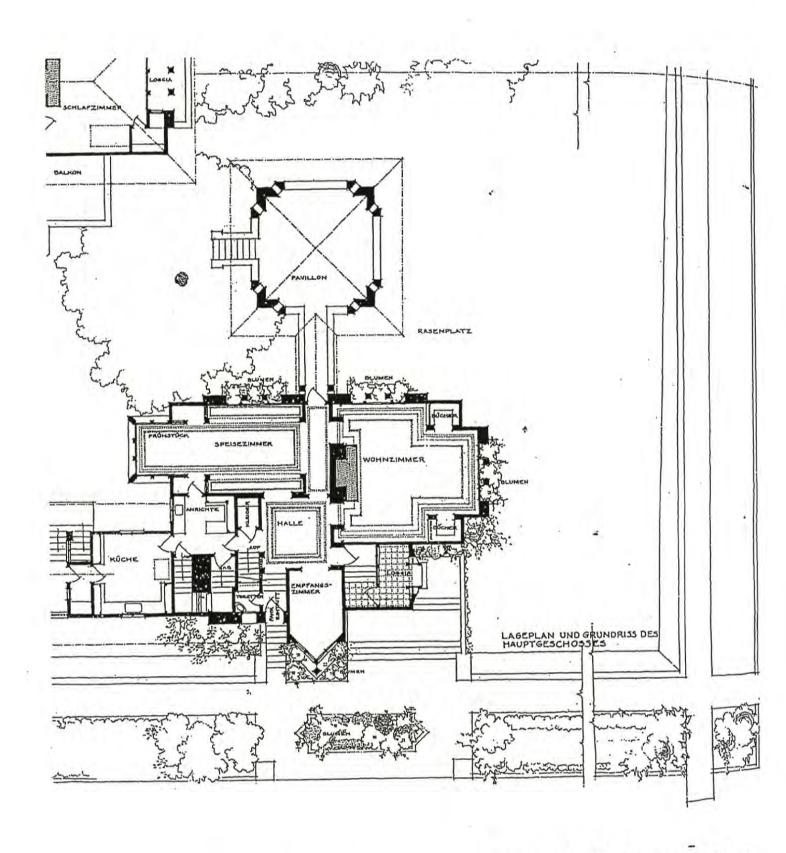
The more Mrs. Martin turns the matter over in her mind, the more unhappy she becomes about your exteriors. I think that the awful Fricke approach and entrance is what distresses her, and possibly the (Hertley?) [Heurtley] has something to do with it. I think she fully agrees with me that the interior of our own home will be safe in your hands, and that only the exterior causes anxiety. (3/26/03-UA)

The "awful Fricke approach and entrance" are intriguing in plan but present a bewildering number of choices and disappointing transitions when navigated in reality.

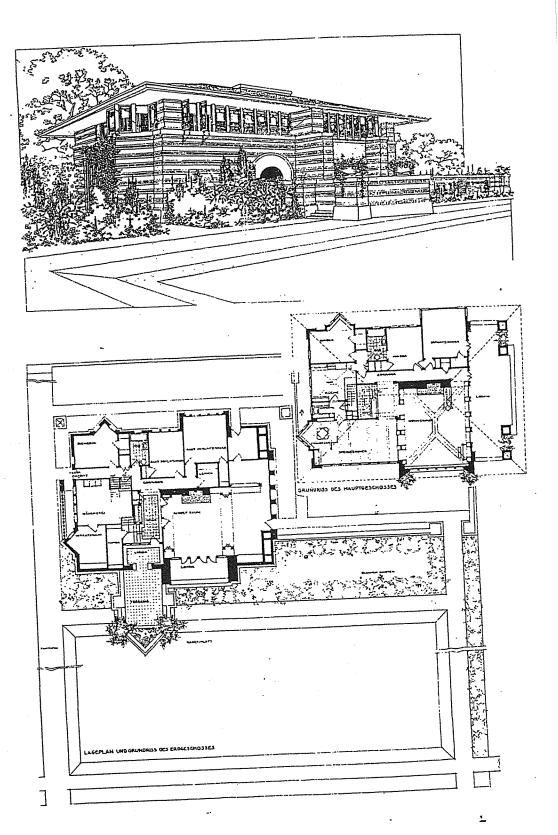
Mellifluous as only he could be, Wright replied at lengththe following day.







"The awful Fricke approach....



Arthur Heurtly House (1902)

I am sorry Mrs. Martin is still so unhappy over our exteriors. If she has not seen enough to assure her of a certain capacity and versatility in creating beautiful homes I can say nothing to comfort her unless she might be pointed to the fact that each client is finally satisfied and our enthusiastic advocate. They are people of more than ordinary cultivation, too. Many of these people had misgivings and no one of them saw just the building which pleased them, indeed how could they, or why should they, when each treatment is peculiar to the individual for whom it was designed? Many saw things which were as distasteful to them as the things you mention are distasteful to her...

But if Mrs. Martin could not feel in the atmosphere of the work, something as true & simple as it was broad and capable, she would be a very foolish woman to entrust me with the designing of her home. She would be wasting the opportunity of her life for no opportunity seems to me quite so much THE opportunity of one's life as the building of the home unless it is the choosing of one's wife or one's husband, as the case may be. (3/27/03-UA)

It is generally accepted, despite Wright's almost convincing arguments to the contrary, that the designs were principally sculptural abstractions and exercises in self-expression. He continued to hold a proprietary interest so strong that his son writes: "his clients did not know whether the house was really theirs or his."2 Or, in the analysis of Vincent Scully: "Wright's clients...clearly had their dream wishes, perhaps not easily discernable in their waking lives. But that was no problem for Wright; he simply let them share his own...."3

Karel Yasko comments on the reality behind the myth in his introduction to a book by the owners of two Wright houses.

You were allowed to be yourself, but at the same time the house was subtly influencing and changing you. Winston Churchill said something later to the effect that we first shape a building and then the building shapes us. Thus, when Mr. Wright spoke of designing individual houses for the individual family he was only partly accurate. He really meant that he was providing

² John Lloyd Wright, My Father Who is on Earth, New York, G.P. Putnam's Sons, 1946, p. 120.

³ Vincent Scully, "Frank Lloyd Wright and the Stuff of -Dreams," <u>Oppositions 16</u>, Cambridge, MA, Institute for Architectural and Urban Studies/The MIT Press. p. 14.

an individual environment which would shape the family to it.4 $\,$

The opportunity to win over his patron's wife came in April, 1903, when Wright was in Buffalo overnight to discuss the project and to meet with the Bartons to talk with them about their new home. He returned again later in the month to talk more about "Delta's plans." We must assume that both Martin and Wright were able to convince Belle that the plans were acceptable.

Two weeks later, Wright informed Martin that he had begun work on the Jewett property. The plan he sketched on the letter is essentially the plan that was built, although the plan was still being worked out the following January. Wright had definite ideas on the siting but asked Martin's opinion before proceeding.

No two of the lot lines are parallel and the front of the house might break away gently in several offsets to coincide approximately with the shape of the street.

I think it is important that the Barton house and your own stand square with regard to each other, leaving square angles in the court between, barn and all.

I know the buildings along the street (except the church?) are all parallel with it, but it is in a corner anyway which makes a positive lining up impossible. What do you say? (5/11/03-UA)

Martin agreed.

It is interesting to note that the famous plan published in the <u>Wasmuth Portfolio</u> in 1910 shows his rectilinear plan on an idealized rectilinear site.

The accompanying persepctive drawing contains many changes from the actual building and doesn't correspond to the published plan. For instance, Wright shortened the Conservatory in the drawing in order to be able to show the front of the barn.

Martin was pushing ahead on more than one daring venture in 1903 as he records in his diary. "DDM ran new electric runabout from home to office, successfully, but after arrival there ran in fence and damaged it." ("Memorandum"-UA)

⁴ Karel Yasko, "Introduction" to Herbert and Katherine Jacobs, <u>Building with Frank Lloyd Wright: An Illustrated</u>
<u>Memoir</u>, San Francisco: Chronicle Books, 1979, pp. ix-x.

William Martin did not sit idly by, either, after introducing his brother to the work of the young architect from Oak Park. His own Wright-designed home was begun in Oak Park on July 29, 1903.

Bids on the Barton House came in during August. Although the Walser House in Chicago, after which the Barton House was modelled, cost only \$8,000 that same year, the final bid on the Barton House was \$10,500.

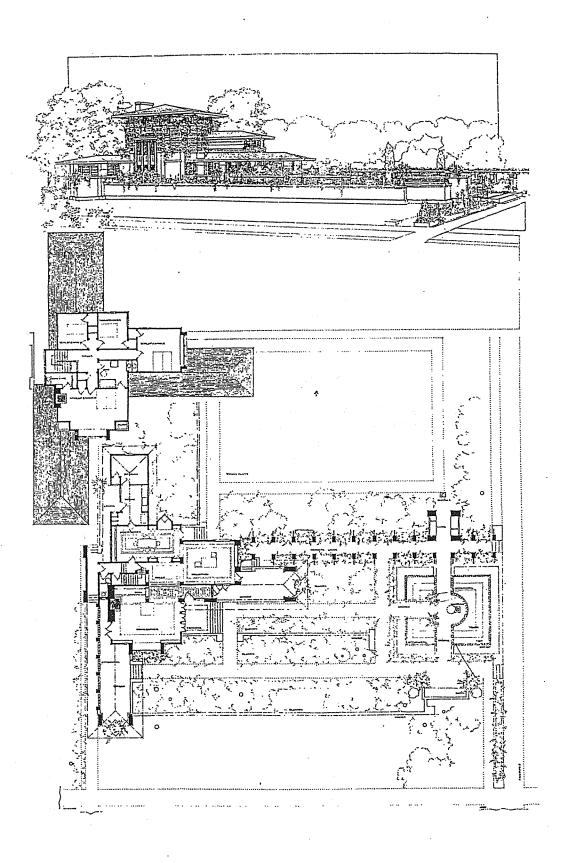
"Isn't it awful?" Martin wrote to his wife. He suggested that he wanted his sister's house to look like a companion house to his own residence and committed himself to going all the way with the designs of his architect. "Wright's houses do cost astonishingly.... We simply must recognize that if we are going into art in architecture that money is too gross a subject to take into account." (8/4/03-UA)

As Wright worked on the plans for his largest commission until that time, he wrote to his client that the plan was a "well-nigh perfect composition." (8/28/03-UA) He continued to believe that and kept a copy of the plan near his drawing board for many years.

On October 10-11, 1903, Wright came to Buffalo to stake out the Barton House. Oscar S. Lang of Buffalo was selected as the contractor. The cellar was begun three days later and the first stones were laid on October 22.

Martin began his unending series of requests for complete plans at this time and probably thought that he had succeeded with the Barton House plans when he received Wright's letter of November 5. "All right, my dear Mr. Martin. You now have the plans and specifications with details. When the building is finished I hope to be permitted to see it and in the meanwhile let us pray." (11/5/03-UA)

It is often difficult to pick fact from fiction in Wright's correspondence and the fiction is obvious in that letter. It is unlikely that there ever was a complete set of drawings of the final design of any of the buildings in the complex. The Taliesin drawings and the blueprints in the UB Archives are not "as built". Taliesin does have drawings of various areas of the house showing design changes. These are sometimes only intermediary changes between what appears on the blueprints and what was actually constructed. A comparison of the Taliesin drawings and the University's 1905 blueprints shows many of Wright's later thoughts about the complex and his working out of the proposed additions of 1916.



William E. Martin House (1902)

Martin and Lang often found inconsistencies in the design, Lang having to rip out and replace the basement piers below the Library when the piers Wright had planned for the Library and First Bed Room didn't line up with them. The Taliesin Archive contains drawings from Lang showing why he had to build the servant's stairs nine inches further west than they appear on Wright's drawing.

Martin was not blameless when it came to changes. He often asked for concessions. Unfortunately for Martin, many of these suggestions and demands were ignored by Wright. The correspondence is full of agreed upon changes that never made their way to final drawings. They are invaluable in determining original conditions. Some changes were effected on site visits by the architect, and were recorded in building materials. Some of these original materials were removed in subsequent remodellings.

Both William Martin and Wright stayed in Buffalo November 23-24, 1903. A period of relative silence from Oak Park followed; a long silence that was not the first, nor was it to be the last.

Martin did not sit silently in Buffalo, but wrote the day after Christmas, 1903, with a list of proposed changes to the plans. He offered his first objections to the veranda, asking unsuccessfully that it be cut in half and put in the corner of the house to "shelter it from Buffalo zephyrs" and pleaded, "Do not destroy the east view from the Living Room by the veranda." (12/26/03-UA) Interestingly, the Veranda was closer to where Martin wanted it in Wright's early sketch.

Writing again three days later without a reply to his previous letter, Martin asked for a smaller house and a larger garden.

The sketch made by you, exclusive of porte cochere and veranda, covers 5400 sq. ft. The house we live in covers 1100 sq. ft. You remember the Swede who missed the ferry boat by twenty ft. He said he could have made it in "two yumps." From 1100 to 5400 ft. is too much for one yump. You will have to build us an intermediate house of say, 3000 sq. ft. (12/29/03-UA)

Martin wasn't the only Buffalo client who had difficulty breaking Wright's silences. William R. Heath, an attorney for the Larkin Company, contracted with Wright to design a house on Soldier's Circle, adjacent to one of Olmsted's great parkways. In a letter to Wright, Martin wrote "I have bet an apple with Mr. Heath that I will get a reply to this letter. He bet I wouldn't because he has written three without an answer."

(12/29/03-UA) Martin wrote at least one more letter before he

received a reply from Wright dated January 2, 1904 (UA), in which the recalcitrant architect commented: "You lose the apple."

In a previous letter Martin commented on the house's planned entry condition. It was not as difficult as the Fricke approach, but would cause other problems.

The walk from front door to street should be as far east as possible. All visitors come from the east. When the writer started for the station in the morning he would jump the wall and wear a path across the lawn rather than travel 30' west and back again to follow the walk. (12/31/03-UA)

Wright's response was to ignore the request and to plead "In the name of all that is sacred let us get the plan executed as it stands, even if we have to institute suit and damages afterward against the 'cus that planned it'." (1/2/04-UA)

Another letter of the same date sees Wright at his mellifluous best.

I wish I could get together with you and your good wife for a few minutes so that we might have a heart to heart talk about the present plans.... If we are to realize the home you are entitled to...don't freeze your architect down to certain areas for various parts of the plan, "proportion" must determine these things within reasonable limits, and give him a free hand within that limit; stretch the limit until your discretion deflects to the breaking point, let her break, even for once and you will be pleasantly shocked by the result. (1/2/04-UA)

Martin, however, continued to push for what he wanted and replied that he stood firm on a "smaller house, bigger garden; dining room adjoining the kitchen; living room as free as possible from obstruction by veranda." (1/13/04-UA) Twelve inches of snow fell the day Martin wrote this letter and the architect ignored his requests.

The house's effect upon the neighbors was first recorded in Martin's letter announcing the completion of the roof on the Barton House. "We may have to take the whole roof off. The neighbors are kicking awful since the cornice has been put on." (1/16/04-UA) Dorothy (Martin) Foster recalled her father strolling through the unfinished pergola and coming across a stranger who asked: "What abysmal idiot is building this monstrosity?" Martin replied: "A man named Martin," and continued walking. (TR104-UA)

The strain of the project began to appear when Martin wrote to Wright and declared, "This long range architecting is try-ing." (1/20/04-UA)

Martin shortened the range and went to Oak Park a week later on January 29 to see his brother's new home and to have dinner with Wright. While there, they "decided on plan for our house." ("Memorandum"-UA)

Over the next several months requests for changes in the plans went from Buffalo to Oak Park, often without result, and a cold, snowy winter came to an end. (Eight inches of snow had fallen during Wright's April 15 visit to Buffalo.)

When Wright visited the site again in early May, Martin wrote in his diary that the "plan of our new home is practically settled." It was settled enough that the ground was broken for the stable on May 16. ("Memorandum"-UA)

Martin continued to push for complete plans, however, and wrote on May 25, "By-the-way the whole plan has got to be fixed P.D.Q. because the house absolutely must be finished by March [1905]." In August he wrote that he was still "desperate for foundation details"! (8/8/04-UA)

On June 20, details completed or not, the big moment came when "Belle and Darwin drove the first stake for our new home" and ground was broken the following day. ("Memorandum"-UA)

The first stone was laid for the foundations of the main house on July 19 and a week later the "first brick [was] laid on our new home,... ("Memorandum"-UA)

The fine tuning continued with Martin citing inconsistencies in the plans and Wright's innovations eliciting more humorous give and take.

Martin observed on August 12, 1904: "We notice sheet No. 2 shows no back to the living room fire place. Mr. Lang thinks this is intended, but I cannot believe it. Please send us a correction." Wright replied: "The Living Room fireplace has no back, — it is the latest thing in fireplaces. Will send you the full development of the idea later on." (8/17/04-UA)

The Wig Wam style of fire place may be, as you say, the latest in fire-places," Martin countered. "It won't, however, be the last, for every time my boy sees the smoky [sic] arch, he will be latest thing in fire-places. He won't be a healthy boy if he uses the door when he can just as well use the fireplace. Visitors finding two fire-places in the reception hall cannot

complain of the coldness of their reception. (8/19/04-UA)

Wright put the matter to rest when he announced "Wig wam fireplace 'stands pat.'" (8/25/04-UA)

The roof was put on the main house around the beginning of December, 1904, and by the 15th, the house was heated. Ironically, the following day, the Heath's celebrated a house warming at their new residence.

Wright visited Jewett Parkway in February, 1905, before leaving for a three-month tour of Japan with Mrs. Wright. Walter Burley Griffin was left in charge of the project and replies to Martin's queries at this time are from him.

Wright returned in May and wrote to his client, "We, Mrs. Wright & I, have come back much improved in health and spirits - can lick my weight in wildcats. How would you like to be a wildcat?" (5/18/05-UA)

It appears that by this time Wright and Martin had formed a close relationship. Dorothy Foster said that her father was nearly hypnotized by Wright despite the fact that he often stood up to the strong-willed architect. (TR9-UA)

The electric lighting plant in the stable was started for the first time on October 24, 1905. Later that week, Wright came to Buffalo to oversee the decorating of the walls with the assistance of Mrs. Martin, having previously ordered the pigments.

On November 21, the Martins began moving into their new home and spent their first night there.

O.S. Lang, the contractor, who had seen the project through from the beginning and had kept a letter book of all his requests for information from Wright, declared the house to be nearly finished on December 24, 1905. He wrote the following letter to the architect:

I am pleased to report to you the completion (save a few minor details) of the residence for Darwin D. Martin in Buffalo, New York and I shall be pleased to co-operate with you in building any other place which you may have at this time.

I appreciate the accuracy and completeness of the plans and details, as worked out in your office.

Mr. Martin's residence is generally conceded to be the most complete and artistic creation in the city of Buf-

falo. No one can appreciate more than I, the great amount of careful thought which you have devoted to it.

Wishing you a continuance of success....

A copy of the letter was sent to Martin from Oak Park with the following notation: "My dear D.D. Martin: This is a copy of an unsolicited 'testimonial' from your building superintendent. [signed] Wright." (12/24/05-UA)

We know that the "few minor details" took a carpenter working full-time until April 20, 1907, to complete. Martin finally noted in his diary: "Our house may be considered finished." Lang's letter is amusingly self-serving given the long history of conflicting and late drawings throughout the building process.

Although the Martins moved into their home in November, 1905, it wasn't until November, 1906, that they held their house warming and invited 232 neighbors to view the complex.

The house continued to change over the years with and possibly without the input of the architect. Nevertheless, the relationship of Martin and Wright remained strong.

Martin helped pay for the publication of the famed Wasmuth Portfolio in 1910, held the mortgage on the Oak Park Home and Studio and part of the second mortgage on Taliesin North. He continually helped Wright financially and, less successfully, to get commissions for him. The Martin's summer home, "Gray-cliff", in Derby, on the lake shore south of Buffalo, was built in 1927 with Wright on-site several times during its construction.

In June, 1916, the Martins asked Wright to expand the Jewett Parkway house and to come up with a design. At this time there were repeated and often heated exchanges about Wright's enormous financial indebtedness to Martin and to others.

Martin's exposition of his wishes is simple enough.

You know all about the 6' overhang, the dark living room and hall and the rarity of the bright sunshiny days for which the house is appropriately built....

Refrain every impulse you have to do the unique thing. Give us a plan, humdrum, middle-of-the-road stock architecture as you can. We want walls plastered for wallpaper. We want hard-wood floors and stock lighting fixtures. We want everything from your point of view, as uninteresting-

as possible. Yet we come to you because nobody else could make the Siamese connection. (6/16/16-S)

Wright responded within two weeks with sketches for a greatly revised complex with a balcony running along the south side of the east-west axis, changing the Conservatory into a solarium and installing a swimming pool outside the east wall of the Conservatory. All this in addition to what the Martin's had requested, which was the demolition of the west end of the building to accomodate an ell extending north to match the Dining Room extension on the east.

Mrs. Martin, whose idea it was to make the changes and additions, had not seen the plans when she wrote from her vacation at Lake Placid and offered an additional suggestion.

Do you remember we once spoke of widening the guest chambers by throwing out the windows by about three feet, but found it couldn't be done on account of the eye beam [sic]? I believe while this wholesale slaughter is going on, this also could be accomplished. (7/16/16-S)

Martin asked for simplicity in the addition and received a grand and complex proposal. Martin told Wright in August that the design was "unsettled", and in an acrimonious exchange the following June he refers to the plans as "not used."

The idea of "throwing out the windows" of the Fifth and Sixth Bed Rooms did not die with the other plans for expansion, however. When the change was made a few years later some of the windows were, indeed, thrown out.

Plans from the architect Andrew Willatzen exist from March, 1920, documenting the revisions to these rooms. The plans appear to have been made from early drawings because they do not show the 1909 addition of the Trunk Room. Nevertheless, they appear to be an accurate record of this major change. (FLW5:12-UA)

Comparison of original elevation drawings and photographs and the original plans of the rooms indicate the walls were pushed south about three feet after construction. The mystery remained as to how the wall could be supported seemingly in mid-air. Mrs. Martin's letter of 1916 shows that a solution to the problem eluded Wright. The solution, shown by Willatzen, was to install an angled steel channel to carry the load of the new brick wall forward to the exterior brick piers.

According to Martin's diary, Wright and his family visited Jewett Parkway for four days in June, 1929, with Wright and - Mrs. Martin travelling out to "Graycliff" on the 15th. This is

the last recorded visit by the architect while Martin was still alive, although they continued to correspond and Martin continued his financial and moral support.

Martin's stroke preceding his death in 1935 elicited a moving response from the man who had benefitted so much from Martin's interest.

I feel as though a strong same comradeship had ended for me and as though all might end likewise.

This might be the supreme trial of your strength and I wish Olgivanna and I might be of some help. You were always ready to help our rather hopeless ship to come to port. Be sure our deepest gratitude and love is yours and if we in our own helplessness have anything more helpful to give do not hesitate to ask it of us....

In the retrospect I am sure only human values have any value — and on that intrinsic basis Darwin D. Martin and his wife and Frank Lloyd Weight and his Olgivanna have a blessed relationship to treasure and travel on.

I only wish I had been less taking and more giving where he was concerned but character is fate and mine got me into heavy going - and no safe harbor yet in sight.

Olgivanna will write - meantime feel my sympathy - my love for you both.

Affectionately, [signed] Frank Lloyd Wright

(12/6/35)

Two years after her husband's death, Isabelle Martin moved to smaller quarters in "800 West Ferry," which had been built by her son as an elegant neo-gothic apartment building. Darwin R. Martin's adventures in real estate were financed by his father and contributed to his father's disastrous financial condition at the time of his death.

The family abandoned the Jewett Parkway property and young Darwin removed a great many of original Wright artifacts to use in his other properties. In 1946, the City of Buffalo acquired the property for non-payment of taxes. Darwin removed more artifacts at this time, suspecting the property would eventually be demolished. A local developer, Patrick Dwyer, acquired the property from the City in 1948 in trade for a parcel of land he owned. It was rumored to be slated for

demolition to make way for an apartment building before it was sold to a Buffalo architect, Sebastian Tauriello, in 1954.

Tauriello and his family renovated the main house, creating two rental apartments and living quarters for themselves as well as office space for Mr. Tauriello. The family had no use for the Pergola and Conservatory and paid taxes on the property for six years with no return on their investment. In 1960, in order to finance their maintenance and rehabilitation of the main house, they sold the land on which the Pergola, Conservatory and Barn were built to a developer who promptly demolished the deteriorated structures and built three apartment buildings. A continuing problem is that the property line of the Parkway Apartments runs between the west piers of the porte cochere and the west wall of the Bursar's Office.

In 1966, a year after the death of her husband, Mrs. Tauriello sold the main house to the State University of New York. It was restored as the President's House, under the leadership of President and Mrs. Martin Meyerson and the guidance of Edgar Tafel, a former apprentice to Wright. Tafel removed the apartments and installed a skylight in the main hall and made other improvements and modernizations. The Meyersons left Buffalo in 1970. For the following ten years the house served as the home of the University Archives, University at Buffalo Foundation and the University Alumni Association. Since 1980, it has been opened for tours and served briefly as the Canadian American Center.

The house was assigned to the School of Architecture and Environmental Design in 1982 at which time a search was undertaken to find a curator. The first curator was appointed in June, 1983.

WINDOWS AND LIGHT

The art glass windows of the second story and first floor Reception Room, in the so-called tree-of-life pattern, are considered the most important window designs of the Martin House and among the best of Wright's Prairie period. They are second only to the later Coonley Playhouse windows.

The first references to the windows involve selection of materials resulting in the choice of iridescent glass manufactured by Leo Potter and Sons in New York, and "duplex brass plated cames" and plate glass manufactured by Linden Glass Company of Chicago, who later assembled the windows.

The extraordinarily complex process of assembling these window designs with some pieces smaller than a fingernail and tolerances in the cames being sometimes 1/16th of an inch, is

described in David Hanks' The Decorative Designs of Frank Lloyd Wright, p. 58.

The cames of the windows have wide grooves to receive the plate glass, iridescent art glass and tesserae of gold leaf sandwiched between plate glass. When the glass was set into the cames it lay at different angles so that each small piece reflects light in a slightly different directrion. The iridescent exterior surface of the art glass reflects light in different colors according to the angle and the light conditions. The complete effect during the daytime is that of a screen, protecting those inside from the curious gazes of passersby. The Martins had simple draperies that could be pulled closed for privacy at night.

The soldered brass or brass plated cames are far more rigid than those of the more familiar leaded glass windows. Leaded glass needs support for longer spans and tends to sag with heat and the weight of the glass. The windows of the Martin House, with their firmly-soldered and rigid network of cames can stand on their own.

Most of the windows were mounted in casement frames, opening out vertically. Wright insisted upon casements as the only suitable frames for his art glass, berating the "poetry crushing characteristics of the guillotine window."5

Only the Bursar's Office windows and the windows in the Servants' Bed Rooms and bath were hinged at the top.

The effects of sulphur dioxide and steady, strong southwesterly winds have begun to take their toll, however. Many of the myriad joints in each window have begun to separate as a result of weakening caused by corrosion exacerbated by wind gusts. Unprotected windows have corroded cames and all the windows need to be recaulked.

Repaired windows show replacement of some plate glass. For the most part, the art glass remains intact, with the exception of several large tree-of-life squares which have been replaced by obviously inferior green glass.

It has been suggested that plexiglass coverings be installed on the exterior of the windows to protect them from vandals and from further pollution damage. This expedient would seriously affect the aesthetic appreciation of the windows themselves as well as the appearance of the entire exterior of the building. For this reason, Wright designed storms and

⁵ Frank Lloyd Wright, <u>In the Cause of Architecture</u>, New - York: McGraw Hill Book Co., 1975, p. 58.

screens for the interior of the windows [with the exception of the large plate glass panels in the Unit Room!].

For the Martins, the windows were obstructions to the view and to the sun. There beauty is lessened, for those who have to live with them, by the tedious and seemingly endless task of cleaning them. According to Grant Manson, Mrs. Martin asked the Fuller Brush Company to design a special brush to clean them. Dorothy Foster remembers at least one member of the staff cleaning a window every day. Collectors, however, have judged the windows to be of great interest and value with prices reaching \$110,000 for a "Tree-of-life" door panel.

The Designs

The designs of Wright's windows of the period often had their sources in nature. Most notably, the "sumac" windows of the Dana-Thomas House (1902) in Springfield, Illinois, illustrate Wright's inspiration.

The Martin House window designs have less obvious sources in nature and are often complex geometric designs.

The so-called tree-of-life windows seem to represent a tree rising out of a planter. A more direct source of the design, however, may be a Japanese print. Wright had an intense interest in Japanese prints which he collected for pleasure as well as for investment.

The theme of Sogo no Goro sharpening his oversized arrows in the Kabuki play <u>Koizume Sumida Gawa</u> occurs often in 18th and 19th century prints. Since Wright collected prints of this period it can be assumed that he was aware of this theme.

The arrows in racks are similar in design to the "branch" part of the tree-of-life pattern and the arrow rack is easily seen in the horizontal bands of clear glass and cames that occur below the branch pattern and again just above the boxes in the lower part of the window.

Narciso Menocal has studied the proportioning system of the tree-of-life windows, using as an example the window in the collection of the Elvehjem Museum of Art at the University of Wisconsin, Madison. Along with a description of the "highly sophisticated system of geometric ratios" controlling the design, Menocal shows early examples of Wright's use of the tree-of-life motif but suggests that Wright was moving beyond

symbolism at this period and the design "appears to be only a very beautiful geometric pattern derived from nature."6

Walter Burley Griffin, however, refers to the windows being "enlivened by the sprinkling of falling leaves, as it were." (3/9/05-UA)

Not surprisingly, there is no extant reference to the intended symbolism of the windows other than Griffin's comment. Martin's consideration of the windows was, of necessity, more practical; how do they open, can we see out, will the sun shine in, etc.

Another clear natural reference in the Martin House windows is in the design of the panels for the Unit Room. From the outside, the pattern of repeated vertical panes of paired rectangles resembles the pendulous blossom of the wisteria vine outside the Dining Room windows. In certain light, the panes reflect in a purple color almost identical to the blossoms.

The art glass doors separating the Veranda from the Living Room were of the same pattern. There were five doors and two windows on the east wall of the Living Room but all look like doors in the early undated blueprint. (FLW1:2-UA) Martin had misread the drawing when he asked Wright to have only doors 2, 4 and 6 hinged. (7/16/04-UA) He also asked for plain wood panels on the lower part of the doors, opting for safety over visibility and light transmission. The windows were constructed as designed although wood panels do appear in some photographs and are probably later additions over the glass.

The paired windows located above the bookcases in the pier clusters also have a branch-like form in them. They are the only windows in the Martin Complex that have motifs that carry from one panel to the next.

The door panels of the Dining Room china cabinet also contained a natural abstraction. These panels have disappeared but a drawing in the Taliesin Archives shows these panels as well as the panels to the cabinet doors at the north and south ends of the Unit Room. An extant example of these panels is in the Hunterian Gallery, University of Glasgow, and shows that the panels were constructed as designed. Fuermann's photograph of the Dining Room indicates the china cabinet panels are similar to the drawing.

⁶ Narciso Menocal, "Form and Content in Frank Lloyd Wright's 'Tree of Life' Window," unpublished, Department of Art History. University of Wisconsin, p. 13.

There are several examples of modified windows in the house. The tops of tree-of-life panels have been set into a pier cluster in the Library. Modified panels from the Bursar's Office appear in a pier cluster in the Dining Room as well as in the Reception Room. The Bursar's Office pattern was used in the auxiliary refrigerator cabinet (now a broom closet) next to the Pergola.

The tree-patterned windows separating the Pergola from the Dining Room are believed to have been installed in the 1920s but no documentation has been found about their designer, purchase or installation.

Examples exist of all other missing art glass from the main house except for the panels beneath the built-in lights of the pier clusters.

The four art glass panels from the Entry Hall, once thought to exist only as shadowy forms in a Fuermann photograph, have been located and are available for measurement and photographic documentation.

Early Changes

Martin's initial dissatisfaction with the tree-of-life pattern is not recorded. Wright visited Buffalo in February, 1905, before going to Japan. Walter Burley Griffin's letter to Martin Later that month passes on the word of the master. "It is Mr. Wright's will," Griffin expounded, "that the windows of the Reception Room, first story, be of the general design of the second story. The Linden Glass Company would be glad, no doubt, for you to withhold your consent because these lights are costing them so much." (2/22/05-UA)

Two weeks after hearing from Griffin, Martin stated his case again for a change in the windows when he insisted they could not be the same as the second story, "for when one stands up it is utterly impossible to look out of the room.... The point we insist on is, that those windows shall be available for viewing the street, whether one is standing or sitting, and this seems not an unreasonable demand." (3/10/05-UA)

Nevertheless, the problem of the windows remained unresolved. Wright must have cajoled his client into accepting the original windows for the Reception Room because they appear in early photographs. Over a year later, in May, 1906, Martin described the effect of the room, only two weeks after another of Wright's visits.

Contrary to all expectations and predictions the reception room has not proven enticing or even inviting though the whole south side is windows. We conclude

that it is because of the long harsh line of the register enclosure which together with the abnormally broad ledge outside the windows makes the distance from the real interior of the room to the skyline too great. (5/28/06)-UA

The Martins had already spent one winter in the house during the months when the sun reaches farthest into the interior. The glass blocks of the "broad ledge" outside the windows not only let light into the basement storage area but also allow the low winter sun to reflect onto the ceiling of the room. Yet it still seemed dark to them.

It was to be another three years before some resolution was reached. Wright proposed a balcony with a "glass floor to let light into the reception room and Mr. Martin's office." (A photograph of the house with Wright's notation of this concept is in the University Archives.) In the same letter he proposes a skylight for the hall, suggesting to us that light was a problem in other areas of the house. (8/9/09-UA) Wright had paid a visit on the Martins the previous June and must have thought, or have been convinced, that a change was necessary.

Wright finally addressed the problem of looking out with the suggestion that the iridescent glass be removed from the squares at the bottom and plate glass be substituted. Linden Glass did remake the seven south-facing windows in 1909. The east and west windows remained intact. Linden simplified the bottom section considerably and removing the iridescent squares and replacing them with narrow vertical pieces. It is not known if this was done with the approval of the architect.

Only one of the redesigned windows remains. It has been placed incorrectly in the east opening of the Reception Room.

Martin ordered the windows in his office changed during construction. He asked for the windows to be enlarged and their frames reduced to allow more light into a room he declared to be "cellar-like." It had undoubtedly been Wright's intention to create this room with a far less open aspect than the rest of the house, emphasizing the private quality of the gentleman's retreat where he could retire to work quietly, free from distractions. Mrs. Foster recalls that her father retired to the nearby first floor lavatory so often to read the National Geographic that the room became known among the family as the "library." (TR9-UA)

He also won a design concession in Mrs. Martin's sewing room windows. Located on the west end of the second story, it should have received abundant afternoon light. Walter Burley Griffin offered, instead, abundant statistics to convince - Martin that there was more than enough light in the room.

(3/28/05-UA) Martin responded that "the formidabiliousness of the statistics in your letter of the 28th made me gasp and for a moment I thought our change in plan for the sewing room was a goner." (3/31/05-UA) Initial discussion of the change may have taken place in February when Wright visited the site before leaving for Japan. Martin insisted Wright eaves and art glass belied Griffin's statistics.

Wright may have designed the sewing room floor lower than the rest of the second story. Martin notes that glass in the sewing room is 4'-3-1/4" from the finished floor and only 2'-11' elsewhere. He asked that the windows be lengthened and the west wall moved west approximately three feet to the edge of the planned flower box but realized this would cause a problem with the windows hitting the eave when opened. He won this concession from Griffin but his suggestion that the windows be hinged at the top was not followed and the long windows continue to hit the eave. (When windows were put in the adjacent trunk room addition in 1909 they were hinged at the top.)

The only other area where the Martin's made drastic changes in the window design on their own is in the south walls of the fifth and sixth bedrooms on the second story of the west wing. When the wall was moved out three feet in the 1920s the regular pattern of full-size tree-of-life windows was broken. Two windows were removed from each room. One was divided in each room to form narrow panels which were placed on either side of a new central plate glass window. Their past life as part of a full-size panel is confirmed by the asymmetrical design of their lower sections. If they had been designed as narrow panels, Wright would have made them symmetrical.

It appears that at the same time as this drastic change to the south wall of these bedrooms took place a similar change was made in the Fourth Bed Room where the north wall was moved to the outside edge of the flower box and three art glass windows were replaced with plate glass.

Skylights

The skylight in the Bursar's Office was designed by Wright to cover the opening created by Martin and Lang to bring more light into the room. One of the three panels is available in a private collection in Buffalo.

The Living Room skylight does not appear on the UB Archives blueprint but must have appeared on another plan or have been referred to in conversations between the architect and client. As construction of the house proceeded, Martin asked that the skylight be omitted and suggested that the Veranda be enclosed. (1/23/05-UA) Wright's reaction to the enclosed Veranda was "I think you are making one of the worst blunders of

your life." (1/26/05-UA) He responded quickly when he wanted to. The Veranda was never enclosed and after the installation of the art glass doors, Martin reversed his decision on the skylight.

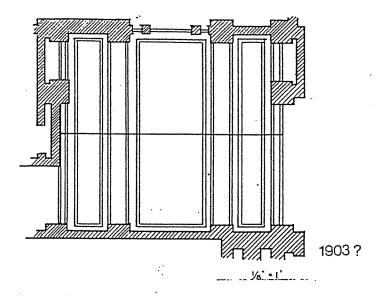
"The French windows are now glazed and we have the confirmation of all our fears of the darkness of this room and can only be relieved by a skylight." - (4/10/05-UA) Martin asked for one long sweep of glass without obvious mullions. Wright designed a magnificent five-section art glass screen for the skylight with heavily mullioned glass blocks in the floor of the porch above. Section and elevation drawings of the construction are in the Taliesin Archives. (0405.076) Martin reported to Wright in the dead of the following winter that "the living room looked very pleasant with the sun shining in this morning." (1/28/06-UA) During the following winter, however, a now perennial problem developed with the second floor balcony leaking through the skylight when ice blocks the drains. It was often covered during the Martin's residency as it is now.

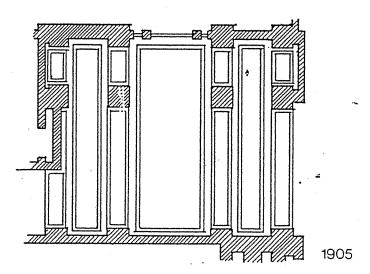
Much of the skylight was destroyed during the period of abandonment. Only two end panels are known to have survived and are now in the collection of the Hirschhorn Museum and Sculpture Garden. A small panel sold through Christie's appears to be of the same pattern, but doesn't correspond to any of the known sizes.

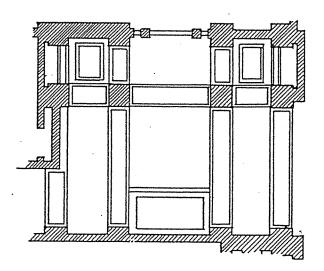
Wright's decision to have large moldings separate the sections of the skylight, although contrary to the wishes of his client, produced one of the most intriguing spaces in the house. The Veranda moldings continue through a clerestory above the doors and divide the skylight so that when the doors are open, the Veranda and part of the Living Room become one.

The problem with lack of light in the Entry Hall must have been obvious from the beginning with the only light coming through openings glazed with art glass in the north wall of the Landing between the first and second stories. Some additional light would have filtered in from the Pergola and from as far away as the east windows in the second floor bedrooms from which the doors originally opened directly into the Second Floor Hall.

After a visit in late June, 1909, Wright suggested a flat art glass screen on the plane of the second story ceiling, a clear glass skylight following the plane of the north side of the roof, and a brick wall and grill concealing the skylight from the ground. "It will add to the appearance of the place from the rear, as I have it, and throw a flood of light clear to the basement." (8/9/08-UA)







today

Martin wrote to Linden Glass about a 6'-8"x10'-2-1/4" daylight opening for a skylight in 1911. This size would have been compatible with the ceiling area as it existed, but no further reference to the skylight exists. During negotiations for enlarging the house in 1916, Wright suggested installing his earlier design for a skylight in response to Martin's comments about the dark hall. The installation of the existing skylight in 1968 obliterated all evidence of previous conditions.

Grant Manson remembers the hall being dimly skylit in the late 30s when he visited Mrs. Martin. But, Mrs. Tauriello remembers a flat plaster ceiling with dentil moldings when her family bought the house.

In 1910, Martin suggested a different change for the space along the lines of his successful redesign of the windows in the Sewing Room. He proposed removing the two free piers in the hall "which [had been] put in by mistake," thus precipitating a major design change from peaked ceiling of the original plan to a flat one to accommodate the piers. In addition to removing the piers, Martin suggested lengthening the stair landing windows and lowering the balustrade on the south side of the landing by 21" (to the 2'-8" height of the second floor rail) to allow the light to penetrate. None of these changes were accomplished.

A fragment of Martin House skylight in a private collection in Buffalo has been reconstructed by computer and results in 6, approximately 3'-square panels, which would fit well in the space available.

If the Buffalo fragment is not from a skylight in the hall, there do not appear to be any other possible skylight openings. The same is true of the panel resembling the Living Room skylight. There are a number of drawings in the Taliesin Archives of additional skylight designs. Some may refer to proposed later alterations.

There is a flat roof above the south end of the pergola, but without excavating, it must be assumed that the flat section is a practical solution to the otherwise awkward junction of the peaked pergola roof and a right angle on the main house.

Light

Mrs. Foster infers that Wright had little consideration for Mrs. Martin and her failing eyesight when he designed the house. Mrs. Martin could not focus her eyes well but could discern colors and shapes, according to her son. (TR107-UA) She was thus unable to read the plans presented to her. The -correspondence indicates, however, that Martin must have en-

deavored to explain the plans to his wife in detail because her suggestions for changes, conveyed through her husband's letters, indicate a familiarity with its intricacies. Mrs. Foster's principal evidence for Wright's alleged lack of consideration was the absence of sufficient linen storage and the lack of light. "Look at the house he designed for her," she said with a tone of disgust in one of her interviews. (TR104-UA)

When compared with other houses of the period, there was an abundance of windows throughout the house and precedent breaking 13-square-foot plate glass windows in the Library and Dining Room. The depth of these rooms and the overhangs often precludes sunlight from reaching the inner walls. Much of the light we experience today projecting unimpeded through replacement plate glass and reflecting off painted white ceilings and walls, would have been absent in 1905. The art glass windows and dark interior surfaces would have created an entirely different effect.

It is hard to imagine the Martin House in its original condition and in its original context, but for its time it must have seemed startlingly open and light. The Martin's reaction may have been different, however. A photograph of the Martin's first house taken in early spring or late fall, judging by the trees, shows white, ruffled curtains in the windows in contrast to the typical heavy velvet drapes of the period. These curtains may have been a concession to Mrs. Martin's poor eyesight. The large windows and shallow rooms may, in fact, have created an unusually bright interior for a turn-of-the-century home, making their new home seem dark by contrast.

WOOD MOLDINGS

The wood trim of the Martin House provides one of its great pleasures. Intricately designed and expertly crafted, it leads the eye from one space to the next, suggests approaching changes in ceiling height as the viewer passes through the building, and defines discrete spaces within larger spaces.

With the exception of the Fifth and Sixth Bed Room which are mahogany, all the interior trim is quartered oak. Quartering allows the grain of the wood to be perpendicular to the surface and thus finer than the prominent grain usually seen in oak. Quartering also allows irregular medullary rays to appear across the grain giving the wood its distinctive appearance.

The much more simple moldings of the Barton House are executed in straight-sawn oak. When straight-sawn oak appears in the Martin House, we know it is a later addition and begin-looking for evidence of an original condition. Occasionally,

pine stained to match either the mahogany or oak trim, indicates a change by its characteristic grain. These areas are covered in the descriptions of individual rooms.

The wood moldings of the Martin House are not intricately carved as they were in contemporary houses. They are straight and rectilinear and could be produced rapidly with sophisticated machinery in mills. We know that Wright wanted to use the machine as much as possible in the creation of his designs, unlike most other designers in the Arts and Crafts Movement.

We had thought the rectilinear patterns of the moldings were built up of simple, geometric, stock shapes. They are, however, carefully milled so that the pieces fit together with tongues and grooves to allow for and to hide any later shrinkage or expansion of the wood.

Not much is recorded in the correspondence about the design and installation of the trim. We know the moldings were milled and prepared by Matthews Brothers in Milwaukee, the firm that built the furniture for the Martin House. The trim was shipped to Buffalo with several of Matthews' own craftsmen to install it.

The mason's error in building the central piers in the hall through the second floor rather than stopping them at the first floor ceiling necessitated Wright's changing the second floor ceiling and its trim from a peaked configuration to a flat one. Wright designed north-south moldings to connect the piers, allowing flat plaster panels to run from the south wall of the hall to the north wall of the landing. East/west moldings were installed as well after the workmen mistakenly set grounds for them. When Edgar Tafel installed the extant skylight, he installed another east-west molding and an access stair to the attic crawl space. Further examination of the area is necessary to help determine if a Wright skylight was ever installed in the space.

The 8-1/2" band that begins at 6'-7" and runs throughout the house unifies the spaces and defines smaller areas within larger rooms. It is reminiscent of a band in Japanese architecture that performs a similar function. Its effect is most pronounced in the Unit Room of Dining Room, Living Room, Library where its extension across the room at intervals divides the 70' space into three separate rooms. Just as rice paper screens could have been slid across in these areas, draperies performed the same dividing function in the Martin House. When the draperies were drawn to create separate rooms, the upper ceiling molding would still have been visible and would have been a reminder of the larger room beyond.

With the exception of the Basement, all ceiling moldings were removed by the Tauriellos. Some were in poor repair but their visual heaviness was oppressive for the family and they decided to remove all of them. Unfortunately, no record was kept of their configurations. It was not until access to the Taliesin Archives became available that the drawings for all the moldings were found.

The upper moldings and dentil moldings of the lowered ceilings in the Unit Room have been replaced. They are identical in section to the original moldings and are attached to the original grounds set into the ceiling. The only change made was to substitute straight-sawn oak for the smaller profiles, while maintaining quarter-sawn for the more visible wide panel.

The same motif of molding occurred in the lowered ceiling of the Entry Hall but this fact was not known at the time of the installation of the Unit Room moldings. A cardboard mock-up has been attached to part of the ceiling. The location of grounds for the moldings is clearly visible in the remainder of the ceiling.

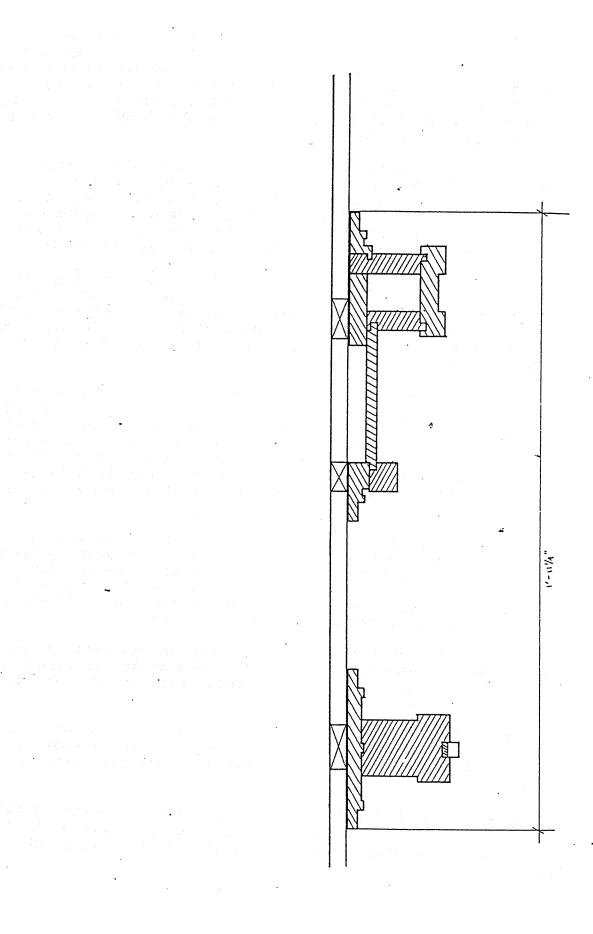
There are many subtle variations in the moldings that allow for interesting shadows and textural changes. Dentil strips in the ceiling moldings of the Unit Room echo the raked-in mortar joints of the brick piers and soften the line of the ceiling molding itself. The corners of the piers cast shadows in the late afternoon and early morning light that create a pattern similar to that of the elongated dentils of the lower ceiling moldings.

The moldings not only define the spaces, imparting a sense of uniform scale, they also lead the eye into adjoining spaces and sometimes leap through walls and end up in neighboring rooms, although the latter effect is only visible when looking at section drawings. The same effect of continuing forms can be seen in the small windows in the pier clusters.

In the Entry Hall the remaining original molding at the far end of the lowered ceiling drops down and along the side wall, only to "disappear" upward into a void, indicating a change in ceiling height yet to be experienced.

The wood grille on the Landing was repeated against the main stairs and continued down to a ledge in the Basement. This screen led the eye down towards the Basement while insuring the privacy of the stairs.

The ceiling moldings of the Veranda once extended through the clerestory window and divided sections of skylight in the Living Room, visually claiming part of that room as porch space.



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Wood in the form of built-in furniture, especially in the First Bed Room and the enclosure to the radiators in the Reception Room appeared oppressive even to the Martins, resulting in removal of the built-in wardrobes and dressers in the First Bed Room by the Martins and nearly all other built-in case work by future owners.

The original color of the wood trim was described as being that of "honey." It is not known if the original was light like clover honey or darker like the color of buckwheat honey. A note in Martin's diary suggests a mixture of shellac, lamp black and burnt sienna for touchups. This suggests a darker color. All the woodwork was refinished and varnished when the Tauriellos redid the house and the present color dates from that period.

Some of the furniture retains its original finish which is slightly lighter than the color of the existing moldings. The surfaces, however, may have changed with age, either darkening or bleaching out, and may not have been finished in the same manner as the moldings.

When University bookcases were removed from the Bursar's Office, several areas of wood that appear to have their original finish were found at the east end of the skylight enclosure. These will need to be carefully analyzed.

Ceiling moldings in the basement have suffered from severe dry rot and large sections may need to be replaced.

FURNITURE

All the furniture in the Martin House was designed especially for the project, with the exception of a table and four chairs by Gustav Stickley and several upholstered chairs Wright allowed for the comfort of his patrons. The furniture often echoes motifs elsewhere in the complex. Pieces by Gustav were often used in Wright interiors since they were the most aesthetically compatible commercial furniture available.

As early as 1894, Wright proposed "The most truly satisfactory apartments are those in which most or all the furniture is built in as part of the original scheme considering the whole as an integral unit."

In his preface to Ausgeführte Bauten in 1910, Wright noted:

This feature of development called 'the furnishings' -- - has given most trouble so far and is least satisfac-

tory to myself because of difficulties inherent in the completeness of conception and execution necessary within the usual building-budget and total lack of suitable materials in the market. Suitable fabrics, hardware, furniture and all else has yet to be especially made. All available is senselessly ornate. To make these necessary appurtenances elements, themselves sufficiently light, graceful and flexible features of the informal use of an abode, requires much more time and thought on my part as well as more money to spend than is usually forthcoming in our country at this time.7

Yet, he wrote in his Autobiography:

Soon I found it difficult, anyway, to make some of the furniture in the abstract. That is, to design it as architecture and make it human at the same time — fit for human use. I have been black and blue in some spot, somewhere, almost all my life from too intimate contact with my own furniture. Human beings must group, sit or recline, confound them, and they must dine — but dining is much easier to manage and always a great artistic opportunity.

Martin complained regularly about Wright's inability to come up with furniture and other designs on schedule. Wright often replied humorously. "Please don't push, - just shove - gently. Don't shoot the performer, he's doing his best." (5/23/04-UA)

Several months later, Martin wrote to his brother William that "Wright is a fine fellow and a genius at architecture, but how can I recommend him to anybody?" (8/1/04-UA)

Martin, in turn, was chided by his brother:

One would think to read your letters that all Mr. Wright has to do is turn the crank and plans are produced. There is not the slightest detail in connection with your plans that Mr. Wright has not given his personal attention authority, and so far as I know, he never allowed any makeshift or 'that's good enough' to stand in the way of making it a perfect job. He can only move so fast. (8/1/04-UA)

⁷ Quoted in <u>Frank Lloyd Wright: Writings and Buildings</u>, selected by Edgard Kaufmann and Ben Raeburn, New York: New - American Library, 1974, p. 102.

Two days after moving into the house, Martin was justifiably upset that there were still things left to be designed let alone to be built. He wrote to Wright: "Think of it! Your designs for this house not finished yet." (11/23/05-UA)

Wright's response at this time reveals something of the man himself.

I could wish you no worse luck than to have to furnish designs for <u>everything</u> in a modern, up to date, residence. I am just beginning to realize the magnitude of the task if, indeed, it is not beyond the pale of reasonable effort. (12/5/04-UA)

Occasionally, Wright's designs didn't work. Then, he was truly humbled and admitted it. On several occasions he referred to the tall case clock as less-than-successful design. "The clock case is a whale," he wrote in the fall of 1907. Two months later, presumably after having reworked it, he admitted, "I am chagrinned to have made a mess of your clock case. Words are useless." (10/24, 12/19/07-UA)

An undated drawing in the Taliesin Archives (0405.036) shows a far more elegant and graceful case than was finally executed.

But the saga and Wright's chagrin were not over. The following March, Isabel Roberts wrote to Martin, "Mr. Wright does not understand how the height of the clock came to be too great," and suggested cutting 4/8" from the shoe and 5/8" from the case, presumably to fit it under the lowered ceiling where it now is. (8/08-UA)

When Edgar Tafel and Wright visited the Martin House, the clock was on the landing and Wright made no comment when he passed by it. Rather than interpreting this as tacit approval of its placement, we can now be certain Wright avoided comment because he was embarrassed by the whole subject.

Back in 1908, his chagrin was brief since in the same letter from Isabel Roberts the following statement occurs: "To your question 'Would you object to a round table in the dining room?', Mr. Wright replied 'Most certainly.'"

Darwin R. Martin refers to the family using a round table throughout most of their years in the house after the design of the original table proved unsatisfactory. (TR107-UA)

The round table now in the Basement is referred to as the replacement dining table by Darwin R. Although we doubted his memory, after his death we inherited pages from the family - photograph album in which there is a snapshot showing the round

table in place in the Dining Room. Since the style of this round table is more massive than Wright would have designed for a domestic setting we can assume it was brought to the house from the Larkin Building. The underside is also painted a gray characteristic of pieces in the office building.

The library table now in the Dining Room is made up of pieces of the original dining table. The legs show the addition of wood pieces at the base where the original fin-like elements were attached.

Drawings at Taliesin indicate a library table identical in most aspects to the dining table. Another photo from the family album shows this table in situ without the electric light fixtures once planned for it. The light fixtures on the dining table had been removed shortly after it arrived since the maids received electrical shocks when they arranged flowers in the bowls beneath the four light stanchions. The Martins removed the light/planter units even before Fuermann took his photographs since they do not appear in them. It is not known if the library table lights were ever executed.

A list of furniture designed for the house by May, 1905, is appended. Martin had sent a list to Wright who returned it with his notations [here in brackets] and a list of items "not yet designed on paper". This little conceit offers an insight into his modus operandi perhaps most spectacularly evidenced in his nearly overnight production of drawings for Fallingwater.

The best-documented pieces of furniture are the dining chairs which went through a long and often humorous metamorphosis. The May, 1905 note indicates that the dining table and 12 chairs had been designed. (Although the Martin House now has only two chairs, a total of ten have been found and their stamped numbers are sequential from 1 to 10.)

As with other chair designs, full-size samples were sent to Buffalo for approval. Martin objected to the original "board back" of the dining chairs which can be seen in the University Archives drawing. (FLW8:4-UA). The original design also had the back extending to the floor with a solid, perpendicular board running out under the seat for support. Mrs. Martin asked for "orthodox legs" on the chairs in November, 1905, and a month later Martin reiterated her request to change the three-legged chair to one with four.

It took a humorous incident on Christmas Day, 1905, to get the point through to the architect. Martin wrote:

Yesterday afternoon, a lady of more than ordinary intelligence, sat down in the chair to try it and nearly tipped over. We do not want chairs that will

cause even one percent of our guests to wildly clutch the air and ejaculate, as this design would surely do. (12/26/05-UA)

The chair was redesigned and a sample sent to the Martins. In February, 1906, Martin asked that the tall back be reduced from about 45" to 39-1/2". Several days later Martin wrote that the chair could not be taken apart to shorten it and he asked for suggestions. A note from Wright's office signed by A.C. Tobin, indicates the final design was sent to Matthews on February 21, 1906.

The dining chairs echo the structure of the house with their strong vertical back and jutting, seemingly cantilevered, seat held up by two undersized front legs. The odd pads on the base of the rear legs matched the base molding of the dining table.

Not every piece of furniture was so full of problems for the architect and his clients. The barrel chair, for instance, was the most successful piece in the house and reappears with alterations in later commissions. Only recently, however, we learned that its success is due to the fact that someone decided to build it differently than it appears in the Taliesin drawing. The seat and arms were raised to make far more comfortable seating, although the overall height and width remained unchanged.

The furniture location drawing of 1905 shows eight barrel chairs, three in the Living Room, two in the Library, and three in the Reception Room. There are now only two in the house's collection and one on loan from the Albright-Knox Art Gallery. One other is thought to be in a private collection.

Wright redesigned the chair for Taliesin North, Wingspread and Fallingwater. These redesigned chairs are now available commercially in reproduction.

Furniture was still being designed for the Martin House well into 1906 and, as noted, the clock case was causing problems as late as 1911, although it appears on plans as early as 1905. The sofa for the reception was discussed in correspondence in 1906, but we could not positively identify it until the photograph of Mrs. Martin seated in the Reception Room was found. The sofa differs from Wright's design because Mrs. Martin insisted that the sides be lowered so that she could rest her arms on them.

Some pieces were changed after their arrival in Buffalo. Martin wrote to Wright just before moving into the house that the Morris chairs were too heavy with their slab backs and -asked that they be made with spindles. The slab-backed chairs

appear in an undated drawing in the University Archives and the spindle variety in photographs of c. 1910. Martin had asked, "Please lighten up the chairs considerably. Make it so a woman or possibly two women can move it about." (11/11/05-UA) Evidently an objection to the reclining mechanism developed because Martin told the designer in March, 1906, that the chairs had been "de-Morrised." Wright replied, I don't know where you get the idea that this was a Morris chair anyway." (4/18/06-UA)

In deference to the architect, the reclining mechanism was not at all like that on a Morris chair. The back was attached to a base piece that was free to slide back and forth in wooden grooves on the inside base of the wooden arms. Although none of the Martin House chairs has survived, examples from other houses have appeared on the market and enough evidence from drawings and photographs can be obtained to recreate them.

The toute ensemble drawing in the University Archives (FLW8:1-UA) appears to have been drawn by Marion Mahoney Griffin whose distinctive treatment of the greenery is evident.

The drawing is first mentioned by Martin in August, 1905. "Your toute ensemble sketch is magnifique. We are much impressed not only with the inspiring labor bestowed, but with its taste and beauty. We will never move a chair or a footstool from the indicated positions." (8/26/04-UA) He praises the layout again several days later despite a startling and expensive discovery. "We are accepting the tout ensemble sketch as Medes and Persian law, just as though you had not changed and changed and changed. This morning it came to me that your toute ensemble moved every electrical outlet on the job...." (8/31/05-UA)

The only major changes from the drawing to the "official" Fuermann photographs of approximately 1910 are the transposition of the Living Room furniture from south to north to compensate for the rejection of the illustrated but rejected piano case design, and the later addition of the Reception Room sofa.

Family album photographs, however, indicate changing patterns of furniture arrangements indicating that the Fuermann photographs were probably staged and that Martin did, indeed, move those footstools. The addition of a tall Victrola, Tiffany floor lamps, a Steinway baby grand, and potted plants made the interior edge closer to typical interiors of the day than Wright intended. We are currently negotiating the return of the Martin's piano.

Nearly all the second floor furniture was built in and has been destroyed. Configurations are visible in section drawings

of the rooms, but detail drawings either never existed or have disappeared.

One large wardrobe has reappeared. After close examination, however, it is obvious the piece was made up of pieces of the furniture and moldings removed from the First Bed Room by the Martins early in their residency. The piece was installed in the house after its construction because the back panels are cut to fit over the typical second floor baseboard molding. It is unclear, however whether it was installed in a bedroom or in Mrs. Martin's Sewing Room.

```
[A NOTE FROM DDM TO FLW, MAY 19, 1905, WITH FLW
FURNITURE
            NOTATIONS IN [] "X" = designed
             Dining Room
                                 [x]
Tables:
                              1 [x]
             Library
             Reception Hall
                              1
             Living Room
                              2 [x]
Desks:
             Bursar
                              1 [x]
Bookcases:
             Bursar
                              3 east heat units [x]
             Library
                              3 west heat units [x]
                                south end room [x]
                              2 heat unit cases (any west
             Reception Hall
                                 end?) {no answer}
                              2 [x]
             First Bed Room
             Sécond Bed Room
                              1 [x]
             Third Bed Room
                              1 [x]
             Fourth Bed Room
                              2 [x]
                              3 east heat unit [x]
Cabinets: Dining Room
                              2 west heat unit [x]
                                                [x]
                              3 north end
                              2 wall, dish:
                                                [x]
             China Pantry
                              2 table cabinets [x]
             Kitchen
                              2 sink cabinets
                                                [x]
                                 apron cabinet [x]
                              1
                              1
                                 china cabinet
                                                [x]
             Servants DR
                              2 [x]
             Vestibule
Wardrobes:
                              1 [x]
             Coatroom
                              2 [x]
             Sewing Room
             First Bed Room
                              1 [x]
                              1 each "we omitted" {Martin}
             Bath
                              2 [x]
             First Bed Room
 Dressers:
                              1 [x]
             Second Bed Room
             Third Bed Room
                                 [none designed]
             Fourth Bed Room
                             5
                             12
                                [x]
             Dining Room
 Chairs
             WRIGHT'S ADDITIONS [not yet designed on paper]
 Living Room: 4 easy chairs
             piano case
             6 chairs
 Library:
             light stands for flower stands 4
```

6 chairs

Reception Room:

Colors

The original colors of the house were chosen by the architect with the assistance of Mrs. Martin. Wright ordered the pigments and came to Buffalo to mix them on site. A listing of pigments is available in Martin's diary. A scheme of green, gold, brown, yellow and orange was chosen. Dorothy and Darwin R. recall the "harmonious" effect of this color scheme.

First floor area rugs, sizes of which are available, were a solid, golden yellow color, giving the rooms a more expansive feeling than is the case with the present Oriental rugs. The second floor carpeting was installed wall-to-wall at Mrs. Martin's request and a large sample exists at the house. The carpet is basically the green of plant leaves with a geometric pattern of orange and black, picking up the colors of the art glass windows. The carpet bears the imprint of "Whittalls - Victoria". Until research into the company is done it will not be known if the carpet was a stock pattern chosen by Wright or one he had woven especially for the job.

The portieres between the sections of the Unit Room are believed to have been green and although designed to have embroidered patterns, were installed without them. The University Archives contains pieces of coarsely-woven, golden-yellow fabric that may have been the window draperies.

Martin wrote to Wright shortly after moving in that although he found the "rich brown bronze" of the second floor hall "pleasing" he objected to the green of the Reception Room ceiling and pronounced the main rooms and bedrooms "disappointing." (12/30/05-UA)

All horizontal mortar joints on the first and second floors were "bronzed" by the application of bronze powder suspended in a varnish base. Some of this bronzing has been restored. Basement mortar joints were painted with a yellow pigment, some of which can still be seen on the fireplace and protected areas of the piers.

All wall and ceiling surfaces in the house were rough textured. Those that were painted were done with an irregular application of color resulting in a rich and varied surface. It appears in some instances, notably the First Bed Room and the Sewing Room, that the pigments remained in suspension rather than being dissolved in the base so that the surface color is even more varied.

The ceilings on the first floor were covered in either composition leaf (Unit Room) or silver leaf (Reception Room). A green wash was applied over both surfaces. A small section has been exposed in the Reception Room. It is probable that the

wash has darkened with age and chemical reaction to the later layers of paint applied over it. The formula that Darwin recorded for the wash results in a color close to that of sunlight passing through plant leaves. The walls of Martin's adjoining Bursar's Office were painted the same color as small splashes remaining on the brick indicate.

When Tauriello installed a light panel in the Basement, he covered a section of the original ceiling. The rest of the ceiling was painted several times. When the light was removed, the original was revealed, showing the anticipated color in the central and side areas but a different color between the two main sections of molding. The discovery of this unexpected second color indicates that more care will need to be taken in selecting areas for paint analysis in the future.

The moldings of the Entry Hall ceiling also divided areas of different color as we can see in early photographs.

Removal of 60s additions and wallpaper in the First and Third Bed Rooms revealed original painted surfaces which have been left exposed for future analysis.

A recent visitor (7/88) is the daughter of an artist and interior decorator who worked for the Martins in the 20s or 30s. She accompanied her father to the house and is going to check her father's photograph albums for images of the Martin House. Since Ruth Tauriello remembers "beige" tones in the house when she and her husband purchased it, there is the possibility that the Martins changed the color scheme at some point. It may be, however, that the decorator's input was for other buildings or for the 1920s changes to the second floor. Further research is necessary on this subject and careful paint analysis will be required to determine when and what changes were made.

After a paint analysis in 1985, the exterior trim and soffits were painted their original colors, a "Frank Lloyd Wright" green for the trim and a straw color for the soffits. The soffits were painted light to reflect light into the rooms. The discovery of original interior ceiling surfaces indicates the ceilings and soffits were painted the same color. H.P. Berlage, the Dutch architect, whose masterful Stock Exchange in Amsterdam was completed in 1903, visited the house in 1912. He recalled: "...many of these rooms have the underside of the roof for their ceiling. This combined with generously projecting eaves, imparts to the room an amazingly quiet tone. Such a house is extremely attractive. It gives the impression of

extraordinary intimacy, and it was only with great difficulty that I departed from these splendid rooms."8

Mosaic

The double-sided fireplace between the Entry Hall and the Unit Room was one of the most stunning pieces of decoration in the house. In addition to Wright's imposingly innovative design, the free-standing fireplace had a wisteria-patterned glass mosaic covering all of its wall surfaces. Designed by Blanche Ostertag and executed by Orlando Giannini, who often worked for Wright, the mosaic was made of glass in shimmering colors of gold, green, purple, and brown. (A similar mosaic can be seen in George Maher's Pasadena Women's City Club.)

The mosaic was mounted on panels which were attached by two-by-fours to the fireplace wall. Martin eventually had the walls rebuilt and the panels remounted flush since he objected to the hollow sound when he tapped the panels in their original installation. The glass tiles began to separate from their ground and were finally removed in the 50s after time and vandals had taken their toll. The present raised fireplace in the Living Room was built in the 50s. The base of the original fireplace configuration remains, however, and research is providing enough information to allow reconstruction of the mosaic.

GARDENS

The first gardener for the complex was an Englishman named Hebditch who began work on October 5, 1904, even before the Conservatory was glazed. Around Christmas of that year, Hebditch began filling the Conservatory boxes and the first blooms appeared in January. Hebditch asked to return to England in March and was replaced by George Frampton who supervised the planting of "about 60 trees, 260 shrubs and 1200 perennials" the follwing May. ("Memorandum"-UA)

The garden plans, which were worked on by Walter Burley Griffin, are in the University Arhives, and state in intricate detail where each plant was to be placed. The plans are works of art in themselves with their circles of varying sizes illustrating the estimated area of ground coverage of the mature plants.

⁸ H.P. Berlage, "The New American Architecture," in H. Allen Brooks, <u>Writings on Wright: Selected Comments on Frank-Lloyd Wright</u>, Cambridge: The MIT Press, 1981, p. 133.

Unfortunately, the estimates were very far off and certain plants would have grown so large as to prevent the growth of neighboring plants. Some varieties could not grow in local soil and climate conditions, and larger plants were often placed where they would obscure smaller plants behind them.

Martin complained of the denseness of the garden plantings, especialy those for the Barton House and, consequently, cut back on the number of plants ordered. He made numerous other adjustments to the Wright-Griffin design. Further research into Martin's plant orders, his notebooks and period photographs will be necessary to determine the scheme finally settled upon.

more than the second second second second

(See Appendix for further information on the garden plans.)

MEMORANDUM OF EVENTS

IN THE LIFE OF DARWIN D. AND ISABELLE R. MARTIN

Excerpts from the period of the building of the Martin House (UA)

1902

- Sept. 13 To Chicago to visit Will [his brother] and Oak Park, Wilmette, Lake Forest, Lake Bluff.
- [Oct. 22 William E. Martin's "nature's noblemen" letter]
- Nov. 18 Frank lloyd Wright of Oak Park, Ill Architect (aged 35) our guest overnight.
- Nov. 19 DDM to Niagara with Mr. W.
- Dec. 11 Bought site for our new home. 1-1/3 acre, 468 feet street frontage. \$14,000.

1903

- March 18 At Frank Lloyd Wright's in Oak Park. Selected plan for George and Delta's house. [Martin's sister Delta married George Barton. Martin built a house for them on the complex.]
- April 13 Wright overnight. Bartons over to discuss new house.
- May 22 DDM ran new electric runabout from home to office, successfully, but after arrival there ran in fence and damaged it.
- April 25 Wright overnight, discussing Delta's plans.
- July 29 Will's Oak Park house started.
- Oct. 10-11 Wright overnight. Staked out Barton house. Oscar S. Lang to build it.
- Oct.14 Barton cellar dug.
- Oct. 22 Began stone laying.
- Nov. 23 Will Martin and Wright here. Wright overnight.

1904

- Jan. 13 12" of snow.
- Jan. 29 To Oak Park with Will and Winnie to see new house.

 Dinner at Frank Lloyd Wright's who returned to Buffalo with DDM. Decided on plan for our house.
- Feb. 16 -8 F.
- March 15 Began plastering Barton house.
- March 19-20Wright here. Sketch for barn submitted.
- April 15 Wright here. 8" of snow fell.
- April 22 Received Haynes-Apperson gasoline powered automobile.
- May 8-11 Wright here. Plan of our new home practically settled.
- May 16 Broke ground for stable.
- June 13 Laid first stone for stable.
- June 20 Belle and Darwin drove first stake for our new home.
- June 21 Broke ground on 53rd anniversary of DDM's parents.
- July 19 First stone laid for our new house.
- July 26 First brick laid on our home, viz north wall of lawn, and greenhouse. Stable a day or two later.
- August 30 Wright here.
- Sept. 20 Wright here.
- Oct. 12 First hot water from barn supplied to Barton house.
- Nov. 5 Hebditch, English gardener arrived.
- Nov. 11 Wright here.
- Nov. 12 Visit Will's new house. Dinner at Wright's.
- Nov. 25 Wright here.
- Dec. 1 Roof on house.
- Dec. 15 House heated.

- Dec. 16 House warming at Heath's.
- Dec. 28 Hebditch began to fill conservatory boxes.

1905

Jan 5 First flowers in the conservatory. Began erecting frame for greenhouse.

Jan. 10-12Wright here.

- Feb. 11 Wright here. 2-1/4" of snow.
- March 14 Lang on 3-week vacation.
- March 31 Hebditch "resolved to return to England."
- April 1 John Curtis, coachman, moved into stable.
- April 19 George Frampton took Hebditch's place.
- May 9-12 About 60 trees, 260 shrubs and 1200 perennials set out.
- May 20-22 Wright here after three-month trip to Japan.
- May 23-31 Ginko [sic] planted.

June 11-13Wright here.

July 10 Wright here.

August 18 Sold old house to George H. Gisel.

- Sept. 30 Mr. and Mrs. Wright and Mr. and Mrs. Heath to dinner.
- Oct. 1 Wrights to church with Martins. Stayed to Oct. 3.
- Oct. 24 Started electric lighting plant for first time.
- Oct. 28 Wright here. Small fire in kitchen for first time.

 Decorating of walls begun.
- Nov. 8-9 Wright here.
- Nov. 21 Began moving into our new home. Slept there.
- Nov. 22 First breakfast in our new home.
- Nov. 23 Bought beautiful carriage team, dark chestnut, long tails, 5-7 years old, 1040-1120 lbs.

Nov. 29 Bought Brougham.

1906

March 6 Discharged George Frampton as gardener.

March 7 Thomas S. Skinner took charge as gardener.

March 10 Rec's last of first floor carpets. Living room, 20' x 20-1/2'.

March 16 Wright overnight.

May 10 Wright here.

May 23 Bought 53' lot on Jewett.

June 15 Bought Victoria for Belle's anniversary present.

Oct. 1 First luncheon in Larkin Office Building dining room.

Oct. 4 Mr. Hardy, a client of Mr. Wright from Racine.

1907

March 25 Wright to dinner.

April 20 Our house may be considered finished; last workman finished his work today, a carpenter who has been continuously on the job until now.

MATERIALS

Wright's use of new materials and new building techniques continued throughout his long career. The Martin house has fared as well as other innovative buildings, perhaps better, considering the 17 years it lay abandoned. Despite its 80 years it stands relatively firm despite changing ground water conditions and ten years of only routine maintenance. Only outlying walls without deep foundations, are collapsing.

Although Wright's original gutters for the Barton House failed within two years and the new design was installed on the Martin House, it was not until recently that we learned the configuration now on the Barton is that of the second design. Drawings at the Martin House indicate this cross section. A corner section of the Barton gutter is stored at the Martin House.

The corner pier/drains on the north-south block of the house occasionally back up and cause extensive water damage notably to the south-east corners of all three floors. The pier at the north-east corner has been capped and a downspout run down its outside surface.

Further water infiltration has come from integral planters at the north and south ends of the first floor of the north/south block.

The brick and concrete that has been protected by the cantilevered roofs has held up well. Unprotected concrete has weathered to expose the stone aggregate. Where mortar joints have worn away, water has penetrated and through alternate freezing and thawing has destroyed the bricks and mortar beneath.

Where this has happened in the past, walls have been lowered to remove the decaying material. This was done during the Martin's residency to the two walls at the side of both Veranda stairs. The front garden walls were removed by the Tauriellos who removed the brick and lowered the concrete caps to rest on the concrete bases.

Where repointing has been done, little or no care was taken to match the composition of the original mortar (for which the formula is available in the UB Archives) let alone its color and original depth within the joint. The fine vertical mortar joint which originally matched the brick in color has been disregarded as well.

While Wright's design of these two joints is a major factor in their eventual failure, more careful maintenance will lessen the problem in the future.

Martin had asked Wright not to use Roman brick with raked mortar joints as he had on the Barton House because the effect accentuated the irregularities of the Roman brick. Some of the brick used at the Barton House is exceptionally irregular and is, indeed, accentuated by the raked joints. Wright commented, "The raked joint with the Roman brick should be very fine and dandy, — as close in grain as a corded silk...." (1/2/04-UA)

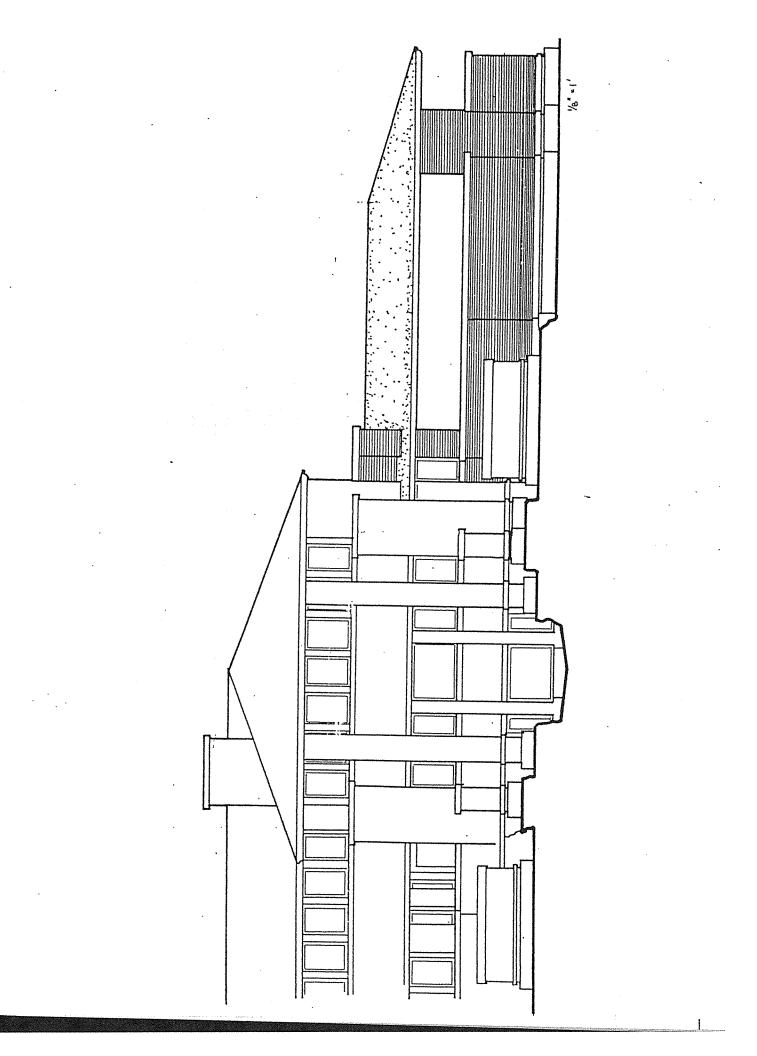
The original roof was tiled despite Martin's objections. The approximately 12"x3"x1/2" tiles were flat, natural terra cotta color. They were not grooved beneath to allow water expanding into ice and they cracked regularly from this extra force. Their weight was too heavy for the roof construction and that, coupled with the heavy stucco of the soffits caused the 2'x6" cantilevered rafter ends to sag.

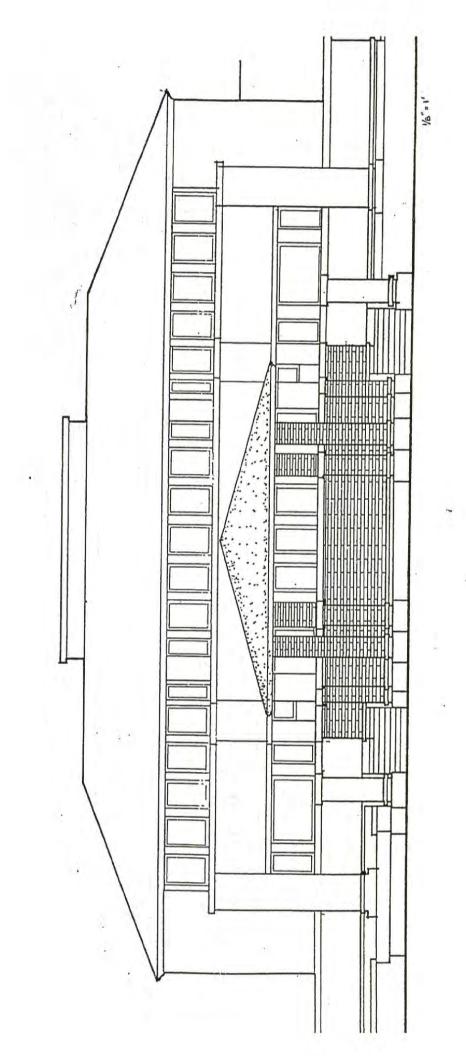
Repairs have been made to the Veranda roof and are shown in the accompanying drawings. A triangular plywood brace was designed to be attached to either side of each rafter beyond the point where they project beyond the steel beams. A proposal to place steel channels as caps along the tops of the rafters was rejected. The actual repair was done so poorly that it is difficult to judge the efficacy of the solution decided upon. The edges of the Veranda roof are still uneven, and the soffits are so uneven that is difficult to determine what is original condition, what is poor workmanship, and what is continuing failure. The problem of the downward bow in the roof ridges was not addressed.

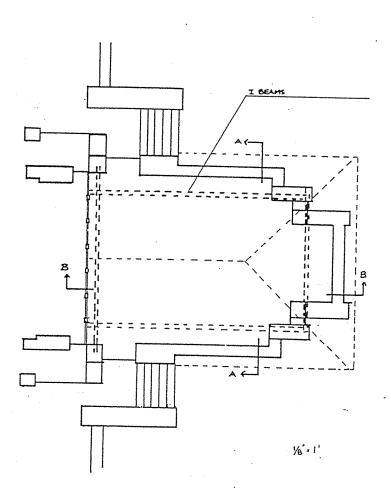
The 15" steel I-beams supporting the rafters had been thought to be in good shape until the beam beneath the second floor porch was exposed during recent painting. Nearly the entire bottom flange of this beam was discovered to be rusted away. A wooden shed is installed over the second floor balcony each winter to prevent snow and ice from continuing their inexorable destruction of this area.

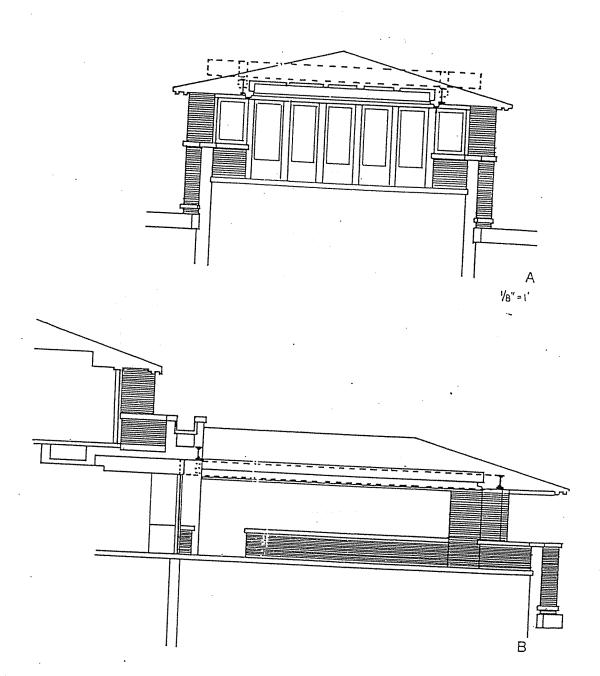
The east-west beams were designed to rest in stirrups attached to this beam and rusted away long ago. There are now vertical steel columns ostensibly holding up the ends of these beams.

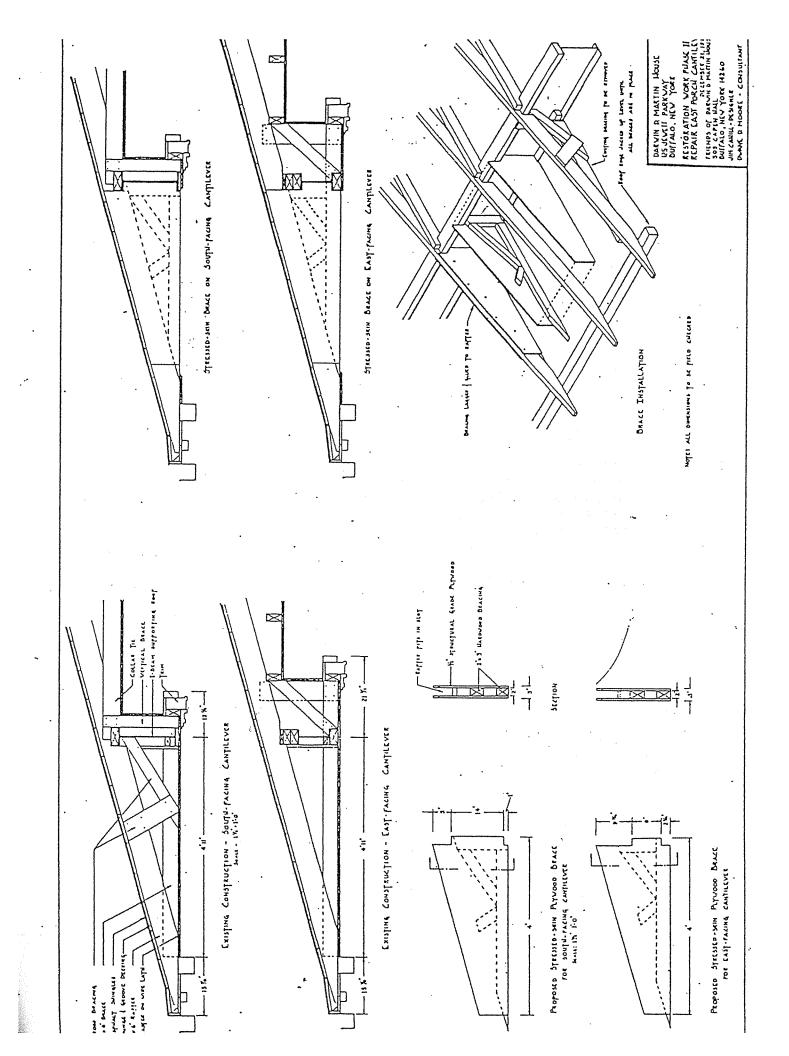
Cracks in the concrete encasing I beams on the interior have not been analyzed to determine if they reflect sheer failure or separation of the concrete from the beams.











MEANING

It is, perhaps, a contrived task to attempt to derive a symbolic meaning for or from the Darwin D. Martin House or to ascribe to the architect motivating forces other than those he proposed himself. Nevertheless, there appear to be symbolic elements in this project that give evidence of deeper influences and presage clearer or more fully-developed realizations in later years.

In his Prairie Houses, Wright abolished both attic and basement, the former ostensibly because he wanted to prevent the "help" from being stowed there, and the latter because it was "unwholesome." Although there is a Basement in the Martin House, it is flooded with as much light as possible.

Scully notes that these Frairie Houses "present no 'masculine' symbol to the street but embody a deep, expansive, pervading calm, which, deep in shadows suggestive of sleep...come home at last to the maternal hearth....

Norberg-Schulz writes:

The concept of inside is thereby changed from a refuge to a point in space, from which man could experience a new sense of freedom and participation. This point is marked by the great fireplace with its vertical chimney. Hence, man no longer places himself at the center of the world as was the case at Versailles. Rather, we find at the center an element which symbolizes the forces and order of nature. A reminder evidently that the modern world should not negate the basic meanings of existence.10

The horizontal line of the low-lying roof, described as extending the house into the landscape, is actually a more feminine symbol of shelter substituting for the more traditional masculine one. The obvious masculine symbol of the pier, sometimes referred to as a symbol of forest, occurs throughout the house. But, nowhere do the piers penetrate the roof. They are always subordinate to it, despite their physical role in supporting it. Scully mentions that the houses are familial, a complex fabric of male and female symbols with the piers as strength and the roof as encompassing shelter. An exception to

⁹ Vincent Scully, "Frank Lloyd Wright and the Stuff of Dreams," Oppositions 16, Cambridge: Institute for Architecture and Urban Studies/The MIT Press, p. 13.

¹⁰ Christian Norberg-Schulz, <u>Genius Loci: Towards a</u>
<u>Phenomenology of Architecture</u>, New York: Rizzoli International
Publications, Inc., 1980, p. 194

this is the Larkin Administration Building (1904) where the vertical piers are prominent on the exterior, "the father victorious in the place of work..."11

The curious substitution of low for peaked roofs and the raising of the houses above ground level onto platforms, obliterate the concurrent symbols for the conscious and the unconscious that Bachelard expounds in his discussion of the garret and cellar in The Poetics of Space.

The Jungian analyst Marie-Louise von Franz writes specifically about the realms of the unconscious above and below in her book $\underline{\text{Puer Aeternus}}$.

If we are objective, we have to admit that there is a field of the unconscious both above and below us. This same duality applies to the symbolism of the house: the cellar often represents the unconscious in some form, the area where the drives exist. There are innumerable dreams in which coal and a fire are in the cellar; awful animals are in the cellar, or burglars have broken in. But exactly the same things happen in the attic. For instance, a crazy person, overwhelmed by the unconscious, has 'bats in the belfry' or mice in the attic. Ghosts usually rattle their chains in the attic and walk about over our heads. So up in the attic, where it is dark and full of cobwebs and we are a bit crazy, there is just as much a realm of the unconscious as in the cellar.12

What is Wright trying to say or trying to rid himself of in the radical houses of this period? The strong presence of his mother in his life guided him from the beginning into architecture. Once internalized, this force continued to guide him to make the hearth, a double symbol of life and destruction, central to his designs. Scully writes:

The intense brooding little fireplace of the Martin House [Reception Room stands as an] image of physical engulfment into the hollow within... There can be no doubt that Wright is dealing, through the necessary order and concealment of abstraction, with deep symbols of life and fertility in his houses and that their

¹¹ Scully, op. cit., p. 24

¹² Marie-Louise von Franz, <u>Fuer Aeternus: A Psychological Study of the Adult Struggle with the Paradise of Childhood</u>, p. 145

major image is of the female who encloses all. They are indeed temples to that idea.13

Twombly elaborates on the familial basis of the open floor plan that could "encourage parental authority and/or promote family mutuality."14 Children could hardly escape the control of their parents unless they went to their second floor box-like bedrooms, or outdoors. But, children were also a part of their parents' lives by being accessible to them and to their activities at all times; a new idea in turn-of-the-century American family life.

Although far different in the use of materials and arrangements or treatments of spaces, the Prairie House was filled with comfortable, almost archetypal clues to the owners, making them as secure as other Edwardians in their homes. Fireplaces, familiar earth tones and abundant wood moldings were all recognizable and psychologically assuring of shelter. The emphasized horizontal line that Wright called the "line of domesticity" united the houses with the landscape in a new relationship.

Japan

The similarity between Wright houses of the period and the architecture of Japan is inescapable although Wright denied any Japanese influence as such. He insisted that if there were any Japanese influence it came through his appreciation of Japanese wood block prints.

In 1893, while working on the Transportation Building with Louis Sullivan at the World's Columbian Exposition in Chicago, Wright visited the Japanese exhibition building, the Ho-O-Den, and the Nippon Tea House. Both the floor plan of the Ho-O-Den and the ribbon windows of the tea house appear in later Wright buildings but the direct influence is denied by the architect.

Although Wright didn't go to Japan until 1905, during the construction of the Martin House, an obviously derivative element appears prominently in the design. The low band of molding running through out the house just above head level is called a "naghesi" band in Japanese domestic architecture. This band was used originally to define spaces within larger spaces as it does in the Martin House. In Japan, rice paper screens would run in a channel in the bottom of the naghesi to create separate rooms. There is a vestigial, stylized channel in the bottom of the Martin House moldings and the rooms were

¹³ Scully, op. cit., p. 24

¹⁴ Robert C. Twombly, <u>Frank Lloyd Wright: An Interpretive</u>
<u>Biography</u>, New York: Harper & Row Publishers, 1973, p. 73

separated by portieres running on brass rods directly beneath the bands.

Celtic Myth

Thomas Beebe has begun the exploration of the influence of Celtic myth on Wright's work, presenting an in-depth look at Taliesin, Spring Green, Wisconsin.

Wright's grandfather, Richard Lloyd-Jones, was a "non-conformist" minister, according to Beebe, and carried on the oral tradition of his Welsh homeland. Lloyd-Jones "left Wales to establish a world of his own in the hills of southwestern Wisconsin... He brought to this country an arrogance and prophetic stance which were inherited by his grandson," Beebe writes. "Over Lloyd-Jones door in the ancient Ogham marks of the Celts was the inscription, 'Against the World'."15

Beebe illustrates the similarities between the design and aura of Taliesin and the ancient folk tales and monuments of Celtic Britain.

The low, overhanging roofs supported on ashlar piers strongly suggest ancient dolmens and the circuitous entrance the mysterious entrances to Celtic sacred places. Beebe suggests that the "quest," a typical literary form in the Welsh tradition, can be seen in the way one approaches and enters Wright's buildings.

In the Martin House, with its pier clusters suggesting tree trunks and art glass windows suggesting sunlight filtered through branches and leaves, the beginning of an actualization of these mythic forces can be seen. In the Martin House, the low overhangs supported by prominent piers are executed in Roman brick and with raked mortar joints, are only slightly less evocative of dolmens than the ashlar piers at Taliesin.

The "awful Fricke approach" and the other difficult entrances to Wright's buildings find their beginnings in ancient tradition although some may trace their origins to the perversity of the architect.

Further research into Wright's awareness of his mythic heritage and its deliberate or unconscious parallels with Japanese architecture will undoubtedly provide us with a greater understanding of the creative process of his work.

¹⁵ Thomas H. Beebe, "The Song of Taliesin," Modulus, 1980-81, Charlottesville: The University of Virginia, p. 4

ROOM DESCRIPTIONS

Entry Hall

The Martin Years

Even before stepping into the Entry Hall, the visitor would have had a preview of the house's openness through windows at shoulder height in the Vestibule allowing sight lines through the east-west access as well as diagonally through the piers and into the rooms.

The original Entry Hall offered a vista of about 180 feet from the front door through the hall and the Pergola and through to the end of the Conservatory.

The vista to the east and west was directly through the rooms of the house.

There are no perimeter walls per se on the first floor. There are only windows punctuated here and there by brick piers.

This extraordinary openness which is taken somewhat for granted today must have been bewildering to visitors in 1905.

On the right of the Entry Hall there was a doubles sided fireplace which was covered in a glass mosaic of a wisteria vine. The mosaic is described more fully elsewhere in this report.

Four-foot tall bronze andirons supported the wood grate and repeated on the opposite side of the fireplace in the Living Room. In both rooms, bronze doors in the fireplace opening could be opened and closed to control the heat.

To the left, a low plaster wall with oak moldings and a wide oak top blocked an opening to the Basement. Behind the wall, the opening went completely to the Basement floor. A wood grille, in the same pattern as the grille on the Landing, extended from just below the lowered molding of the stair opening to a shelf in the Basement, blocking the view of the stairs and leading the eye downward.

Plate glass doors marked the entrance from the Vestibule into the Entry Hall and from there into the Kitchen Hall where another plate glass door marked the entrance to the Pergola.

On either side of the doors bounding the Entry Hall there were long art glass panels, with a shorter panel to the left of the rear door. $\vec{\rho}$

Heavy moldings in the lowered ceiling area directly inside the Entry Hall created a psychological stopping place for visitors who were expecting to find an enclosed entrance hall from which they would be led to reception rooms, etc. The ceiling was gold leafed with the area between the two sections of molding painted a lighter color, accentuating this space as being special within the unfamiliar openness surrounding them.

A molding to the rear of this lowered ceiling tantalized the visitor, however, and lead the eye forward and up into a space that cannot be seen from the doorway.

The vista down to the Conservatory was extended even beyond its actual length with a trompe l'oeil effect. The replica of the Winged Victory of Samothrace at the end of the Conservatory was less than life size and would have appeared even farther away to those who had seen the original sculpture in the Louvre.

The Tauriello Years

The Tauriellos closed off the entrance to the Reception Room which became the living room to an apartment. They removed the opening to the Basement and all its concomitant screens, walls, and moldings, and installed a bench and a solid wall below the open stairs. Ceiling moldings were also removed.

The art glass panels had long since been removed and the plate glass door to the Kitchen Hall was removed at this time.

The fireplace mosaic had been disintegrating for many years. The remains were removed and discarded, and the fireplace configuration was changed to provide a solid wall in the hall and a raised hearth in the Living Room.

The opening to the left of the Vestibule was enclosed to allow for the installation of a half-bath in the pier cluster and the opening to the right was changed to allow for a coat closet. Art glass panels and double bookcases were removed at this time.

The light sconces at the Landing were originally in the Basement. All first floor sconces were removed either before or by the Tauriellos. The two double sconces in the Entry Hall can be seen in early photographs.

Today '

The basement opening has been reopened somewhat to allow a view down into the lower space and to expose the construction of the original wall.

Research into the stair screen, the mosaic panels, and the original fireplace design is continuing.

The art glass panels have been discovered and will be available for measurement before being sold at Christie's in December, 1988. Christie's w:ll supply color transparencies.

Irregularities in the east wall of the opening to the second floor have existed since the house was built and correspond to the plane of the second floor.

The Unit Room

The Martin Years

The large plate glass windows of the Unit Room are original. All other plate glass replaces art glass panels removed over the years. The east wall of the Living Room contained five doors and two windows in the characteristic pattern of this room. Some early photographs show the bottom of the doors protected with a wood panel that obscures the design of the glass.

Above the doors there is a clerestory window which had small art glass panels beneath the width of the porch ceiling moldings which extended through the window and into this area of the Living Room. The moldings separated sections of an art glass screen in a skylight alcove beneath the glass floor of the second story balcony. The moldings then completed the design begun at the opposite end of the Veranda when they dropped down at the inside soffit of the skylight alcove. When the Veranda doors were opened, the continuous moldings and tile floor surface caused this Living Room space to be extended beyond the plane of the doors into the exterior.

The groups of four piers occurring regularly through the Unit Room were enclosed at the bottom by bookcases and at the top by double casement windows framed by wood piers. Narrow art glass panels were set between these wood piers and the brick piers with openings on either side of them for air circulation.

The radiators were housed behind the bookcases. Cold air returns at the bottoms of the bookcases and the slits on either side of the narrow art glass panels allowed constant circulation of air. For greater circulation, the double windows could be opened.

Bronze light sconces supporting white glass globes extended out from each of the wood piers with nearly 50 of them occurring on the first floor.

The front sets of bookcases swung out to reveal another rigidly mounted set behind. In each group of piers one set of bookcases swung out to allow access to the radiators.

Art glass panels in cabinet doors at either end of the Unit Room added to the luminous quality of the room.

Further radiators were hidden behind these end cabinets with cold air returns provided beneath them and metal grilles set into their tops.

Square art glass panels are believed to have been installed beneath the built-in light units in each of the pier clusters although neither a drawing nor an actual panel has been discovered.

Double bronze light sconces in the pattern of those occurring in the heating units were attached to the piers above the end cabinets.

Additional art glass occurred in the double panels on either side of the chest of drawers on the west wall of the Dining Room.

Carpeting throughout the first floor consisted of area rugs in a yellow-gold color creating a perception of expansive space often beyond the actual size of the room. The tile floor was always visible around the perimeter to provide continuity between rooms and between the interior and the exterior of the house.

Ceilings were covered in composition leaf with a green wash and most observers at the time remember vividly the green cast to the room.

The lower ceiling moldings which travel across the room at intervals to create the Dining Room, Living Room, and Library, were accentuated by portieres which ran on brass rods running beneath the moldings. A typical Victorian decorative conceit, these portieres were not velvet but were much lighter and more coarsely woven as can been seen in Fuermann's contemporary photographs. Their color is unknown at this time.

The fireplace facade was identical to that of the hall and provided additional radiance to the room with light reflecting off its glass tiles.

The art glass panels in the west wall of the Dining Room were added by the Martins. Their authorship and the date of their installation are unknown. Clear glass panels originally occupied the frames and the windows opened to the Pergola.

The Tauriello Years

The ceiling moldings were removed by the Tauriellos because of their heaviness and the ceilings painted lighter to brighten the space.

Nearly all the bookcases were removed either completely or replaced with panels. The bookcases in the Library appear to be original, with the front sets of cases removed, leaving the rear set exposed.

Above the Library bookcase units, the tops of tree-of-life windows have been cut down to fill in the space left by the missing double panels. In the Dining Room, Bursar's Office windows have been cut down for the same purpose. Along the east wall, the units are completely open with the original windows remaining in the exterior wall. White panels cover the inside of the piers and the rear walls.

A pigskin floor was installed at the east end of the Living Room to cover the missing floor tile and to define a separate area within the space.

The Dining Room cabinets and chest of drawers were either gone before the Tauriellos arrived or were removed by them. The chest of drawers survives in the Basement and the art glass doors of both these cabinets and those at the ends of the Unit Room have disappeared.

The indirect lighting around the perimeter of the room replaces Wright's original incandescent lighting. It is not known how these lights were installed or if they were installed above the lowered transverse moldings as well. Downlighting throughout the house was installed by the University as were ceiling light switches, etc.

Today

The upper ceiling moldings and the dentil moldings on the lower ceiling have been replaced. Quartered oak was used in the flat planks of the upper molding and straight-sawn oak was used for all other profiles. The profiles follow the original drawings and the assembled moldings were attached to original grounds. The concrete and plaster ceiling has always been irregular.

A round section of ceiling roughly in front of the fireplace has always stood out from the rest of the ceiling. Wright tried unsuccessfully to repair the area himself.

Throughout the house, layers of paint obscure the original rough texture of the plaster.

Reception Room

The Martin Years

Tree-of-life windows originally graced the south end of the room and wrapped around to have one window each in the east and west walls. Plate glass blocks set into the ledge outside the south windows allow the winter sun to reflect into the room and always allow light to descend to the work space in the Basement.

Martin had the seven south-facing windows rebuilt in 1909 to allow visual access to the street when the viewer is seated. He had the large art glass squares removed and replaced with thin vertical sections. A photograph of Mrs. Martin arranging flowers c. 1910 shows an original window remaining in the east wall. An unaltered window remained in the west wall as well.

A large plaster and oak radiator cabinet ran the length of the room beneath the south windows.

The ceiling, which had planes meeting at crisp joints and wood moldings extending from the window piers along the ceiling planes to the fireplace wall, was silver leafed with a green paint wash.

Indirect lighting was installed in the coves in the east and west. Original wiring has been discovered in the coves.

The mortar joints throughout the interior were bronzed with bronze powder suspended in varnish and applied with a brush.

Plated iron firewood boxes sat at either side of the exterior of the arched fireplace and were attached to the andirons, allowing the heat to be conducted to the boxes to warm firewood and chilly bottoms.

Bookcase units with art glass doors and bronze light sconces identical to those in the Unit Room were at the east and west ends of the room as well as on either side of the fire-place.

Brass rods and portieres separated the room from the Entry Hall and from the service alcove on the west. The later addition of the case clock beneath the lowered molding on the east would have necessitated the removal of the curtain rod from this location.

The area rug in this room was identical to those in the Unit Room. An oriental throw rug that appears in front of the hearth in family photographs was undoubtedly put there after

sparks burned the yellow carpet or to prevent such an occur-

Entrance to the Bursar's Office was through the pier cluster in the southwest corner. Entrance to the Coat Room and lavatory was through the Kitchen door and around to the left.

The Tauriello Years

This room was the living room for the first floor apartment. The location of the dividing wall at the east end of the room can be seen clearly in both the floor and the lowered ceiling.

Martin refers to the west wall as being solid in 1916 and although he may have added the door to his office after that time, it is assumed that both doors in the west wall were opened by Tauriello. The left door provided access to the kitchen of the apartment and the right door provided access to the bath and bedrooms.

The art glass panels had been removed before the Tauriellos purchased the buildings and the one remaining, redesigned window was installed in the east opening.

Today

Mrs. Meyerson objected to the ceiling texture in the room when it had been reopened to the rest of the first floor. Several additional layers of plaster were applied before an acceptable texture was achieved. This application of plaster softened the joint of the ceiling planes and created the effect we see today.

The University moved the Kitchen door to the panel immediately to the left of the fireplace and created a closet to the right. These panels have been restored to their original configuration with plaster board and textured paint approximating the original surfaces. The Kitchen door has been returned to its original location in a temporary pine frame.

The original doorway to the pier cluster leading to the Bursar's Office was shifted from the north to the east side by the Tauriellos and the original bookcase/window unit was removed completely. A cut-down Bursar's Office window was installed above a flat, veneered panel on the north side. The location of the door has been restored and the panel/glass facade has been returned to the east wall where it awaits restoration to its original configuration.

Discoloration of the floor toward the center of the west wall indicates the addition of a cabinet of some kind after

construction of the house. No records have been found for this, however.

A small section of original color remains in the ceiling panel above the door to the Kitchen.

Bursar's Office

The Martin Years

Access to the office was through the southwest pier cluster in the Reception Room. Access was possible from the interior and the exterior through this cluster.

A double secretary was built-in between the piers on the north wall and bookcases were installed along the west wall. The south wall appears to have been bare.

During construction, Martin pronounced the room "cellar-like" and added a skylight over the location of his desk. The skylight cuts through several feet of roof structure and opens up under the second floor overhang. Wright contributed to the lack of light through the skylight by designing three complex art glass panels which were installed at the bottom of the opening.

The windows in the room are high and small, demonstrating Wright's intention that one should not be distracted by the outside when one is working.

The room was made even darker by the green color of the walls, samples of which remain exposed on some of the bricks. It is not known what color the ceiling was painted.

The Tauriello Years

This small room was divided into a kitchen and a bedroom for the first floor apartment and a door was cut through the north wall where Martin's desk once stood. The north wall was curved toward the door opening to create adequate width. The concave side of the curve remains in the bathroom. A door was also cut into the east wall to allow access to the kitchen from the living room of the apartment. The access door to the pier cluster was closed.

Today

The University removed the kitchen and bedroom to install a study for President Meyerson, building oak bookcases and periodical racks around the room as well as extending a bookcase into the room from the pier to the left of the Reception Room

doorway. All but the west and south bookcases have been removed to reveal original conditions. Areas where the soffits were filled-in for the apartment kitchen have not been restored.

The parquet floor installed over the original tile began to separate was subsequently removed to reveal original and Tauriello conditions, including the location of Martin's desk, the solid wall towards the Reception Room, and the configuration of the west bookcases.

The case work around the skylight opening does not correspond to the Taliesin drawings and a small section has been removed to ascertain its original state.

It is assumed that the gas pipe in the free pier was for additional lighting in the room. It is also assumed that the bronze light fixtures on the west wall are from either the Pergola or the Kitchen.

Coat Room

The Martin Years

The coat room, water closet and lavatory were accessible from the Kitchen.

The Tauriello Years

A hall to connect the bedrooms of the apartment was extended from the north wall of the Bursar's Office through the south wall of the Service Dining Room. A bathroom was installed in the remainder of the Coat Room, and a small closet installed in the west wall of the new hall. A door was cut into the west wall of the Reception Room to provide access to the bathroom and bedrooms.

Today ·

The Tauriello bathroom remains, as do the Reception Room access door, closet and access to the original Service Dining Room. The original tile has been uncovered in this area.

Service Dining Room

The Martin Years

This room had access from the Kitchen through, it is assumed, a doorless opening in the east wall of the Kitchen. The

room had plate glass windows. China cabinets were built to the left of the brick pier.

The Tauriello Years

This was an apartment bedroom, accessible from the new hall. The original opening to the Kitchen was closed and a closet was installed in the south wall. The china cabinets were removed at this time and bookcases installed in their stead.

Today

The configuration of the room remains as it was during its apartment phase. It was painted white at some recent point.

Irregularities in the ceiling have yet to be investigated.

<u>Kitchen</u>

The Martin Years

The original floor was white hexagonal tile and the counters were a white vitreous material manufactured by Pittsburgh Plate Glass. Large cabinets extended out from the south walls creating three work areas and two counters in the middle of the room. Most of these cabinets are stored in the Basement. The entire north wall was given over to sinks and cabinets which were painted white. The late plans for this room in the Taliesin Archives appear to be as built.

There was a door between the northwest pier and the wall at the bottom of the stairs to the second floor and there appears to have been an air lock created by another door on the west face of the same pier.

Glass blocks on the ledge outside the windows allow light into the Laundry and served as a place for pies to cool.

The Tauriello Years

Original cabinetry was removed and a modern kitchen and eating area were installed by the Tauriellos. It is unclear whether or not there was a passage built along the west wall to allow access to the first floor apartment, and the exact configuration of the Tauriello's kitchen exit and the entrance to the second floor apartment remain unclear.

Today

The 1967 St. Charles kitchen was installed by the University for the President's House. The ceiling fixture and color are the work of Edgar Tafel.

The University originally had the Kitchen door on the opposite side of the pier from where it is now located. The present opening is original—and far less convenient.

The Dutch door into the Kitchen Hall is a University addition. It is unclear what kind of door was there originally.

Kitchen Hall

The Martin Years

The Kitchen Hall was separated from the Entry Hall and Pergola by plate glass doors.

The light units in the areas corresponding to the pier clusters elsewhere on the first floor were raised during construction to allow people to walk under them.

It is unclear how doors were distributed along the eastwest axis if at all, and whether or not there was a door to the basement.

A small refrigeration unit was located in the north wall just before the entrance to the Pergola and retains its original art glass windows in the pattern of the Bursar's Office and small side panels like those in the other pier clusters.

Today

The door to the Entry Hall has been removed and the refrigeration unit has been replaced by a broom closet with an acoustical tile ceiling.

Closets at the Dining Room end of the hall may have been there originally, although one unit contained a radiator.

It is not known if the square panels beneath the light units contained art glass panels.

Pergola

The Martin Years

The Pergola was not glazed during the residency of the Martins. Clear glass windows opened from the Dining Room to

allow air circulation. The Martins eventually replaced the plate glass with the art glass panels present today.

A window well on the west allowed light and air into the Basement lavatory.

Glass blocks in the floor allowed daylight into the passageway beneath and allowed electric light to filter up at night.

It is not known if a skylight existed in the flat ceiling above this section of the Pergola.

The Tauriello Years

The Pergola was demolished at this time and it is unclear how the stub was finished.

Today

The University enclosed the stub of the Pergola, closing off the window well and installing a small cabinet.

Landing

Today

The walls of the Landing were painted with bronze paint for the photograph that appears on the Martin House poster. This color is not accurate. Rough textured plaster is visible where multiple layers of later paint have chipped off.

Water infiltration from the early years to the present has caused considerable damage to the wall surfaces and, presumably, to the structure. Bronze in the paint has already tarnished.

The wall beneath the art glass windows is bowed.

Second Floor Hall

The Martin Years

Originally designed with a sloped ceiling, this configuration was precluded by the mason's building the center brick piers all the way through the second floor when they should have stopped either at or below the present landing railing height.

Wright adjusted his design to allow for flat plaster panels to run north-south on either side of the aberrant brick piers. He designed wood moldings to parallel the panels but a mix-up among the workmen in Buffalo and in Milwaukee where the moldings were milled, resulted in transverse moldings being installed on the ceiling above the line of the landing railing.

Two doors opened directly off the east end of the hall into the Second and Third Bedrooms allowing some morning light into the space.

Several different plans were proposed for skylights over the years but Martin rejected them undoubtedly because his experience with other Wright akylights in the house was less than satisfactory.

It is assumed, however, that a skylight fragment in a local collection is actually a remnant of a skylight installed in this space and lighted by an electric source since Martin was opposed to further water-welcoming openings in the roof.

The Tauriello Years

To accommodate a large painting Sebastian Tauriello wanted to hang along the east wall, the bedroom doors were moved farther along the hall so that they no longer opened into the central space. All original wood moldings along the east wall were removed at that time.

Ruth Tauriello remembers the ceiling over the stairwell being plastered and decorated with dentil moldings when she first came to the house. Grant Manson, however, remembers the space being dimly skylit in the late 30s when he visited Mrs. Martin at the house.

Today

Edgar Tafel installed the current skylight with the accompanying glass panels in the exterior roof. He installed a straight-sawn oak transverse molding to separate the skylight from a panel into which he set a retractable stair for access to the lighting fixture above the skylight.

The gold ceiling panels were painted during the Meyerson residency by a member of the painting crew of the UB Physical Plant.

First Bed Room

The Martin Years

This room was originally planned with a wood screen running from the southeast corner of the exterior of the bathroom to the east window wall. North of the screen there were to be wardrobes and dressers.

Mrs. Martin demanded ample closet space after having been reduced to tears (according to Dorothy Foster) trying to get a simple linen closet earlier in the design process.

Wright responded by removing the screen and wardrobes and designing a closet in the northeast corner to match the bath-room in the northwest corner. This closet had two windows in the east wall and a door in the west, with little room left for hanging.

Perhaps feeling that she had begun to succeed with the architect, Mrs. Martin asked for more closet space. In response to this request, Wright designed closets and wardrobes beneath the lowered ceilings of the alcoves on both sides of the room, effectively cutting off the light and view, and narrowing the bedroom to the area beneath the peaked ceiling.

Mrs. Martin again requested more closets. Wright got his revenge when he designed a large double wardrobe roughly between the doors of the closet and bathroom and as high as the perimeter molding. When the Martins entered the bedroom they nearly walked into the back of the wardrobe, had their view of the room and windows blocked, and had little space left to walk around the room.

Attached to the south side of the large wardrobe were twin beds 5'-10" in length. According to Martin, this was 7" shorter than a normal bed at the time. It can be assumed that the note about the size was meant to be seen by Martin before construction, giving him the message that Wright was not pleased with Mrs. Martin's intrusion into his design process. Martin, unfortunately didn't see the note, and the beds were built.

In the redesign of the room from the early plan, the door-way was moved north along the hall where, today, there is a mark on the wall noting its former location. The door to "Mr. Martin's Closet" was located just inside that doorway to the west.

The Martins complained about many aspects of the room's design and Wright refused to change any aspect of it. Eventually, Mrs. Martin moved into the Fifth Bed Room which was finished with mahogany moldings and furnished with mahogany furniture from the Martin's former home.

Not long after Mrs. Martin moved to her own quarters, Mr. Martin removed all the Wright additions to the First Bed Room, ordered a brass bed for himself, and had some pieces of furniture made up from the pieces of the removed built-ins. The only remaining Wright addition was the closet opposite the bathroom.

The Tauriello Years

The Tauriellos needed closet space. They removed the closet opposite the bathroom and made an opening in the north wall to share the closet in the Second Bed Room. They constructed a wall across the north end of the room from between the second and third windows in the east wall, and moved the bedroom entry from its original location to a point just north of the bathroom door.

Today

The Tauriello additions have been removed and the opening to the Second Bed Room closed. The Wright closet opposite the bathroom has been rebuilt. Temporary moldings have been installed around the rebuilt areas simply to dress up the additions and should be removed and replaced when all missing moldings are replaced.

Removal of the Tauriello additions revealed original ceiling conditions including colors, and grounds for the moldings. It can be assumed that the grounds were similar for identical moldings in the Fourth Bed Room and Reception Room.

Cabinet doors on the south side of the room are straightsawn oak and are probably Tauriello additions after they removed the oak and plaster radiator cover. The oak top to the cover remains and the openings for heating vents have been filled in.

The beveled shelves are additions to the room as are the thin plaster walls enclosing their north sides.

Three full-size art glass windows in the south wall are missing from the room.

First Bathroom

The Martin Years

Although Mrs. Martin requested a bath tub for this room, Wright insisted that there be a shower, which was installed.

Pipes running through the concrete floor eventually corroded and Martin was no longer able to use the shower.

The windows in the west wall were changed when the south wall of the Fifth and Sixth Bed Rooms was moved out in the 1920s. Consequently, one narrow, fixed window was removed and a full-size tree-of-life window was cut down. One original window and the latter window remain.

Today

The door opening was raised at some point in the past.

Second Bed Room

The Martin Years

The final configuration of the room during the Martin's residency is seen on a Taliesin drawing with the entrance door at the opposite end of the west wall. A built-in dresser filled the present alcove and the closet door was located closer to the west wall. Two art glass doors opened onto the balcony.

The Tauriello Years

Entrances to both the Second and Third Bed Rooms were moved south and north respectively from their original adjacent position off the Second Floor Hall. This was done to allow a wider wall area in the hall to accommodate a painting Mr. Tauriello wanted to hang.

Today

It is not known who removed the dresser and changed the closet door configuration. Extant bookcases were added by the University.

All art glass doors and windows have been removed from the room.

Nearly all original moldings have been removed.

<u>Third Bed Room</u>

The Martin Years

Martin refused to build the closets designed for the west wall of this room and the Second Bed Room as shown on the early

blueprints because they would have reduced the size of the rooms. He asked for the closet already noted in the adjoining bedroom and a similar closet on the north wall of this room.

Wright had designed a large storage room extending from just south of the full-size window and its companion narrow window on the east wall, across to the east wall and entered through the extant hall closet door. Until the carpeting is removed in this room to expose the concrete slab, we will not know if the storage room was built.

A later drawing of this and the Fourth Bed Room shows the extant closet conditions for the Third and Fourth Bed Rooms and the Hall. The door to the closet in this room has been widened, however.

Two art glass doors and one narrow panel are missing from this room although three other original panels remain.

The south wall of the room has an area uncovered when Tauriello wallpaper was removed and has been left bare to show the original wall and ceiling colors and texture.

All major moldings have been removed and the doorway, as noted in the description of the Second Bed Room, was moved north from its original location.

Fourth Bed Room

The Martin Years

This room remains remarkably intact with the exception of the north wall which was moved north to the outer edge of the original flower box, probably by the Martins. It is assumed that the three full-size art glass windows were removed at the same time.

The extant closet corresponds to the later drawing for this room but the door is missing.

Both Martin children have said that this was their room. There is a photograph of Dorothy playing on the balcony outside the Third Bed Room. We could assume that Darwin R. had the Second Bed Room as his and that both children shared the Fourth Bed Room as an upstairs playrcom. If the cork floor is original, this theory may be corroborated.

The Tauriello Years

The Tauriellos removed the ceiling moldings and may have constructed the desk units from other built-in furniture found elsewhere in the house.

Second Bath Room

Today

The floor has been raised and the two art glass windows removed.

Fifth Bed Room

The Martin Years

This room was designated a guest room until Mrs. Martin took it as her bedroom.

In the 20s, the Martins had the south wall moved farther south and the windows split up to create more space and to allow more light. The window configuration of evenly-spaced, full-size art glass windows was broken up to allow the two end windows to remain, and the middle two panels to be replaced by a large plate glass panel with a narrow art glass panel on each side. These narrow panels are parts of one of the two complete panels that were removed.

A small closet was made possible to the left of the window wall. Another small closet in the east wall backed up to Mr. Martin's closet.

The Tauriello Years

When the Tauriellos made the rest of the west wing of the second floor into an apartment, they retained the Fifth Bed Room for one of their daughters. A fire wall was added at the west end and the door in the west wall was closed off. All the mahogany trim was removed except from around the windows.

Mr. Martin's closet was removed to allow an entrance to the room from the Second Floor Hall, and a small closet was built into the north of this space creating a narrow entry hall into the room.

Today

The door in the west wall has been reopened but the fire wall remains.

Third Bath Room

Today

This room was extended along with the Fifth and Sixth Bed Rooms. The two art glass windows remained intact. The original threshold is visible and indicates the entry door has been changed.

Sixth Bed Room

The Martin Years

The Sixth Bed Room was also designated as a guest room and remained so until Mrs. Martin required the assistance of a companion who was given the room since it adjoined as her own.

The south wall of this room and the adjoining bathroom were moved forward and the windows divided in the 20sas described in the Fifth Bed Room. The resulting narrow window opening to the west may have been given an art glass panel.

A closet the width of one window appears on the original second floor plan extending north from between the two left hand windows in the south wall. Markings in the ceiling seem to attest to it's having been built, but removal of the carpet will be necessary to provide additional corroboration.

The Tauriello Years

This was the living room of the second floor apartment. It is assumed that if the the closet existed, it was removed at this time. A doorway was cut to the left of the fireplace for entry to the rear hall and stairs. Another door was cut in the west wall to enter a closet that had been built on the same level as this room in space borrowed from Mrs. Martin's Sewing Room.

It is also assumed that the banquette along the south wall was installed at this time.

Downlights are either the addition of the Tauriellos or the University.

Nearly all the original mahogany molding was removed at this time. The frame around the west window is pine.

TODAY

The only change made recently is the removal of the west closet and the door leading to it from the Sixth Bed Room. Removable book cases have been installed along the west wall.

Folding doors installed by the University to separate the room from the hall have been removed.

Sewing Room

The Martin Years

During construction, Martin ordered the west wall extended to the outside edge of the planned flower box to allow more light into the room. He also asked that the windows be lengthened since the floor was already lower than that of the rest of the second floor. This change also allowed for more light.

Cabinets were built along the north and south walls of the room.

In 1909 a trunk room wa added beneath the eaves on the north and a doorway was cut into the room at the right end of the north wall.

The First Bed Room was being dismantled at about this time. A recently-discovered, mirrored wardrobe seems to have been built from the dismantled bedroom built-ins. It is possible that with the change in configuration of the north wall of the Sewing Room at this time, that the wardrobe or other furniture was added to the room to make up for the loss of the original built-in cabinets when the trunk room door was added.

The Tauriello Years

This room became the dining room of the apartment and the trunk room became the kitchen. A pass-through was added to the left of the kitchen door.

A closet the width of one of the window bays was installed at the south end of the room and the large art glass window was removed. It was discovered in pieces in a crate in 1982 and has since been restored and reinstalled. The closet had a raised floor to match the level of the Sixth Bed Room through which it was entered. Drawers accessible from the dining room were installed beneath the closet floor.

Today

The closet has been removed, the ceiling joists reinforced, and the south end of the ceiling rebuilt. The pass-through to the kitchen has been partially closed off. Ceiling and wall moldings have been restored in a manner consistent with the original moldings but not in their original configuration due to the missing north and south wall cabinets.

A patch of the original wall color has been left exposed for analysis.

Trunk Room

. The Martin Years

This room was added in 1939 for trunk storage. During repairs to the roof a quick inspection seemed to indicate that a steel beam for the new brick wall was simply notched into the rafters below.

The room had two full-size art glass windows in the northwest corner and a narrow panel in the west wall.

An art glass window in the former exterior wall of the rear hall was removed and may have been replaced with a translucent panel.

The Tauriello Years

The trunk room was converted to an apartment kitchen at this time with all traces of the orginal fittings of the trunk room removed. A pass-through was created into the adjacent dining room

The two full art glass windows had been removed.

A translucent panel in the opening for the former hall window was either installed or replaced.

Today

The room continues in use as a kitchen.

The room retains the small art glass panel. The window opening to the hall has been reopened.

Fourth Bath Room

Today

This bathroom appears on plans from the beginning as a servant's bath. Originally, there were two art glass windows in the north wall and one art glass window in the west wall. When the Trunk Room was added in 1909, the west window was removed and the opening closed.

Seventh Bed Room

The Martin Years

Originally a servant's becaroom with built-in wardrobe, this room, and the adjoining Eighth Bed Room, demonstrated Wright's democratic treatment of domestic help. Directly across the hall from the guest rooms, these rooms were outfitted in similar furniture, windows, woodwork and carpeting.

They were supposed to have sloped ceilings according to the early plans but seem always to have been flat as they are today.

The Tauriello Years

To create a bedroom for the apartment, the south wall of this room was removed and the room was extended into the original hall which was closed off. A door to the Second Floor Hall was provided. Either the Tauriellos or the University installed the cedar closets along the south wall.

The west end of the hall was closed off and a doorway to the rear hall was opened just north of the original hall opening.

Most of the original oak molding has been removed and the north wall shows considerable deterioration from water infiltration.

The three art glass windows were removed.

Today

The room remains as it was during the Tauriello/University period with patches having been made to the north wall where it had collapsed.

Eighth Bed Room

The Martin Years

Similar to the Seventh Bed Room, this was a servant's room with built-in wardrobe.

The Tauriello Years

The south wall of this room was removed and not replaced so that it formed an extra bedroom for the apartment when the passage along the west wing in the Second Floor Hall was closed off above the main hall stair opening. There are numerous

markings in the brick and on the extant moldings to show where the wall was, and areas have been patched with pine.

Oak moldings were removed as were three art glass windows in the north wall.

Today

A closet and sliding wall were added by the University during its use of the space for offices. The east wall was reopened to the original hall passage.

BASEMENT

The Martin Years

The north/south wing of the basement was designed as billiard room and used as a playroom and ballroom and Mrs. Martin taught kindergarten here.

It is assumed that the windows were all plate glass.

All walls were plastered.

The floors were concrete, probably with a layer of magnesite in a color close to that of the bricks.

The mortar joints were colored yellow rather than bronze.

The ceiling contained two colors, one for the main body of the surface and another for the space between the two parts of the molding.

In the same configuration as the Unit Room above, this room does not have the transverse moldings dividing it into dif-ferent spaces.

The northwest pier in the northwest pier cluster is plastered and may have been that way from the beginning. A theory has been proposed that when looking west from the east wall, the view to the south west shows three piers and a wall. The northwest pier may have been plastered to emulate the plastered wall so the view would be symmetrical.

A banquette of unknown design was built in along the east wall.

There were bronze light sconces in the design of the two now at the Landing, on all exterior faces of the pier clusters.

A proposed bowling alley beneath the Pergola was not built.

Beyond the finished space of the Basement, the rooms were used as indicated on the early plans, i.e. Laundry, Drying Room, etc.

An extra stove was located in the south room for preparing meals for large functions.

The Tauriello Years

Sebastian Tauriello's architecture office was installed in the basement. Addoor and stairway were cut into the southeast window well. The principal's office was located in the south end of the room and was enclosed behind oak and translucent glass walls. Oak panels were applied to the east wall of the south end of the room and may have been original panels from elsewhere in the house.

The banquette, which was nearly buried beneath water when the house was purchased, was torn out and discarded.

Nearly all the plaster walls had been destroyed by water.

A door was cut into the wall leading to the laundry.

When the Pergola was destroyed, a store room was built in the remainder of the underground passage.

Today

All walls have been patched and repatched. Nearly all original surface material is gone and all existing material should be replaced. Ceiling and soffit moldings have been patched with available material although most of it is full of dry rot.

The exhibition walls in the south end of the main room are plasterboard on temporary supports.

Portions of the original concrete floor can be seen where the University tile has come up.

An overhead heating pipe once concealed in Tauriello's office wall is now exposed. A repair to the baseboard heating runs across the surface of the floor adjacent to the Tauriello entrance.

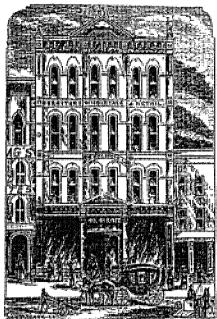
The remainder of the basement is relatively untouched since the Tauriello's purchased the space although a rabbit hutch was installed in the southwest room for the Meyersons. Boilers and hot water heaters are a combination of Tauriello and University issue. None were in the original building, the heating plant and electrical plant being in the Barn.

APPENDIX D.

Kirchner Report: "Treatment of Objects from the Darwin Martin House"

Matthews Bros. & Co.,

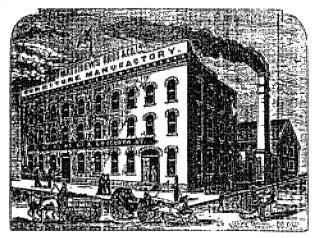
MANUFACTURERS



AND DEALERS IN

HORNIYOR,

FINE PIER &



antel Glasses,

413, 415 and 417 Broadway, MILWAUKEE.

Figure 1: Advertisement for "Matthews Brothers and Company Furniture" from 'An Illustrated Description of Milwaukee.' The Milwaukee Sentinel, 1890, p.145. In the collection of the Milwaukee Historical Society.

Treatment of Objects from the Darwin Martin House

Pamela Kirschner

ABSTRACT: This paper includes the results of a continuation of a study¹ conducted in 1997 to investigate the upholstery, construction and finishes of several pieces of furniture from the Frank Lloyd Wright designed Darwin Martin House in Buffalo, New York. This paper goes further into depth about physical evidence and historical practices. It provides technical and historical information that will assist conservators and curators in understanding the materials and construction of Frank Lloyd Wright furniture from the early twentieth century. The information in this paper will also assist in the proper care and conservation treatment of these objects. Methods of analysis used include X-radiography to determine construction techniques, ultraviolet light and microscopy to aid in determining the finishes as well as polarized light microscopy for fiber identification. Historical references, original photographs and drawings were utilized to confirm information found in analysis.

Introduction

VER SIXTY PIECES OF FURNITURE FOR the Darwin Martin House designed by Frank Lloyd Wright, as well as some Stickley pieces approved by Wright for the house, were brought to Peebles Island Resource Center near Albany, New York to receive conservation treatment. The furniture suffered some abuse over the years, but has held up well with only some loose veneer, small losses, grime, some refinishing and replacement upholstery. The Frank Lloyd Wright furniture from the Darwin Martin House has the visual appearance of furniture made in the style of the American Arts and Crafts Movement. For example, both use solid and veneered quartersawn white oak with a tinted clear finish to give the look of aged oak. Many interiors of the other Frank Lloyd Wright Prairie style houses have been refinished as well as the furniture. The Darwin Martin pieces are unique compared with most early Frank Lloyd Wright furniture in that they all retain areas of original finish. No original show covers remain on the furniture, but there is physical evidence still present. It is imperative to understand the finishes and materials used to treat and preserve the furniture properly.

Background on Matthews Brothers Company The Matthews Brothers Manufacturing Company of Milwaukee, Wisconsin was responsible for almost all of the interior trim and cabinet work as well as the furniture in the Darwin Martin House. This includes construction and finishing. An 1890 advertisement for the Matthew Brothers Company, describes the manufacturing of high end furniture and offers refinishing and upholstery services. The company started in 1857 as a small store selling furniture. They had two factory buildings by 1879, one for the offices and upholstery work and another fully equipped with the latest and best machinery for building furniture² (fig. 1).

Materials and Techniques Background Finish

The fuming process of oak has been mentioned many times in references to finishes of the period. No evidence, however, was found that the Frank Lloyd Wright furniture was fumed. Casual experiments with fuming white oak were conducted using a small piece of oak in a container with a dish of ammonia (fig. 2). Within a few hours, the oak began to turn a dark gray (fig. 3). This is not consistent with the color of Frank Lloyd Wright furniture from the Darwin Martin House which is a warmer red color. Also, fuming the oak not only colored the softer areas of the oak, but as mentioned in the Stickley recipes, also the dense rays. Most of the rays on the furniture from the Martin house are very pronounced and light in color. Also from descriptions on fuming oak, the outcome is not even and often has to be touched

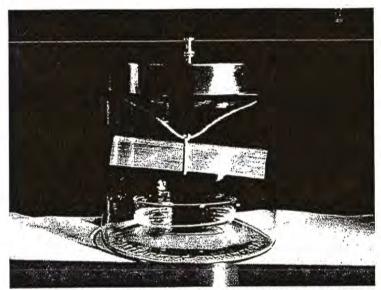


Figure 2: A piece of white oak placed in a jar with a dish of aqueous ammonia.

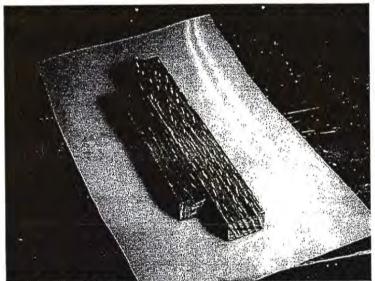


Figure 3: When the piece of oak was removed, it had turned dark gray. A piece of unfumed white oak from the same board is placed next to the fumed piece.

up. It may not have been economical for a furniture factory such as the Matthews Brothers to fume the furniture. The process requires an extra step and presents dangerous health issues. The period finishing techniques appear to have created the desired effect without the fuming process.

Darwin Martin kept a detailed journal from 1905 which included directions for touching up patch-

es of missing finish and are labeled "Oak-Fumed" and "Mahogany." He requested in a letter to the Matthews Brothers Company a supply of stains to touch up molding that was not completely covered.

These are possibly the directions for application of the stains he requested:

Oak-Fumed, Directions for touching up patches. Apply one coat stain, when dry sandpaper and then apply one coat-shellac. Should the patches be too light, put a little Van Dyke Brown and a little Lamp Black into the shellac, and patches can be toned down that way. After the places are all touched up then apply one coat of flat varnish over them.

Mahogany, Directions for finish-ing. Apply one coat 1st-coat stain, when dry sandpaper, then oil the stained parts over with the oil stain. Next day stain over parts with the 2nd-coat stain, when dry apply three coats with shellac, then rub with pumice stain and oil.

There appears to be some evidence of filler material used to darken the pores in the oak of the Darwin Martin furniture, although they are not completely filled. Fill material was likely mixed with pigments and a binder to hold the color in the pores. Wood filler often contains glue or size as a binder mixed with pigments of the desired color. French chalk was a popular fill material with oak. The

filler would have been applied and wiped off.

The recipe for the "fumed oak" in Martin's journal mentions the application of a flat varnish, which would include a mixture of oil, such as linseed oil, and a natural resin, such as mastic or copal. Oil and turpentine mixed will act faster than oil alone and will accept a color tone added in powder form. Beeswax has been traditionally added along with

vinegar, denatured alcohol, paraffin oil and butter of antimony.⁵

Also in Darwin Martin journals were recipes for furniture polish:

12/13/03 [Furniture Polish]
oil of Marbane(?) 1/2 lb
caustic soda 1 stick
vinegar 1 qt
wood alcohol 1 pt
turpentine 10 gal
benzine or naptha 10 gal
ammonia 1 pt
hot water 3 gal
cup grease 15 lbs
(can substitute olive oil for grease for a
better polish)
Mix together first oil of Marbane, Turpentine, Benzine or Naphtha, Ammonia,
Hot water, cup grease

Another recipe was found in a later journal: 6/19/09

1 pt. Linseed oil boiled

2 oz. Black rosin

2" spirits nitre

4" Distilled vinegar

1" butter antimony

wash surface alternately with boiling water and vinegar and polish

Structure

The use of lumber core and cross veneers is prevalent in the furniture. Methods of using composite wood were incorporated into furniture manufacture in the nineteenth century and possibly earlier. Furniture makers Michael Thonet and Henry Belter used lamination in the 1830s and 1840s. Uses for these new methods continued into the second half of the nineteenth century, and these methods were used often for backs of chests, mirrors, chair backs and seats. Lumber core is a type of plywood, which incorporates boards as its core rather than thin veneers. The boards are placed next to each other with alternating grain to avoid warping. One or two layers of vencer is placed on either side. Lumber core had more extensive earlier use than plywood in elements such as desktops, which require large, stable panels. Only two adhesives were available in

the nineteenth century for this application. These were animal protein glue, derived from collagen, and casein glue, derived from milk protein.6

Upholstery Background

In a letter dated 1905 from O. Lang, the contractor for the Darwin Martin House, to the Matthews Brothers, there is reference that all of the upholstery would be done in Buffalo.7 Letters from 1906 between Darwin Martin and Wright describe an upholsterer's shop called Faust-Mitchell at 827 Main Street in Buffalo. The furniture was shipped to the shop from Milwaukee and was held there for some time while Wright chose the appropriate eolors. An interview with Martin's daughter, Dorothy Martin Foster, in November 1971 includes the listing of original colors being chosen by Mrs. Martin and Wright. The colors described for the house interiors were yellow, gold, green, orange, and brown as well as gold leaf.8 Darwin Martin's journal from 1903 describes the colors for the paint on the south room ceiling, which included vellow lake (8 parts) and chrome green (1 part).

There are no records found of invoices or lists of actual fabrics. However, there are invoices dating 1878–1895 from the Matthews Brothers Company that include mohair, leather and plush materials. Invoices for fabrics used in several other Wright houses built shortly after the Martin House include mohair fabrics. These records are part of the Niedekin files at the Prairie School Archives in Milwaukee, Wisconsin. Niedekin was an interior designer who collaborated with Wright on the Coonley, Meyer May, Robie and Irving Houses. 10

Period Furniture and Fabric History

By the early 1870s the seven-piece parlor suite had become a staple of furniture manufacture. Almost all such suites included a tete (sofa), an upholstered armchair, an upholstered armless lady's chair, and four small chairs having "brace" or "stuffed" backs and an upholstered seat. Ownership of a parlor suite would create a modern parlor. The 1883 catalogue of Jordan and Moriarty, a New York City furniture store, offered "an extensive stock of parlour suites in Hair cloth, Reps, Brocatelle, Satin, Satin De Laine, Damask, Raw silk, etc." Of the two large chairs in a suite, the armchair was sometimes openly termed a "gentleman's chair" with an upholstered seat and back and upholstered

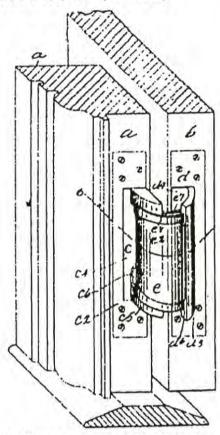


Figure 4: Illustration of the Soss Hinge from the 1903 Patent Records. (Illustration provided by David Bayne, Furniture Conservator, Peebles Island Resource Center)

arm rests. If An updated variation of this practice can be seen in the Darwin Martin House collection which includes different forms of sofas and chairs. There are several armchairs from the house that were based on the style of the gentleman's chair.

As mentioned above, satin was a popular material during the late nineteenth-century. Satin refers to cloth with warp-faced floats and sateen to a weft-faced version. Satin can be made from a silk warp with a cotton or linen weft and is more ordinary than Satin de Lyon, which is pure silk. Satin de Laine is satin made up of wool.¹²

Pile fabrics were also popular. Pile weaves are made with an extra set of warp or weft yarns (that are either cut or left uncut) to hide the underlying ground warp and weft. In 1883, the Hartford Silk Manufacturing Company showed "black silk plush" and announced that soon it would have "full lines

of the same in red, blue, old-gold, olive and other popular shadings." The warp pile could be used to create pattern in several ways, such as cut and uncut loops or "pile-on-pile" velvet, which is cut or uncut pile woven at two or more heights. In voided velvet the pattern was woven in pile on a flat weave ground. Utrecht Velvet, Mohair Plush, or Furniture Plush were all names given to a velvet whose warp pile was "mohair," a yarn made from the fleece of goats. An 1881 publication noted. "The best Mohairs are almost indestructible. Mohair is elastic and has lustre." In a publication from 1881 a description for mohair states, "On account of its stiffness, it is rarely woven alone; that is, when used for filling, the warp is usually of cotton, silk or wool." In an 1892 publication, mohair furniture plush was described as being used chiefly for ears and office furniture. It had a mohair pile woven into a linen foundation and was manufactured in America. 13 A Sears catalog from 1902 advertised fabrics including crushed plush, threetone velour and satin fabric.14

Glass and Hardware

Each piece of furniture either has casters, which are made of a ball in a cup, or round-plated metal glides. Of particular interest in the pieces examined to this date are the glass panels and invisible hinges found on two plant stands (03FLW00015 & 16). These stands have four identical framed glass panels on all sides with one of them being a door allowing access to inside the cabinet. The door has only a small round brass handle visible.

Hinges found on the plant stands are similar to ones found on cabinets from the house. The hinges on the cabinets have a patent date (Dec 8, 1903) on them and were found to be made by Joseph Soss from New York, New York¹⁵ (fig. 4). Joseph Soss was the inventor of the auto hinge. The hinges are made up of three parts cast with some hand work. One part is attached to the door, and another is attached to the object itself. The third part is a thin half-cylinder piece that slides back and forth between the two parts as the door is opened and closed. The main body of the hinge is barrel shaped.

The glass in the panels of the plant stands is 1/4 inch thick, clear with a slight green tint and some trapped air bubbles. The air bubbles indicate that the glass was blown and then polished flat. A 1911 source, Decorative Glass Processes, by

Arthur Louis Duthie describes period methods of creating plate glass. "Sheet" glass was made by blowing in cylinders 5 feet or more in length. These were split open and flattened out in a kiln. There were first, second, third and fourth qualities according to the air bubbles, defects or waves present. "Patent plate" is sheet glass that has been ground and polished on both sides to remove the wavy surface. A polishing machine was used that allowed the sheet of glass to be very flat and transparent. A jointed arm carried a rubber block with a ball joint allowing contact with the surface of the glass. The block was faced with a mixture of rouge and water. The block was moved over the surface in a rotary motion and the pressure could be regulated by hand.16

Scientific Analysis Procedures (Materials and Methods) Sampling

Fiber samples were removed from several upholstered pieces in the collection. They include two upholstered arm chairs (03FLW00001 and 03FLW00003), a sofa with cabinets (03FLW00024) and two tall back or "Pillar Back" chairs (03FLW00037.1 and 03FLW00037.2). Fiber samples were removed from fabric samples believed to be original on the upholstered armchairs, sofa with cabinets and Pillar back chairs. Threads and individual fibers were found under nails, inside nail holes or caught in cut lines.

Finish samples were taken of the finish on the sofa with cabinets (03FLW00024) that was darkened from polishing. The typical areas of original finishes found on the furniture from the Darwin Martin House are clear finishes above quarter sawn oak veneer or solid oak. The study done in 1997 included FTIR analysis, which found the original finish to contain a mixture of oil, natural resin, possibly a cellulosic binder and inorganic materials (likely pigments and filler materials).

Measurement and Data

The techniques used for analysis included X-Radiography, hand-held ultraviolet light and microscopy. All analysis was performed at Peebles Island Resource Center in Waterford, New York. (see the previous study mentioned that includes FTIR analysis).

The X-Radiography analysis was used to understand the construction techniques of one of the dining room chairs. A chair was placed onto an X-ray machine by CGR Medical Corporation modified for flat objects. The X-ray was taken at 60 KV and 50 MA for four minutes.

Microscopy was performed with white light as well as ultraviolet light under 100x and 200x using an Olympus Vanox microscope. The samples were mounted in polyester resin, allowed to dry under a tungsten bulb for four hours and then sanded and polished using Micromesh.

The fiber analysis was performed on an Olympus Vanox microscope using both 200x and 400x magnification in transmitted light. Fibers were removed from the fabric samples and placed onto microscope slides with cover slips. Two drops of clear fingernail polish were applied at the edges of the cover slip to adhere it to the slide. The fibers were examined with normal light and cross polarization.¹⁷

Analysis and Evaluation

Personnel and Facilities

The project was supervised by David Bayne, Furniture Conservator at Peebles Island. Deborah Trupin, Textile Conservator at Peebles Island Resource Center, assisted with the fiber analysis and Joyce Zucker, Paintings Conservator at Peebles Island Resource Center, assisted with microscopy.

Results and Discussion

X-Radiography

X-rays were taken of one of the dining room chairs in the collection (03FLW00036.2 back and the slip seat). The back shows dowels attaching the stiles and the crest rails as well as two dowels at the top of each spindle. This is consistent with construction found in other pieces of the Darwin Martin House furniture. The study done in 1997 included X-rays of the sofa (03FLW00009). These revealed dowels, lumber core and veneer.

Cross Sections

Cross sections of areas of finish believed to be original on the inside of the eabinets of sofa 03FLW00024 show a creamy-white fluorescing finish with a thin layer of dark particles on top.



Figure 5: A before treatment shot of the Library sofa (03FLW00024) from the Darwin Martin House.

The thin layer of dark particles is likely soot trapped in wax. Samples from the sides of the sofa, which are darkened from polishing and environment, show a creamy-white fluorescing layer underneath and a dark brown layer with large particles in it. The finish is highly disrupted.

The use of a 2% solution of Rhodamine B stain (.25% in ethanol) in equal parts of ethanol and xylene was used to determine the presence of oils. After viewing with a cover slip and a drop of Shellsol (petroleum distillate), a drop of stain was applied, wiped off immediately and cleared with another drop of Shellsol. During the staining procedure, the dye is delivered in a carrier solvent and the dye diffuses from the solution into the substrate. Characterization of finish layers using stains requires considerable knowledge and experience. However, the use of this stain for the presence of lipids proved very helpful for distinguishing areas of original finish and areas of synthetic finishes. The finishes proved positive for oils by fluorescing bright orange where they are believed to be original and did not react positively to the synthetic finishes.

Fiber Analysis

Of the objects examined to date, all were found to have replacement upholstery. The current show covers did not show very much wear and did not match the show covers seen in original photographs. The covers were removed and any physical evidence of fabric was examined.

Upholstered armchair (03FLW00003)

After removing the current green synthetic show cover, a large area of original show cover material was found on the back of the chair as well as original under-upholstery on the seat back and arms stuffed with moss and horse and hog hair. The material present is a plush-on-plush fabric with rust colored mohair warp and yellow and beige cotton weft. It matches a swatch kept at the University at Buffalo Archives that is believed to be original to the house.

Upholstered armchair (0FLW00001)

The blue-green cover with a diamond pattern was removed and small pieces of what is believed to be original material remains under nails as well as original under upholstery on the seat back and arms. The pieces of material are also a plush with a yellow mohair warp and blue cotton and linen weft.

Sofa with cabinets (03FLW00024) (fig. 5)

The yellow wool cover was removed and evidence was found of two show cover campaigns underneath as well as original under-upholstery. Below the current yellow wool was another yellow wool woven in a twill. Nail holes were found underneath this confirming an earlier cover. The original photograph shows a dark colored fabric with a satin sheen. Further searching for original evidence revealed pieces of material in the cut line of the seat cushion frame. These fibers were analyzed and were found to be blue and green mohair and cotton fibers (fig. 6).

Pillar back chairs (03FLW00037.1 and 37.2)

The green synthetic material was removed as well as the under-upholstery, which was found to be a replacement. Individual wool and cotton fibers were found in the cut lines. Evidence was found of three show cover campaigns. Individual red mohair and cotton fibers were found as well as yellow wool pieces of material in the cut lines and also under one nail and the current green cover. A 1972 photograph shows what appears to be a dark colored plush material that may be the original material.

Conclusions from Scientific Analysis in Comparison to Historical Information

The original finish was found to contain a mixture of oil, natural resin, possibly a cellulosic binder and inorganic materials (likely pigments and filler materials). These materials match the recipe in Darwin Martin's journal for "fumed oak." This includes the application of a stain with pigments that fill the pores, a coat of shellae and a layer of varnish (oil and resin) above that.

Revealing the construction of the furniture through X-radiography allows us to place the objects in context with the time period and techniques used in American factory-made Arts and Crafts furniture. This includes the use of lumber core, veneer and dowels.

The fiber analysis has given us varying degrees of insight into the original show cover materials. The two upholstered chairs were found to have mohair plush fabrics with diamond patterns, one rust colored with a cream or yellow background, the other yellow mohair with a blue cotton and linen background. The sofa had a woven mohair and cotton fabric with a satin finish and is believed to have been green. The Pillar back chairs may have had a mohair pile originally in a solid red color. Mohair plush was found in historic references to be a common material used in the period.

Treatment

The treatment of these objects includes structural repair, finish work and upholstery. Treatments performed are as minimally intrusive as possible. The overall goal is to allow the piece to appear aged but well eared for. Areas of wear that can not be easily repaired or removed were left. Areas of original finish were cleaned gently with slightly dampened cotton and water, and xylene and acetone were used to remove darkened areas of cross-linked oil polish or areas of in-painting

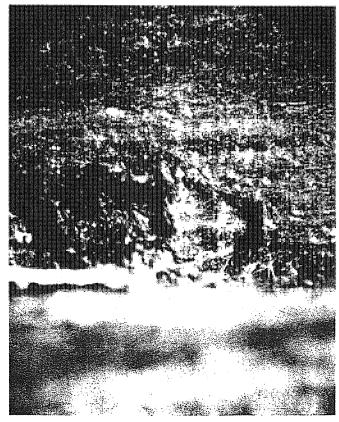


Figure 6: A fabric sample found along the cut lines around the sofa cushion rail containing blue and green mohair and cotton fibers.

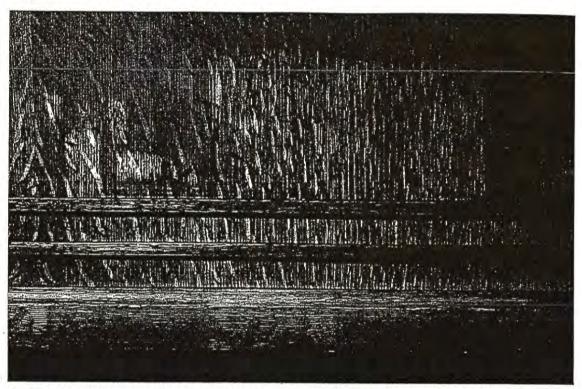


Figure 7: A cleaned area of the sofa finish that had darkened due to polishing and environment.

from previous replacements. The back of the sofa with cabinets (0FLW00024) required the use of a reformer or amalgamator using di-acetone alcohol as well as ethyl alcohol brushed onto the surface. 18 Shortly after the reformer was applied, xylene mixed with a small amount of benzyl alcohol was used to remove hardened oil polish that had darkened. Rather than remove all the darkened polish and risk removal of original finish, some darkened polish was left in place (fig. 7). Finish samples were taken and analyzed to ensure that original finish still remained on the surface. The final appearance of the finish is aged. Soluvar was applied to re-saturate the finish as well as dry pigments to color any uneven areas. A thin layer of shellac was applied, and then Blue Label carnauba and beeswax was rubbed onto the surface. Any detached molding was re-adhered, and new white oak molding was shaped, applied and in-painted to match the surrounding area. Hot animal hide glue was used as a reversible adhesive throughout the treatments. Also, animal hide glue was used as a reversible boundary layer for applying fills and Araldite epoxy (Ciba-Geigy) was used as a gap filler. New oak repairs were finished using gilder's whiting with Behlen's fresco pigments as a filler, Soluvar varnish (Liquitex) with Behlen's pigments

as a stain as well as for saturation, and shellac or simply Blue Label carnauba and beeswax. Some fills were matched with the surrounding area using acrylic paints. Any original under-upholstery will be stabilized and covered in linen to create a profile like the original. Appropriate show cover materials will be chosen based on historical and physical evidence, and they will be applied using non-intrusive upholstery methods. Sewing strips of Nomex were covered with linen using glue on one side and tacked to the tacking edge spaced as far apart as possible for sewing the under cover and show cover in place.

Conclusions

The information included in this paper provides historical as well as physical information about the furniture from the Darwin Martin House. The historic information of methods and materials in the period is consistent with physical evidence found on the furniture. Although the furniture is unique in design, it is similar to the furniture produced as a result of the Arts and Crafts Movement. Also, the methods of construction are typical of the period—dowels, mitered corners and lumber core that allowed for the stabilization of large boards for sofa backs or table tops. The hardware and uphol-

stery fabrics were those available at the time. This information will enable the proper treatment and care of the objects and assists with the preservation of original materials. The final conservation treatment methods chosen are based on the physical and historical information found. The Darwin Martin House is an excellent resource to aid in understanding the original appearance of Frank Lloyd Wright furniture from this period.

Acknowledgments

The author would like to thank the following for their help and support:

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Deborah Trupin, Textile Conservator, Peebles Island Resource Center

Joyce Zucker, Painting Conservator, Peebles Island Resource Center

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APPENDIX E.

Kirschner Report: "Frank Lloyd Wright furniture: a technical study of objects from the Darwin Martin House"

Frank Lloyd Wright furniture: A technical study of objects from the Darwin Martin House

Pamela Kirschner, Peebles Island Resource Center

ABSTRACT: The purpose of this study was to investigate the upholstery, construction and finishes of three pieces of furniture from the Frank Lloyd Wright-designed Darwin Martin House in Buffalo, New York. These pieces include a table, chair and sofa. Along with examination for physical evidence, methods of analysis included X-radiography to determine construction techniques, Fourier Transform Infrared Spectroscopy (FTIR) to identify the organic materials present in the finishes, and with ultraviolet light and microscopy to aid in determining the finish. Samples were taken from the back, arms and sides of a sofa, a chair splat and the top and base of a table. Historical research was also done on the materials used and the manufacture of furniture during this time period.

Introduction

THE FINISHES THAT ARE THOUGHT TO be original on this furniture are very fragile and not easily identified. The design and manufacture of Frank Lloyd Wright furniture during this period (early twentieth-century) is consistent with the furniture made in the style of the Arts and Crafts. A large amount of experimentation for finishing techniques and materials occurred at this time. Finishers were following the particular aesthetic of the Arts and Crafts period, and what may have been thought to be stable finishing materials are showing signs of considerable deterioration. It is imperative to understand what these materials are to treat and preserve them properly. Experimentation with the construction of furniture occurred as well at this time. These objects are made with techniques that are much more complex than would be expected with the Arts and Crafts philosophy.

Materials and Techniques Background

Frank Lloyd Wright favored minimal finishing of wood and admired the look of Japanese finishes. In one quote he says, "strip the wood of varnish and let it alone—stain it." He also felt that the silken texture of wood was vulgarized by varnish having an unacceptable sheen. He stated, "wood best protects itself and that a coating of clear resinous oil would be enough." Another reference included a

statement by Wright that "Furnishings should be an extension in the sense of the building in which they furnish."

The principles of the Craftsman furniture were not far from Wright's and were based upon honesty and simplicity. The inventor of Craftsman furniture, Gustav Stickley, felt that the furniture being turned out in great quantities by the factories was "badly constructed, over-ornate and meaningless." He sought to make strong, simple and comfortable furniture. Stickley chose white oak for its sturdiness and beauty, and the furniture was constructed to last several lifetimes. The first of the Craftsman furniture was built in 1898, and was presented to the public in 1900. Catalogs of Stickley furniture from 1904 describe finishes giving a choice of "Craftsman Fumed Oak, Silver Gray Maple and Mahogany." The "Furned Oak" finish is stated as giving the wood the look of age, without injuring its natural qualities. It was felt that the raw wood lacks "mellowness" which is obtained over time and weathering. The beauty of the grain is preserved as well as enhanced, and it accentuates the "watered" pattern-like effects which run through its texture. The wood should be treated so that there is little evidence of an applied finish. Oak should be ripened by fuming with ammonia which has an affinity for the tannic acid in the wood. It darkens the soft areas of wood as well as the dense rays, coloring in an even tone.

The Craftsman catalog includes a description of the method of fuming oak. After it has been moistened to open the pores, the wood is placed into an airtight box or closet with a dish of ammonia. Usually 48 hours is enough to color the wood depending on the size of the compartment. The more tannin present, the darker the result will be. A "touch up" may be necessary by mixing a brown aniline dye dissolved in alcohol with German lacquer "banana liquid" (amyl acetate). Cheese cloth is used to blend the stained areas with the fumed areas. Afterwards, a touch-up coat of lacquer is applied made of 1/3 white shellae and 2/3 German lacquer. It is advised to apply two coats of lacquer, each containing a little color, to sand in between each coat and to apply one or more coats of prepared "floor wax." A last rubbing of "Craftsman Wood Luster" is suggested, which is likely wax. This gives a soft satiny luster to the surface of the wood.

A Sherwin-Williams Company ad from a 1906 Craftsman catalog gives directions on "How to Finish in True Craftsman Style" interior woodwork and furniture. They named all their finishing products "Sherwin-Williams Handcraft Stains." Several colors were available: Weathered Oak, Cathedral Oak, Tavern Oak, Flemish Oak, Brown Oak, Old English Oak, Fumed Oak. Their directions for securing the true Craftsman finish suggest that the wood should be clean and smooth. The "Handcraft" stain should be applied to bare wood with a soft brush and allowed to stand overnight. Next it should be lightly gone over with steel wool or fine sand paper. A coat of Sherwin-Williams Mission-Lac (what the company refers to as a superior substitute to shellac as well as being cheaper) should then be applied. This will dry hard in three to five hours. Finally, the surface should be sanded lightly again giving a rich, soft, velvety effect.

The Matthews Manufacturing Company of Milwaukee, Wisconsin, founded in 1857, was referred to several times in letters between Wright and various contractors. They were responsible for almost all of the interior trim and cabinet work as well as the furniture in the Darwin Martin House. It is likely that the finishes described above were

similar to what was used by the Matthews brothers on the Frank Lloyd Wright furniture. The owner, Darwin Martin, kept a detailed journal which included recipes for mahogany and fumed oak finishes. There are descriptions of the application of stains, both water and oil-based, sanding, and the application of shellac or varnish.

Historical Background of the Darwin Martin House

The prominent twentieth-century architect, Frank Lloyd Wright, was responsible for designing nine buildings in Buffalo, NY between 1902 and 1927. Darwin Martin, an executive of the Larkin Soap Company, was responsible for introducing Wright to many of his Buffalo commissions. These included a home for Martin's sister-in-law and then a home for Martin and his family, in which a conservatory and stables were built as well as a walkway extending from the main house to his sister-in-law's house. Frank Lloyd Wright's design of the Martin House included furniture as well as a furniture layout.

The Martin family left the house after Darwin Martin died in 1935. By 1940, it had started to show signs of deterioration. The house and property were sold at a tax auction to the city of Buffalo for \$394.00. In 1950, the house was purchased by a Buffalo architect, Sebastian Tauriello, who saved the main house. The walkway, conservatory and garage were not saved. The house was acquired by the State University of New York at Buffalo in 1967. Since then, there have been ongoing efforts to preserve the house. In 1994 it was designated an Historic Site, making it the 35th such site in the state of New York.

Sixty pieces of furniture for the Darwin Martin House designed by Wright, as well as some Stickley pieces approved by Wright for the house, have been brought to Peebles Island Resource Center to receive conservation treatment. The collection is significant, for the objects contain areas of original finish. The furniture suffered abuse over the years but has held up well with only some loose veneer, grime and replacement upholstery.

Objectives

The object of this study was to examine the construction and finishes on three pieces of

Frank Lloyd Wright furniture from the Darwin Martin House in Buffalo, New York and determine construction techniques as well as finishing techniques and materials. This knowledge will aid with the preservation and treatment of other objects from the Darwin Martin house as well as similar Frank Lloyd Wright furniture from this period.

Procedures, Materials and Methods: A. Design, Description and Construction: Table

The table was originally located in the library of the house. It stands 29" high and 21" wide. There are four easters, one under each foot, made up of a ball in a cup allowing it to roll freely. Construction found in the table using solid cores and thick oak veneer surrounding the core is similar to construction described in the L & JG Stickley Craftsman Catalog. The top appears more red and more glossy than the lower portion of the table.

Chair

The chair was designed for the dining room of Wright's Heath House, also in Buffalo, but was later moved to the basement of the Martin House when the architect Tauriello lived there in the 1960s. The chair is 43" high and 16" wide. The joinery is mortise-and-tenon, the back is a solid oak board, and there are metal glides on the hottom of each foot. The upholstery is a printed pile fabric replacement show cover on a slip seat and is very faded and worn. The under-upholstery is original cotton batting, moss, horse hair and webbing, which was sagging.

Sofa

The sofa, one of a pair, was designed to go in the library of the Martin House. It is 32" high and 73" wide. The frame is constructed of solid oak as well as veneer. The upholstery is a replacement gold velvet cover with two small loose pillows. The brackets on the sides of the back panel were loose, and they were removed to reveal construction as well as upholstery techniques. The brackets themselves are attached with two dowels and glue. After these were removed, screws were revealed running through the arm at a diagonal into the back panel. These unscrewed easily, and the back panel lifted out of the tongue and grooves.

B. Sampling

Finish was sampled from each area on the furniture that fluoresced differently under ultraviolet light. The samples were taken with a scalpel and were as small as possible. Scrapings were taken of the finish for FTIR analysis, and small cuts were made in the finish down to the wood for cross section samples. The samples were either placed in small glass vials with lids or mounted in polyester resin for cross sections and were labeled appropriately.

Samples were taken of both the top of the table and the base. The table top appears darker and redder than the base. The chair was sampled on the back board which appears similar to the table top. The sofa was sampled on the arms, the side panel and the back panel. The back panel appears more glossy and redder and is also less sensitive to the solvents tested.

C. Measurement and Data

The analytical techniques used to analyze the samples included X-Radiography, Fourier Transform Infrared Spectroscopy (FTIR), handheld ultraviolet light, and microscopy. The FTIR analysis was performed in the Winterthur Conservation Department. All other analysis was performed at Peebles Island Resource Center in Waterford, New York.

The X-Radiography analysis was used to understand the construction techniques of the back panel. The back panel was removed from the sofa and placed onto an X-ray machine by CGR Medical Corporation modified for flat objects. The X-ray was taken at 60 KV and 50 MA for four minutes. The FTIR analysis was performed using the Analect RFX-65 with the XAD microscope. The FTIR data aided in the identification of the principal organic components in the finishes. The samples were run with 200 scans with a gain of either 2 or 2R. The FTIR microscope was used, and therefore only very small samples were necessary. The samples were placed onto the diamond cell under a microscope and were flattened using a metal roller. The diamond cells were then placed under the FTIR microscope, focused, and an area was chosen with the aperture. A background test was run on a clean area of the diamond cell, and then the sample spectra were run. The gain and scans were adjusted as needed. Once the spectrum was acquired, the baseline was corrected and spectra were plotted out. Ultraviolet light analysis was performed using a hand-held black light (365 nm). Microscopy was performed using white light as well as ultraviolet light under 100X and 200X using an Olympus Vanox microscope. The samples were mounted in polyester resin, allowed to dry under a tungsten bulb for four hours and then sanded and polished using Micromesh.

D. Analysis and Evaluation

The FTIR spectra obtained were compared to known reference spectra of finishes. The additional data were also compared to the research of materials and techniques used in finishes of this period.

David Bayne of Peebles Island was present when the samples were taken. Examination with ultraviolet light was done in conjunction with solvent tests first because it is non-destructive. This information was compared to the analysis obtained from FTIR and cross sections. The sofa was too large to fit into the X-ray room. The back panel, however, was easily removed which provided an abundance of information. Samples of finish were taken from an identical sofa, also part of the Darwin Martin House collection, and were found to be the same. These samples provided stronger spectra, providing more information.

The project was supervised by David Bayne, Furniture Conservator at Peobles Island. Janice Carlson, Senior Scientist, Winterthur Museum, aided in the use of the Fourier Transform Infrared Spectroscopy. She also assisted in the interpretation of the data gathered.

Results and Discussion

A. Ultraviolet Light Analysis

When examined with ultraviolet light, the table, the sofa side panels and the chair rails, thought to carry the original surface coating, fluoresced in a characteristic greenish-white as well as red undertones. The coatings from these areas were all similarly soluble in polar solvents such as alcohol and water as well as non-polar solvents such as mineral spirits. The back of the sofa and the lower side panels appeared to be refinished because the finish was more stable, was not soluble in mineral spirits and had a slightly orange

color. The other areas thought to be refinished as well—the arms, table top and chair rails—all fluoresced a bluish-white color.

B. X-Radiography

The X-ray was taken of the proper left top corner of the back panel. It revealed boards making up 5-ply lumber core as well as separate mitered boards connected to the lumber core with tongue-and-groove construction. There are two dowels joining the mitered boards together. Moss, horse hair and upholstery nails were also apparent in the X-ray. The upholstery understructure was attached with nails to the back board equal distances apart from each other. (fig. 1)

C. Microscopy

Cross sections of areas that were thought to be original, such as the table base and the side panel of the sofa, show a creamy-white fluorescing finish (possibly two applications) with a thin layer of dark

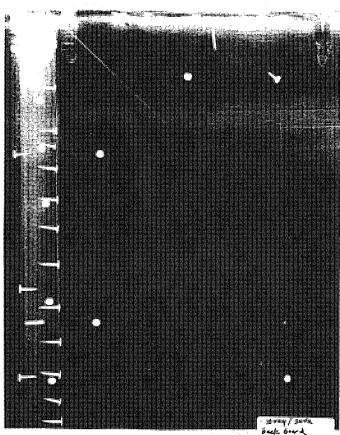


Figure 1: X-ray of Proper Left corner of the back panel of the sofu.

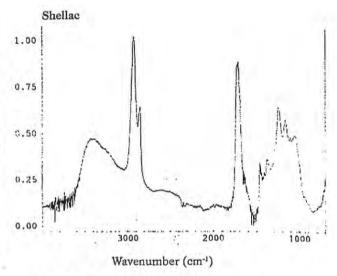
particles on top. The sample from the back of the sofa showed two applications of a fluorescing yellowish-white finish as well as a thin layer of dark particles on top. The thin layer of dark particles on each sample was either a dirt layer or a thin, non-fluorescing stain applied on top of the finish. Samples from the arm of the sofa showed a yellow fluorescing layer, a bluish-white fluorescing layer a brownish-blue layer, and dark particles on top The table top also showed a bluish-white layer, but with particles incorporated into it and a dark layer underneath.

D. Fourier Transform Infrared

The spectra acquired from the supposedly original areas were all similar and rather complex. The primary component appears to be a natural resin, possibly shellac. There was also evidence of oil, likely a drying oil. Several of the samples exhibited a group of bands around 1060 as well. This region of the infrared spectrum is particularly difficult to interpret because a number of materials—organics such as ethers and inorganics such as silicates, phosphates and sulfates-strongly absorb hereg In addition to natural resin and oil components the original finishes all contained a cellulosic component. In particular it was found in the coating from the sofa side panel. The cellulosic bands were so prominent that a computer spectral search came up with cellulose itself. Cellulosic materials have been used as the primary starting materials for such coatings as nitrocellulose and cellulose acetate. However, these materials were not used commonly until the 1920s, and the typical peaks did not show up in the spectra. One explanation is that it could be a cellulosic component added to the stain as a binder, such as gum arabic. (see fig. 2, 3 and 4)

Infrared spectra of what was believed to be refinished areas showed them to be quite different from the areas of presumed original finish. The coating from the splat of the chair produced an infrared spectrum which compared favorably to a polyurethane in both computer and manual spectral searches. The material found on the table top was identified as a silicone varnish.

FTIR can only provide general classifications for organic compounds. In order to identify the specific natural resin or oil component of the



OL 1195 Angelo Granta Shellac

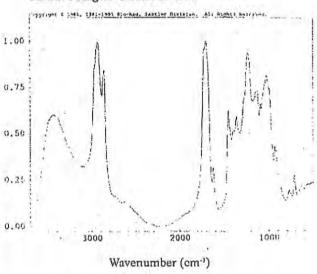


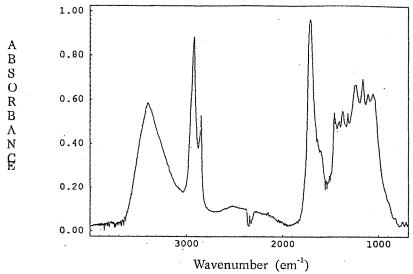
Figure 2: Comparison of shellac versus Angelo Granta shellac on Table base/old FLW92B.

finish, one must use a technique such as Gas-Chromatography-Mass Spectrometry to separate these components first. FTIR does show us, however, that the original finish on these objects contained a mixture of natural resin, oil and a cellulosic component as well as inorganic materials.

Conclusions

The finishes on the sofa side panel and the table base were found to contain similar materials as found in the historical references for finishes at the turn of the twentieth century. They contained

Shellac/Cellulose



OL1195 Angelo Granta Shellac

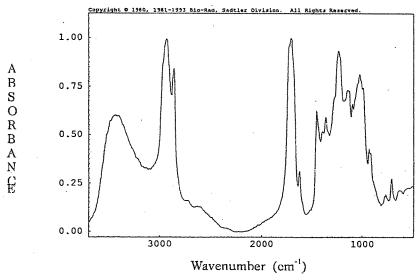


Figure 3: Comparison of shellac/cellulose versus Angelo Granta shellac on sofa/side panel/old 6B.

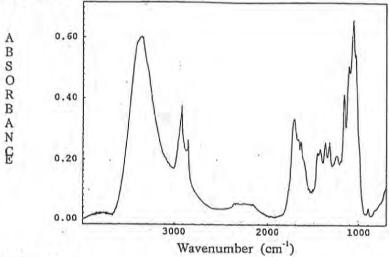
a mixture of oil, natural resin, possibly a cellulosic binder and inorganic materials (likely pigments). The chair back, table top and the sofa arms were found to have later synthetic finishes, both silicone and polyurethane.

Most Frank Lloyd Wright furniture as well as interior moldings have been refinished with no attempt at saving the original coating. The Darwin Martin house is an excellent resource to aid in understanding the original appearance of Frank Lloyd Wright Prairie Houses. The data obtained from this study is extremely helpful in identify-

ing the materials used in the manufacturing of this furniture, and this knowledge gives insight to understanding the deterioration of the finish. It will aid in the treatment of similar objects to allow cleaning without removing original materials.

Revealing the construction of the furniture allows us to place the objects in context with a particular time period and the Arts and Crafts style. It also gives us more insight into the practices of building Arts and Crafts furniture that do not necessarily match the philosophy of the period such as plywood, veneer and dowels. We are able

Shellac /V. High Cellulose



OM620 Kayocel 1000L

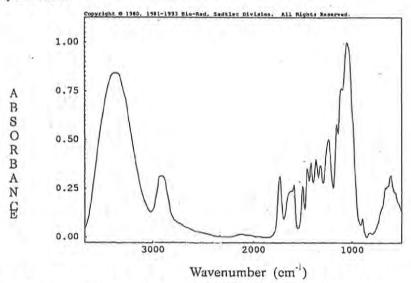


Figure 4: Comparison of shellac/v. high cellulose versus OM620 KAYOCEL 1000L on sofa/side panel/old FLWS2B.

to understand the structural wear or lack thereof in these objects, as well.

Acknowledgments

I would like to thank the following for their help and support: David Bayne, Furniture Conservator, Peebles Island Resource Center; Jan Carlson, Senior Scientist, Winterthur Museum; Jim Gold, Director, Peebles Island Resource Center; John Lovell, Assistant Director, Peebles Island Resource Center; Michael Podmaniczky, Furniture Conservator, Winterthur Museum.

End Notes

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APPENDIX F.

Albertson Report: Japanese Print Locations

I have attached a series of photocopies, which provide evidence of some print locations. They are several generations from the original and are not of great use, but they will give you a general idea. You can request copies of the actual photographs directly from the archives if you feel they will be of some use. The following are just my notes based on seeing this collection of photographs in the archives just a few days after a thorough tour of the site.

- -Photocopy 1- this is a page from "Architectural Record", published in 1908. It depicts a print on the pillar closest to the fireplace, between the library and the living room. Other sources have previously indicated the presence of a print in the pillar opposite of this one, to the right of the fireplace.
- -Photocopy 2- this is picture of the fireplace in the "Reception Room". To the left of the fireplace as well as directly on the brick there are prints. There may have been one to the right as well. This photo was copied from study print 1-11 #11.15. Analyzing the original, the print on the brick appeared to be Hiroshige's "The Procession" with a similar size mat as its current.
- -Photocopy 3- in this picture the view was as if one was standing in the center of the "Living Room" looking toward the right side of the library, with the front door in view. In the original picture a pillar print was visible, which I have circled as well as a smaller more square print on the side of the pillar, which faces out toward the library. This photo was from box MS 22.5 #443A.
- -Photocopy 4- in this photocopy the view is as if one were standing, again in the center of the "Living Room" looking toward the left side of the library. In the original a pillar print was clearly visible and has been circled on the copy as well as a small square print on the side of the pillar opposite of the one in the previous photocopy. The pillar print in the original was definitely Koryusai's "The Letters". The mat appeared lighter in the picture than the mat it currently has. This picture was from box MS 22.5 #469 and was titled "Showing barrel chair".
- -Photocopy 5- in this photocopy the view is once again as if one is standing in the center of the room. This time they have their back to the library and are facing the "Dining Room". In the original photograph there was a great deal of print evidence. "Only halos of prints are discernable on the copy, but I have circled or drawn them in where they appeared. This picture was from box MS 22.5 #443B. The smaller square prints were on the sides of the pillars and opposite to one another, just as in the library. There is definitely a total sense of symmetry and balance, as to where Wright designated the prints to be hung. I believe he must have assigned these positions in a visit to the Martin's. Reading through all their correspondence, I found Wright to be incredibly meticulous and the Martins were fairly respectful of that. Later in my research I discovered a recorded interview with the Martin's daughter. She explained about the day she remembered Wright was at the house with a Japanese man. The two of them and her mother were organizing the color scheme for the house.

-Photocopy 6- this photograph showed a view of a pillar print to the left of the living room fireplace. A halo of print is detected, which is not visible in photocopy one from the Architectural Record. I believe this is the same pillar seen in a Furman photograph, where the angle is directed down the hall of the conservatory. This picture was in box MS 22.5 #443C.

-Photocopy 7- this pictures shows the view of one standing in the "Living Room" looking out toward the "Veranda". There is a print, with a frame roughly 17x17. The frame is very dark, the matt light, and based on the size I feel it might have been a Shigemasa or "The Snow in the Temple Garden". This picture was in MS 22.5, box #2, Martin House Interior Living Room 326-margaret Foster Collection-Study Prints 231-339.

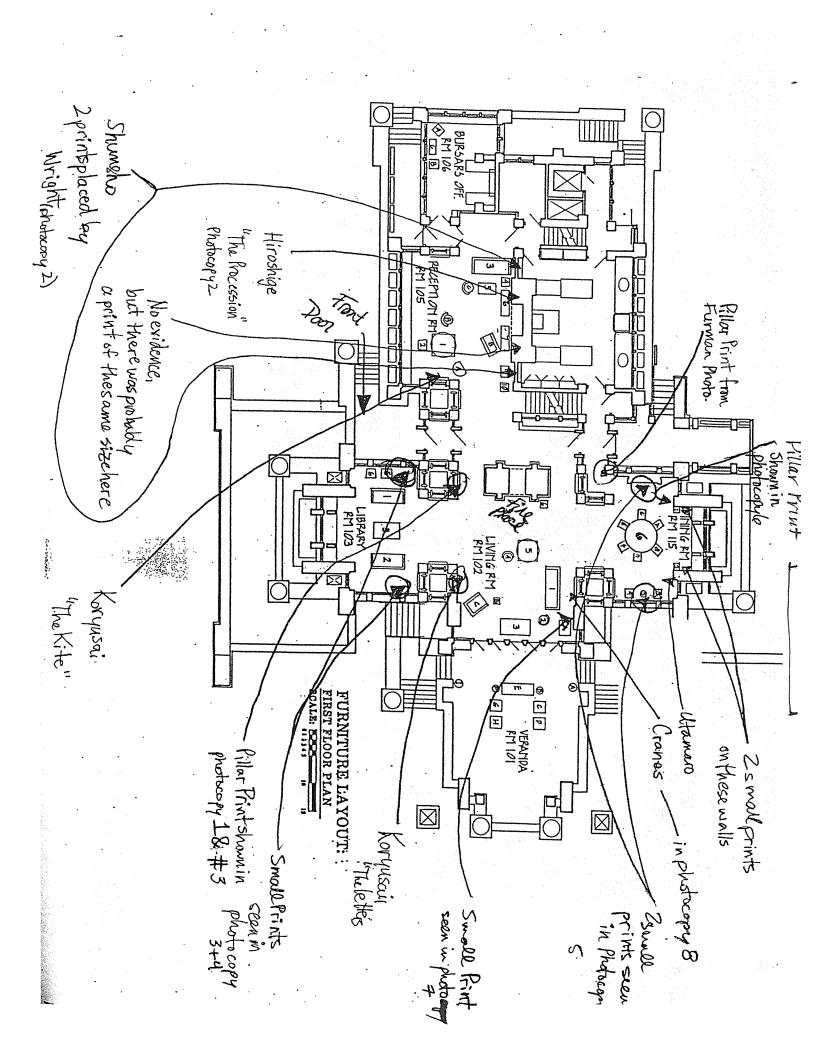
-Photocopy 8- on the opposite wall of where the last print was located, one can see "The Cranes" over the shoulder of the woman. In the original detail could be seen that clearly matched the upper portion of "The Cranes". In the photo the mat appeared to be lighter color than it currently is. This was from MS 22.5 #412.

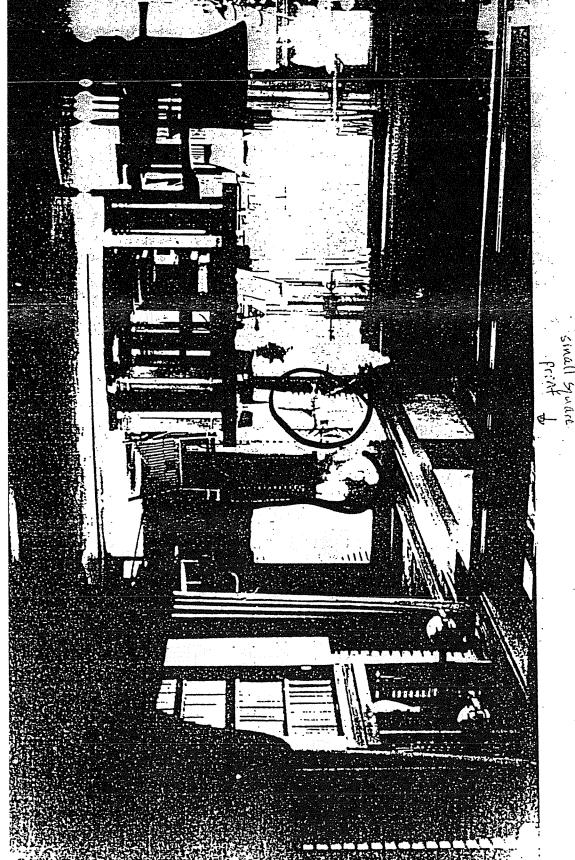
-Photocopy 9- this was definitely taken in the "Living Room", but I could not determine the projected view. If I could venture a guess I would say out toward the "Veranda" because they might not have put the Christmas tree, that is pictured, so close to the fireplace. There is a very small print slightly visible through the group of people. This was from MS 22.5 #444.

I think with absolute certainty the only two prints I could place where "The Letter" and "The Procession". However by process of elimination I imagine that some reasonable guesses could be made about the other locations. I was not able to locate any official information about who might have mated and framed the prints. However, while at the archives I spent a few moments reading through a book entitled *The Decorative Designs of Frank Lloyd Wright*, written by David A. Hanks in 1979. In his book Hanks discusses the various craftsmen and manufacturers that Wright worked with throughout his career. He mentioned a company called The F.H. Bresler Co. This was a frame shop and art dealer in Milwaukee, Wisconsin. After some research I found that the company indeed existed as far back as 1900. It changed hands many times over the century, but stands today as a gallery and art dealer, www.breslergallerv.com. I sent an e-mail to them inquiring about their history and to ask if they had any information about dealings with Wright. I thus far have not received a response.

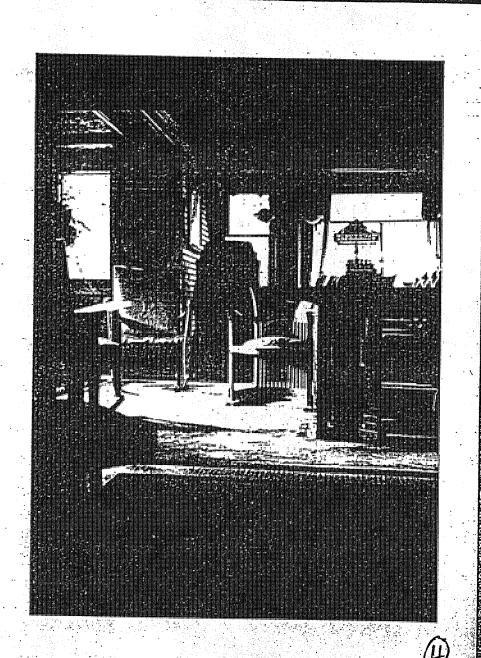
Reading through oral history interviews done with the Martin children in the late 70's provided a little bit of evidence as to how the prints were appreciated by the family. Darwin R. Martin said, "But I will make a gift of that along with the... Hiroshige's... and I've got to talk to my tax man... I probably won't have it delivered before the end of the year goes on my taxes." He must have held on to prints all those years. It never became clear who he was giving them to in the interview. Perhaps they were from the stacks that Wright was sending to Martin to cover expenses. He later says with regard to appraisals, "well I've got a man, who's a good oriental man, on the prints."

Having read all of the correspondence between Wright and the Martin's I found very little revealing evidence. They talk a great deal about when Wright will be sending prints and how much he wants for them. I have attached an actual copy of the letter from Wright to Mrs. Martin for your records. The only print aside from this letter mentioned by name was in a letter dated Dec. 30th 1910 in which Wright mentions to Martin that Frederick W. Cookin or Gookin (condition made difficult to read) is a knowledgeable expert on "Hiroshige". And he will have an appraisal done before he sends them to Martin. Additional dates and charges are mentioned throughout their letter, but nothing specific. I feel as though perhaps subsequent prints were intended for resale and that Wright, advised Mrs. Martin on the originals in person, due to his nature. He would not have wanted one of his creations to be altered from his original intentions. There was a definite method to all of his madness, which I discerned on my extensive tour of the site. I hope this information and the lack of can in some way help you to proceed with the project. If you would like duplicates made of the original pictures I would be happy to go back to U.B. to get them done for you, as I will be getting copies for myself for a future term paper.





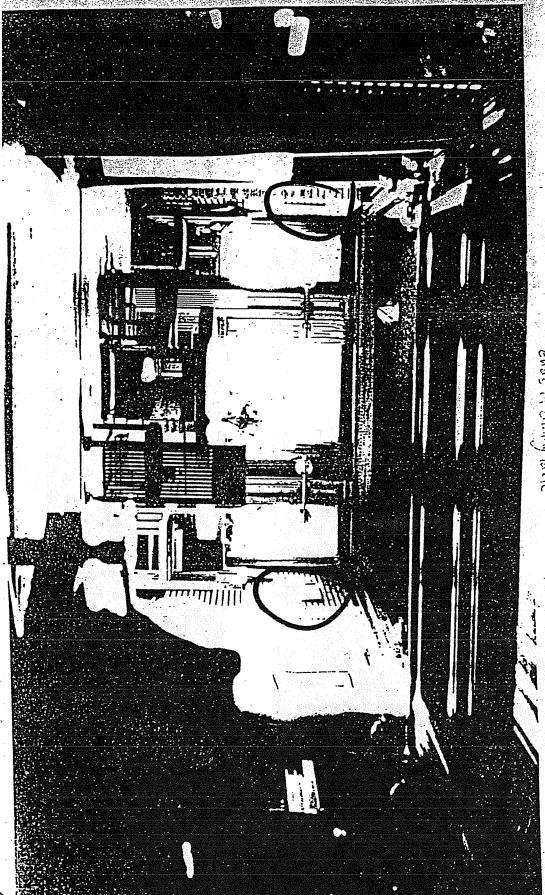
Pillar print behind plant stand



print in original appears to he the late.

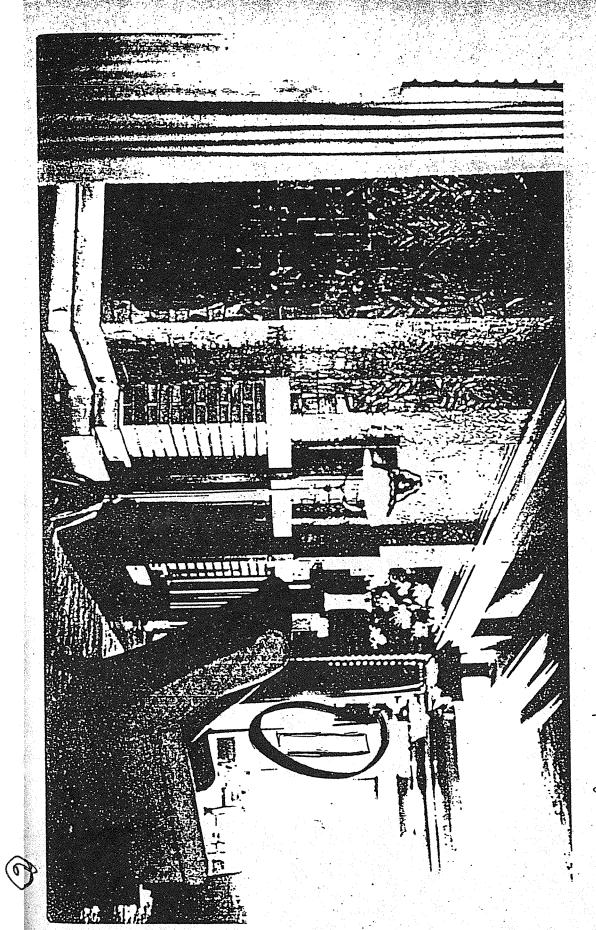
MS 22.5 469-Showing trained chair

walls of filler fright

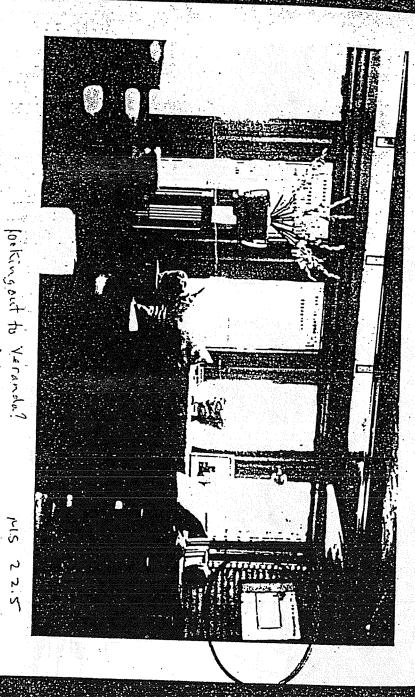


Small Square prints at opposite
ensish dining table

(7)



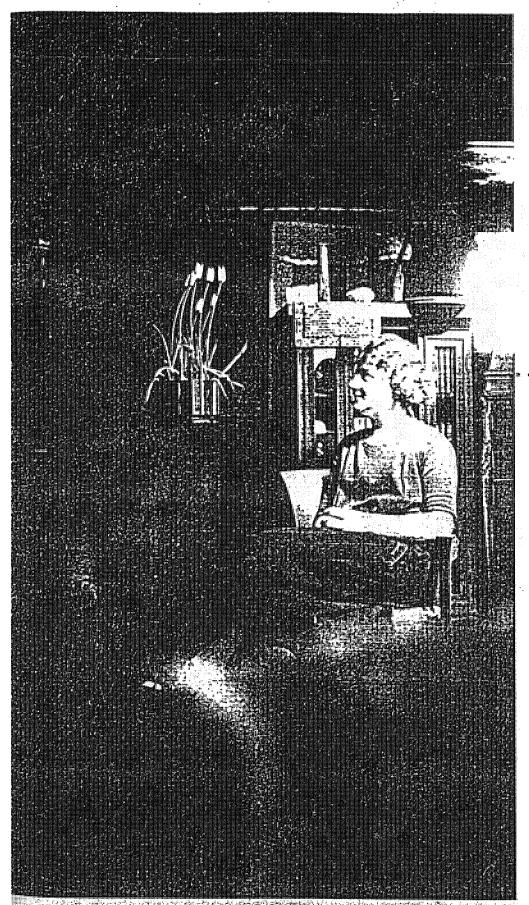
halo it filler print in original



forking out to Veranda? Civing Room

2268



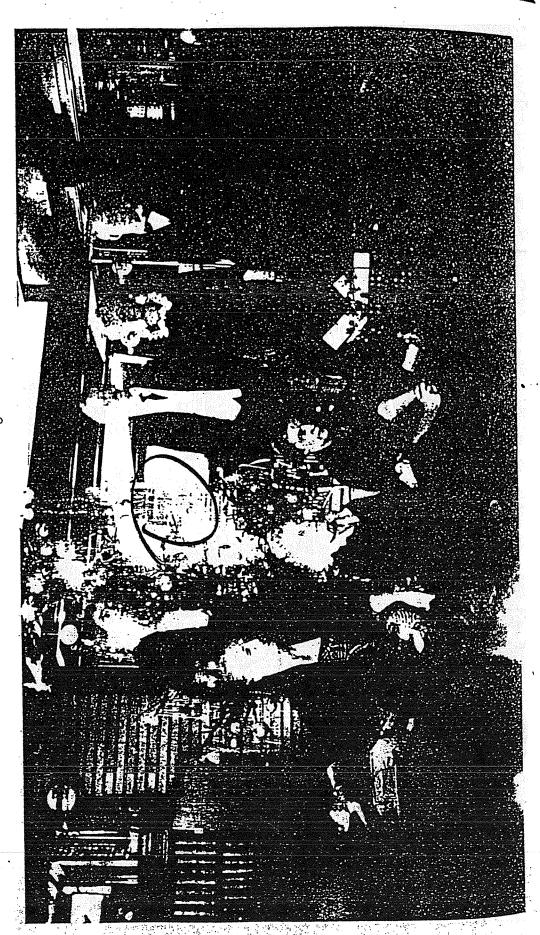


Print. behind armore

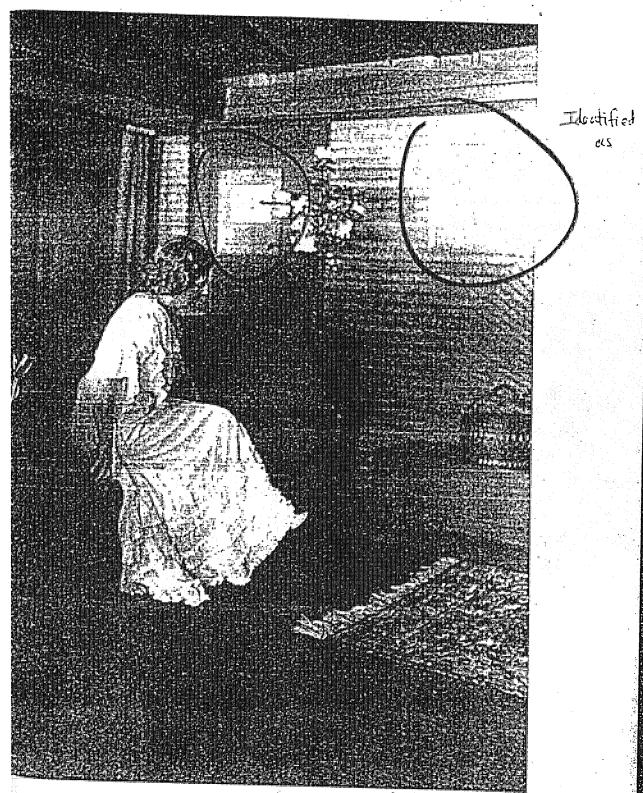
ishrubbery intoplight on original (as vienes)

M\$ 22.5 # 412 0

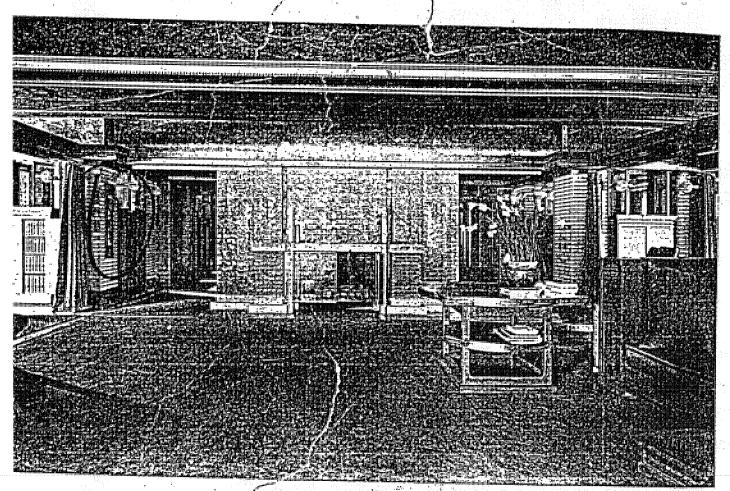
Small square print in backgrainal



MS 22.5



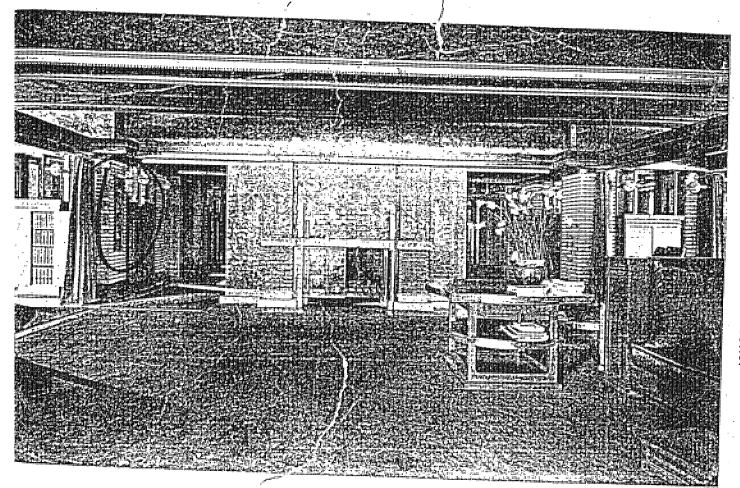
"Reception Koom"



LIVING ROOM OF THE MARTIN HOUse.

Mainliving room from an article in the Architectual Record 1908
"The Work of Frank Lloyd Wright"





LIVING ROOM OF THE MARTIN HOUJE.

Mainliving room from an article in the Architectual Record 1908
"The Work of Frank Lloyd Wright"

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APPENDIX G.

Guide to the Collections of the University Archives, University at Buffalo

GUIDE TO THE COLLECTIONS OF THE UNIVERSITY ARCHIVES CONCERNING THE DARWIN D. MARTIN HOUSE, BUFFALO, NEW YORK DESIGNED BY FRANK LLOYD WRIGHT

UNIVERSITY ARCHIVES
STATE UNIVERSITY OF NEW YORK AT BUFFALO
1992

The following includes brief descriptions of the collections in the University Archives of the State University of New York at Buffalo concerning the Darwin D. Martin House designed by Frank Lloyd Wright and built for the Martin family on Jewett Parkway in Buffalo, New York, 1904-1906. This guide does not include several additional collections concerning Wright also held by the University Archives.

The collections described below are available for research at the University Archives at 420 Capen Hall on the North (Amherst) Campus of the University. The University Archives is open from 9 a.m. to 5 p.m. Monday through Friday.

Any serious researcher is welcome to use the collection. It is best to write or phone ahead informing the staff of your research needs. Because of the fragile nature of the original plans, researchers will be asked to use microfilm or photocopies unless specific permission to use the originals is granted by the University Archivist.

More detailed finding aids describing these collections are available at the University Archives.

For further information about the the collections described below or about other holdings of the University Archives, please write or call:

University Archives 420 Capen Hall State University of New York at Buffalo Buffalo, New York 14260

(716) 645-2916

MS22.0 Darwin D. Martin House. Architectural Drawings

Plans for the Darwin D. Martin House designed by Frank Lloyd Wright, including original plans for the main house, gardener's cottage, conservatory, barn, and landscaping, as well as furniture and furniture layouts, ca. 1904-1905, with later proposed alterations, 1908, 1910, 1916, 1918 and 1920 during the original occupation of the home by the Martin family; plans for the country house designed by Wright for the Martin family in Derby, New York, 1926-1929; plans of renovations or proposed renovations by S.J. Tauriello in the 1950s and Edgar Tafel in 1967; also includes the letterbook of O.S. Lang, contractor on the Martin House, 1905-1906.

MS22.2 Frank Lloyd Wright Collection. Reference Files.

Chronological clipping file on the Martin House, primarily dating from the acquisition of the property by the State University of New York at Buffalo in 1967; photographs showing the interior and exterior of the house in 1969-1970, when it was occupied by President and Mrs. Martin M. Meyerson; catalog of furnishings in the Martin house in 1970 and 1975 (incomplete); photographs of the house in the 1960s and 1970s, and copies of earlier photographs; an application for inclusion of the Martin House site on the National Register of Historic Places, 1975; and a copy of an Engineering Report on the condition of Graycliff, the Martin family summer home, prepared in November 1938.

MS22.5 Martin Family Photographs.

Photographs, primarily 1904-1937, kept by the Martin family, depicting the Darwin D. Martin House in Buffalo, New York. The photographs illustrate the exterior, interior and grounds of the house and related structures, including the George Barton House. Included is a construction album, July 23, 1904 to May 9, 1905; several views of the Martin House by Chicago photographer Henry Fuermann, some of which were used for an article about the house in the May 1908 Architectural Record and other publications; a series of portraits of the Martin family taken inside the house by Muller in 1912; and numerous family photographs. Also included are photographs showing the house during the occupancy by Buffalo architect Sebastian Tauriello, ca. 1954-1965. The University Archives also has extensive photographs of the house during its occupancy by the University at Buffalo from 1967 onward.

570 photographs

MS 22.6 Martin, Darwin D. Family Papers, 1878-1935.

Papers, ca. 1878-1935, of Darwin D. Martin (1865-1935) of Buffalo, New York, an official of the Larkin Company and an early client of Frank Lloyd Wright. Includes diaries, memorandum books, account books, business and family correspondence, genealogical material and other items concerning Darwin D. Martin, his wife Isabelle Reidpath Martin, and their children Dorothy and Darwin R. Martin. Also included are letters to Martin from his brother William E. Martin of Chicago, 1902-1910, letters to Martin from Elbert Hubbard of the Roycroft Shop, East Aurora, New York, 1893-1912, and letters to Martin from Booker T. Washington, 1901-1915. Some of the correspondence between William E. and Darwin D. Martin concerns the activities of Frank Lloyd Wright. Also included are various memoranda concerning the Darwin D. Martin House designed by Frank Lloyd Wright and a typescript draft of "Romeo and Juliet", 1929(?), which was later incorporated into Frank Lloyd Wright's Autobiography (1932). The bulk of the correspondence between Darwin D. Martin and Frank Lloyd Wright, including additional letters of Darwin D. to William E. Martin, is included in the related "Frank Lloyd Wright-Darwin D. Martin Papers" (MS 22.8) available at the University Archives of the State University of New York at Buffalo and in the Special Collections at Stanford University. The University Archives also has architectural plans, contractor's correspondence and photographs of the Darwin D. Martin House and related structures (MS 22).

13 Boxes; 5.5 linear feet

MS22.7 Contractor (O.S. Lang) Correspondence, 1904-1909.

Correspondence, 1904-1909, between Darwin D. Martin and O.S. Lang, the general contractor for the Martin House, and correspondence of Martin and Lang with suppliers of building materials and furnishings for the Darwin D. Martin House in Buffalo, New York. Includes correspondence with suppliers of fixtures, glass, tiles, rugs, plaster and other materials, and correspondence between Martin and E.M. May, a New York City buyer for the Larkin Company who also acted as agent for Martin for the purchase of hardware and other materials. With the Lang-Martin correspondence are several rough sketches and a blueprint of the Gardener's Cottage, dated 7/25/05 enclosed in a letter from Lang to Martin dated July 28, 1905.

The University Archives also has the letter book of O.S. Lang, containing copies of outgoing letters, June 6, 1905 - February 20, 1906 [MS 22.0, #35]

1 Ms. Box; 0.5 linear feet

MS 22.8 Frank Lloyd Wright/Darwin D. Martin Papers.

Correspondence, 1902-1935, between Darwin D. Martin of Buffalo, New York and architect Frank Lloyd Wright, concerning the Wright designed homes for the Martin family: The George Barton House (1904) and the Darwin D. Martin House (1906) in Buffalo, New York, and the Graycliff House (1928) in Derby, New York; and the Larkin Company Administration Building in Buffalo; later correspondence documents the continuing personal and financial relationship between Darwin D. Martin and Frank Lloyd Wright. Also includes correspondence between Darwin D. Martin and his brother William E. Martin of Chicago, Illinois, who was also a client and friend of Frank Lloyd Wright. In addition to correspondence, the Collection includes specifications for the Martin and Barton houses. Also included is a small amount of family and business correspondence of Darwin D. Martin and his son, Darwin R. Martin.

The Frank Lloyd Wright-Darwin D. Martin Collection was purchased jointly for the University Archives of the State University of New York at Buffalo and for Special Collections at Stanford University. Under the terms of the agreement between the two institutions, the State University of Buffalo has the original copies of materials dated prior to 1915, and photocopies of the later materials. Stanford University has the original copies of materials dated 1915 and later and photocopies of the earlier materials.

6 Boxes; 2.7 Linear feet

MS 22 Oral History Interviews

Dorothy Martin Foster (daughter of Darwin D. Martin). Interviewed Fall 1971. Transcript available.

Dorothy Martin Foster (daughter of Darwin D. Martin). Interviewed December 5, 1972. Transcript available.

Dorothy Martin Foster (daughter of Darwin D. Martin). Interviewed May 22, 1973.

Transcript available.

Darwin R. Martin (son of Darwin D. Martin). Interviewed October 18, 1976.

Transcript available.

Ruth Tauriello Gorman (widow of S.J. Tauriello, former owner of the Martin House). Interviewed June 28 and July 1, 1977.

Tape summary available.

			•		
Ser	ies	III .	Correspondence		
1-1	.1 190	22	:		
	1.	2 A.T. 6	S FIW to Hive January		
٠.,	2.	27.0	S FLW to "My dear Mrs. Dana or Mrs.	Lawrence	1p
	3.		S FLW to Mr. Little		1p
	٠.	AL.	S FLW to DDM		1p
1-1	2 Oct	ober	22-December 10, 1902	•	
•	1.	ALS	WEM to DDM	Oct. 22, 1902	
	2.	TL	DDM to WEM	Oct. 12, 1902	3pp
	<u> </u>			12, 1302	3pp
ŤT	3 Mar	ch 20	0-27, 1903		
	1.	TL	DDM to Larkin		
•	2.	TL		Mar. 20, 1903	5pp
	3.		FLW to DDM	Mar. 21, 1903	Зрр
	4.	TL		Mar. 25, 1903	2pp
	5.		FLW to DDM	Mar. 26, 1903	2pp
				Mar. 27, 1903	2pp
1-14	Apri	il 8-	May 14, 1903		
	1.	TL	GWM (initials only on letter)	•	
			to "Mr. Martin"		
	2.	TLS		Apr. 8, 1903	2pp
			to DDM		
	3.	Memo	o, Sewer information	Apr. 27, 1903	1p
	4.	${f TL}$	DDM to FLW	Apr. 29, 1903	1p
	5.	TLS	FLW to DDM	May 2, 1903	2pp
	6.	\mathtt{TL}		May 11, 1903	2pp
				May 14, 1903	2pp
1-15	June	– Jບ	1ly 1903		
	1.	TLS	FLW's office (Walter B. Griffin)	,	
			to DDM	• • • • • • • • • • • • • • • • • • •	
	2.	TL	DDM to FLW (+2 copies)	June 1, 1903	1p
	з.		WEM to DDM	June 29, 1903	3pp
	4.	Ϋ́L	DDM to WEM	July 17, 1903	2pp
	5.		FLW's office (Walter B. Griffin)	July 21, 1903	4pp
			to DDM	~ 1 • • • • • • • • • • • • • • • • • •	
	6.	TL	DDM to FLW	July 22, 1903	2pp
	7.	TLS		July 24, 1903	1p
			Jan 5 Griffon (W.B. Griffin)	July 30. 1903	1p
1-16	Augus	st 19	03		
	1.	TL	DDM to FLW		
	2.	TLS		Aug. 4, 1903	2pp
	3.	TLS	FLW's office (W.B. Griffin) to DDM DDM to "I.R.M." (his wife)	Aug. 8, 1903	1p
			(+ 1 copy)	Aug. 14, 1903	Зрр
	4.	TL			
			DDM to FLW (+ 1 copy)	Aug. 18, 1903	3pp

· 5.	TL DDM to FLW (+ 1 copy, 2pp)	Aug. 19, 1903	_
6.	Memo from O.S. Lang, building costs	Aug. 19, 1903	3pp
7.	TLS FLW to DDM (+ 1 copy)	Aug. 22, 1903	1p
8.	TL DDM to FLW (+ 1 copy)	Aug. 25, 1903	2pp
9.	TLS FLW to DDM (+ 1 copy, 2pp)	Aug. 28, 1903	2pp
10.	TLS FLW to DDM (+ 2 copies, 1p)	Aug. 31, 1903	3pp 2pp
			255
1-17 Sep	tember - October 1903	•	
1.	TL DDM to FLW (+ 1 copy)	Sept. 2, 1903	1p
2.	TLS FLW to DDM	Sept. 3, 1903	2pp
3.	TLS FLW's office (W.B. Griffin) to DDM		1p
4.	TLS FLW to DDM	Oct. 27, 1903	1p
		4. ·	. .
1-18 Nov	ember 1903	•	
*			•
1.	TL FLW to C.D. Foster	±	1p
2.	TL DDM(?) to O.S. Lang	Nov. 4, 1903	1p
3.	TLS FLW to DDM	Nov. 9, 1903	1p
4. 5.	TLS FLW to DDM TLS FLW to DDM	Nov. 11, 1903	1p
٦.	ILS FLW CO DDM	Nov. 16, 1903	1p
1-19 Dec	ember 1903		
1.	TLS FLW to DDM	Dec. 10, 1903	255
2.	TL DDM to FLW	Dec. 26, 1903	2pp 2pp
3.	TL DDM to FLW	Dec. 29, 1903	2pp 2pp
4.	TL DDM to FLW	Dec. 31, 1903	2pp
		•	
Box 2	• .		
0 1 -			
2-1 Janu	lary 1904		
1.	TLS FLW to DDM	Jan. 2, 1904	200
2.	TL DDM to FLW	Jan. 5. 1904	2pp 2pp
з.	TL DDM to FLW	Jan. 11, 1904	2pp
4.	TLS FLW to DDM	Jan. 11, 1904	2pp
· 5.	TL DDM to FLW	Jan. 13, 1904	2pp
6.	TLS FLW to DDM	Jan. 14, 1904	2pp
7.	TLS FLW to DDM	Jan. 15, 1904	1p
8.	TL DDM to FLW .	Jan. 15, 1904	2pp
9.	TL DDM to FLW	Jan. 16, 1904	2pp
10.	TLS FLW to DDM [*not FLW's signature]	Jan. 18, 1904	2pp
11.	TL DDM to FLW	Jan. 20, 1904	2pp
12.	TLS FLW to DDM	Jan. 21, 1904	2pp
2-2 Apri	il - May 1904		
_			
1.	TLS WEM to DDM	April 29, 1904	2pp
2.	TLS WEM to DDM	May 20, 1904	1p
3.	Western Union telegram FLW to DDM	May 21, 1904	1p

MS 22.8 Frank Lloyd Wright/Darwin D. Martin Papers

	4.	TL	DDM to FLW	Warr 20 1004	
	5.	TLS		May 20, 1904	1p
	6.	TL	DDM to FLW	May 23, 1904	1p
•	7.	TLS	DDM to E.M. May	May 23, 1904	2pp
	8.	TL	DDM to FLW	May 23, 1904	lp ,
	9.	TL	DDM to FLW	May 24, 1904	Зрр
	10.	TLS	C.E. Howland (Akron Tiling Co.)	May 25, 1904	2pp
			to DDM	Warr 26 100	
	11.	TL	DDM to FLW	May 26, 1904	1p
	12.	TL	DDM to FLW	May 26, 1904	1p
22	71	100		May 27, 1904	2pp
2-3	Jul	у 1904	*		
	. 1.	TLS	FLW to DDM	Tul 12 1004	_
	2.	TLS	FLW to DDM	July 12, 1904	1p
	з.	TL	DDM to FLW	July 14, 1904	1p
	4.	TLS	FLW to DDM (+ 1 copy)	July 16, 1904	2pp
	5.	ALS	FLW to DDM	July 25, 1904	2pp
				July 30, 1904	1p
2-4	Aug	ust 1-	15, 1904		
	1.	TL	DDM to WEM		
	2.	TLS		Aug. 1, 1904	1p
	3.	TLS	FLW's office (W.B. Griffin) to DI WEM to DDM	3 ,	1p
	4.	TL	DDM to WEM	Aug. 4, 1904	Зрр
•	5.	TL	DDM to WEM	Aug. 5, 1904	2pp
	6.	TL	DDM to FLW	Aug. 6, 1904	2pp
	7.	ALS	DDM to O.S. Lang	Aug. 12, 1904	2pp
	8.	TL	FLW to DDM	Aug. 14, 1904	1p
			TER CO DDM	Aug. 15, 1904	2pp
2-5	Augı	ıst 17	-25, 1904		
	1.	TLS	FLW to DDM		
	2.	TLS	FLW to DDM	Aug. 17, 1904	1p
	з.	TL	DDM to FLW	Aug. 17, 1904	1p
	4.	TL	DDM to FLW	Aug. 17, 1904	Зрр
•	5.	TL	DDM to FLW	Aug. 19, 1904	2pp
	6.		DDM to FLW	Aug. 20, 1904	2pp
	7.		FLW to DDM	Aug. 23, 1904	4pp
	8.		FLW to DDM	Aug. 23, 1904	1p
	_			Aug. 25, 1904	2pp
2-6	Sept	ember	1904		
	1.		FLW to O.S. Lang	Sept. 8, 1904	1p
	2.	Note		n.d.	1p
	3.	Weste	rn Union telegram FLW to DDM	Sept. 9, 1904	1p
	4.	Drawi	ng by C.B. Foster	n.d.	lp
	5.	TLS	C.B. Foster to FLW	Sept. 10, 1904	
	6.	TL	DDM to FLW	Sept. 16, 1904	1p
	7.	TLS	FLW's office (WBG) to O.S. Lang	Sept. 18, 1904 Sept. 17, 1904	2pp
	8.	TLS	FLW's office (WBG) to DDM		1p
	9.		DDM to FLW	Sept. 17, 1904	1p
				Sept. 22, 1904	1p

MS 22.8 Frank Lloyd Wright/Darwin D. Martin Papers

	10.	TLS	,	Sept. 24, 1904	1p
	11.	${f TL}$	FLW to DDM (2 copies)	Sept. 26, 1904	1p
	12.	\mathtt{TL}	DDM to FLW	Sept. 29, 1904	Зрр
		٠.			
2-7	Octo	ber 1	-10, 1904		
	1.	\mathtt{TL}	DDM to FLW	Oct. 1, 1904	1p
	2.	\mathtt{TL}	DDM to FLW	Oct. 3, 1904	2pp
	3.	TL	FLW to DDM (+ 1 copy)	Oct. 4, 1904	lp
	4.	TL.		Oct. 5, 1904	1p
	5.		O.S. Lang to FLW (+ TL copy)	Oct. 6, 1904	1p
	6.	\mathtt{TL}	DDM to FLW	Oct. 6, 1904	2pp
	7.		FLW to DDM	Oct. 6, 1904	
	8.		DDM to FLW	Oct. 8, 1904	1p
	9.	TL	FLW to DDM (+ 1 copy)	Oct. 10, 1904	1p
			12. 00 22.1 (* 1 00 <u>p</u> g)	001. 10, 1904	1p
2-8	Octo	ber 1	1-31, 1904		
			- +-,		
	1.	TL	DDM to FLW	Oct 11 1904	2
	2.	TL	DDM to FLW	Oct. 11, 1904	2pp
	3.	TLS	FLW to DDM	Oct. 12, 1904	1p
	4.	TL	Weary & Beck Contractors	Oct. 13, 1904	1p
			(Mosaic & Tiles) to FLW		_
	5.	TL	DDM to FLW	Oct. 13, 1904	1p
	6.	TL	DDM to FLW	Oct. 13, 1904	3pp
	7.			Oct. 14, 1904	1p
			"H" [William Heath] to DDM	Oct. 15, 1904	lp
	8.	TL	DDM to FLW	Oct. 15, 1904	2pp
	9.	TL	DDM to FLW	Oct. 29, 1904	2pp
	10.	TLS	FLW to DDM (+ 1 copy @ 1 p)	Oct. 31, 1904	2pp
	11.	TLS	FLW to DDM	Oct. 31, 1904	lp
	12.	TL	DDM to FLW	Oct. 31, 1904	2pp
2 0		, .			
2-9	Nove	mber]	.904		
	•				
	1.		DDM to FLW	Nov. 2, 1904	2pp
	2.	TL	FLW to DDM	Nov. 7, 1904	1p
	3.		FLW to O.S. Lang	Nov. 13, 1904	lp .
	4.		FLW's office (WBG) to O.S. Lang	Nov. 15, 1904	1p
	5.	TL	DDM to E.M. May	Nov. 25, 1904	3pp
2-10	Dece	mber 1	904		
	1.	TL	DDM to FLW	Dec. 7, 1904	lp
	2.	TLS	WBG to DDM	Dec. 14, 1904	1p
	3.	TLS	WBG to DDM	Dec. 15, 1904	1p
•	4.	ALS	WEM to DDM	Dec. 16, 1904	1p
	5.	TLS	WBG to DDM	Dec. 17, 1904	1p
	6.		O.S. Lang to FLW	Dec. 17, 1904	1p
	7.	ALS	O.S. Lang to DDM	Dec. 18, 1904	1p
	8.	ALS	O.S. Lang to FLW	Dec. 19, 1904	-r 1p
	9.		O.S. Lang to FLW	Dec. 21, 1904	1p
	10.	TLS	FLW to DDM	Dec. 28, 1904	1p

11.	AL	O.S. Lang to (FLW?)	n.d.	4pp
2-11 Jar	nuary	1905		
1.	TLS	FLW's office (William Drummond)		
_		to O.S. Lang	Jan. 16, 1905	1p
2.	TL	DDM to FLW	Jan. 23, 1905	1p
3.	TLS	- ''	Jan. 25, 1905	-r 1p
4.	TLS		Jan. 26, 1905	1p
5.	TL	DDM to FLW	Jan. 27, 1905	1p
6.	TL	DDM to FLW	Jan. 28, 1905	2pp
7.	TL	DDM to FLW	Jan. 31, 1905	1p
2-12 Feb	ruary	1905		
ì.	TL	DDM to W.B. Griffin	Feb. 20, 1905	
2.	TLS	The second secon	Feb. 22, 1905	lp lp
з.	\mathtt{TL}	W.B. Griffin to DDM	Feb. 24, 1905	1p
4.	Memo	"M" [DDM] to "Lang" (1 reply dated)	Feb. 24. 1905	1p
5.	Note	from O.S. Lang [to DDM?]	Feb. 25, 1905	1p
6.	\mathtt{TL}	DDM to W.B. Griffin	Feb. 28, 1905	2pp
7.	TLS	W.B. Griffin to DDM	n.d.	1p
2-13 Mar	ch 190	5		
1.	ALS	FLW's office (FLW per W)		
		to O.S. Lang	¥a∞ 1 100E	
2.	TLS	WBG to DDM	Mar. 1, 1905 Mar. 3, 1905	1p
3.	Note	Lillian to DDM	Mar. 6, 1905	1p
4:	TLS	WBG to DDM	Mar. 9, 1905	1p.
5.	TL	DDM to WBG	Mar. 10, 1905	1p
6.	TL	DDM to FLW	Mar. 11, 1905	2pp
7.	TL	O.S. Lang to FLW	Mar. 14, 1905	2pp
8.	TL _.	DDM to FLW	Mar. 18, 1905	2pp
9.	\mathtt{TL}	DDM to FLW	Mar. 20, 1905	lp lp
10.	ALS	WBG to DDM	Mar. 25, 1905	1p
11.	TLS	WBG to DDM	Mar. 28, 1905	1p
12.	TLS	WBG to DDM	Mar. 30, 1905	1p
13.	TL	DDM to WBG	Mar. 31, 1905	1p
2-14 Apri	1 190	· · · · · · · · · · · · · · · · · · ·		
1.	TL	DDM to FLW (+ 1 copy)	Nmm E 1005	_
2.	TLS	WBG to DDM	Apr. 5, 1905	1p
3.	·TLS	WBG to DDM	Apr. 5, 1905	1p
4.	TL	DDM to FLW	Apr. 6, 1905	1p
5.		O.S. Lang to WBG	Apr. 10, 1905	1p
6.		WBG to DDM	Apr. 10, 1905	1p
7.		WBG to O.S. Lang	Apr. 11, 1905	1p
8.		O.S. Lang to WBG	Apr. 11, 1905	1p
9.		WBG to DDM	Apr. 20, 1905	1p
		ch of curbs (enclosure) rec'd. 4/29	Apr. 27, 1905	1p
		(4/29	Apr. 27, 1905	1p

MS 22.8 Frank Lloyd Wright/Darwin D. Martin Papers

10	TL	DDM to Linden Glass Co.	Apr. 29,	1905	1p
2-15 May	1905				٠
1.	Note	s DDM to O.S. Lang with replies			
*	date	d 5/15 and n.d.	May 14,	1905	Зрр
2.	ALS		May 17,	1905	1p
3.	TLS	FLW to DDM	May 18,	1905	lp
4.	TL	DDM to FLW	May 18,		lр
5.	TL	DDM to FLW	May 19,		1p
6.	TLS	1 2 7	May 19,	1905	2pp
7.	TL	DDM to FLW	May 25,	1905	2pp
8.	TL	DDM to FLW	May 26,	1905	2pp
9.			May 26,	1905	1p
10.	TL	DDM to FLW	Мау 31,	1905	1p
			* *		
2-16 June	1905		,		
,	. OT	DDV 1 - DTV (1 1)			
1.		DDM to FLW (+ 1 copy)	June 3,		1p
2.	TL		June 5,		1p
3. 4.		FLW to DDM (+ 2 copies)	June 7,		1p
5.	TL	O.S. Lang to FLW	June 22,		1p
6.			June 29,		1p
٥.	NOLE	(O.S. Lang?) to "Mr. Wright?"	June 30,	1905	1p
2-17 July	- Au	gust 1905			
-					
1.	TL	DDM to FLW	July 6,		1p
2.		DDM to FLW	July 17,		1p
	TL	DDM to FLW	July 25,		1p
4.	TLS	FLW to DDM	July 28,		1p
5.	TL	DDM to FLW	Aug. 17,		1p
6.		gram FLW to DDM	Aug. 23,		1p
7. 8.	TL	DDM to FLW	Aug. 24,		1p
		DDM to FLW	Aug. 26,		1p
9.	TL	DDM to FLW	Aug. 30,		1p
10.		WBG to O.S. Lang	Aug. 30,		lp
11.	TL	DDM to FLW	Aug. 31,	1905	1p
2-18 Sept	ember	1-15, 1905		•	
1.	No+c	DDM to WBG	Sont 3	1005	1
2.	TL		Sept. 3,		2pp
		DDM to FLW	Sept. 8,		1p
3. 4.	TL	DDM to FLW	Sept. 12,		1p
		WEM to DDM	Sept. 12,		lp
5.	TL	DDM to FLW	Sept. 15,	1905	1p
2-19 Sept	ember	16-29, 1905			
1.	TLS	FIW to DDW	0	1005	
2.		FLW to DDM WPH (William P. Hoath) to WM- WW-	Sept. 19,		1p
۷٠	40.05	WRH (William R. Heath) to "Mr. M"	10 100==:	n.d.	2pp
		(Refers to TLS FLW to DDM of Sept.	TA' TAO25)		

				- clippi	ing on '	'Luck"				
	- 3.	TLS		O DDM				Sept. 1	9. 1905	2
	4.	TL	FLW t	0.S. I	ang			Sept. 2		3pp
	5.	TL				"Dear B	rothers	")Sept. 2	1 1005	1p
	6.	TL	DDM t	O FLW	`			Sept. 2		3pp
*	7.	TLS	WEM t	O DDM				Sept. 2		1p
	8.	TLS	Isabe	l Robert	s (for	FLW) to	אממ	Sept. 2		1p
	9.	TL	DDM t	O FLW	, ,	, ••	<i>-</i>			1p
	10.	Note		gned) [0	.S. Lan	071 to 1	ינט די	Sept. 2		1p
	11.	Note	e (unsi	gned) [0	.S. Lan	771 +0 E	יים די	Sept. 2		$_{ m 1p}$
			,	, j		9-1 00 1	ПМ	Sept. 29	9, 1905	1p
2-2	0 Octo	ober :	L905			*				*
					•					
	. 1.	TL	DDM t	o FLW				0-6	1005	
	2.	TL	DDM t			•			2, 1905	1p
	3.	TL	DDM to			٠.			, 1905	1p
	4.	TLS	FLW to						, 1905	1p
					1005	/	44	Oct. 9	, 1905	lp '
	5.	TL	DDM to		. 1909	(error>	II Oct.	•		
	6.	TL	DDM to					Oct. 11		2pp
	7.	TL	DDM to					Oct. 12		1p
	8.	TLS			. / 57 59 1			Oct. 13	, 1905	1p
	9.	TL	Tagne.	. Roberts	S (.E.T.M.)	office) to DD	M Oct. 16		1p
	10.		DDM to					Oct. 23		2pp
	11.		DDM to				•	Oct. 23		1p
	12.	TLS	FLW to					Oct. 25		1p
		TL	DDM to					Oct. 28	, 1905	1p
	13.	TL	DDM to	FLW				Oct. 30	, 1905	1p
2-21	Norre	mbaa	1-15, 1			•				· -
~ ~ 1	. NOVE	mper	1-15, 1	1905				•		
	1.	ጥፒ ፍ	FLW to	DDM						
•	2.							Nov. 2		1p
	3.			W to DDM				Nov. 6	, 1905	1p
	4.			s "Jard.	" }				n.d.	1p
	5.		DDM to					Nov. 7	1905	$_{ m 1p}$
		TL	DDM to					Nov. 10,	1905	1p
	6.		DDM to					Nov. 11,	1905	1p
	7.	TL	DDM to					Nov. 13,	1905	1p .
	8.	TL	DDM to	FLW				Nov. 14,	1905	1p
2 20										Ţ.
2-22	Nove	mber 1	16-30,	1905						•
	•				•					
	1.	TL	DDM to					Nov. 16,	1905	1p
	2.	TLS	Isabel	Roberts	(FLW's	office)	to DDM	Nov. 18,	1905	1p
	3.	TLS	Isabel	Roberts	(FLW's	office)	to DDM	Nov. 20,	1905	1p
	4.		FLW to	DDM				Nov. 21,		1p
	5.	TL	DDM to					Nov. 23,		2pp
	6.	TL	DDM to	FLW				Nov. 29,		1p
								,	2,00	
2-23	Decen	mber 1	.905							
	1.	TLS	FLW to	DDM				Dec. 5,	1905	1p
. •	2.	TLS	FLW to	DDM .				Dec. 6,		1p 1p
								,		τħ

MS 22.8 Frank Lloyd Wright/Darwin D. Martin Papers

•			
3.	Note and diagram - J. Taylor to DDM	Dec. 7, 1905	2pp
4.	TL DDM to FLW	Dec. 7, 1905	2pp
5.	TLS FLW to DDM	Dec. 9, 1905	
6.	Memo FLW to DDM, with DDM response	[Dec. 16, 1905]	1p
	(3 sides)	[Dec. 16, 1905]	2pp
7.	TL O.S. Lang to FLW		_
8.		Dec. 24, 1905	1p
		Dec. 26, 1905	.1p
9.	TL DDM to FLW	Dec. 26, 1905	2pp
10.	TLS FLW to DDM	Dec. 28, 1905	· 2pp
11.	TL DDM to FLW	Dec. 30, 1905	1p
12.	TL DDM to FLW	Dec. 30, 1905	3pp
2-24 Janu	ary 1906		
		·.	
1.	TLS FLW to DDM	Jan. 2, 1906	1p
		copy	2pp
2.	TL DDM to FLW	Jan. 12, 1906	2pp
3.	TL DDM to FLW	Jan. 15, 1906	1p
4.	TL DDM to FLW	Jan. 18, 1906	1p
5.	TLS FLW's office (A.C. Tobin) to DDM		_
	The state (M. C. Tobin) to bon	Jan. 27, 1906	1p
2-25 Febr	uary 1906		
Z ZJ PEDI	daly 1900		
-	MI DDW 4- BIE		_
1.	TL DDM to FLW	Feb. 14, 1906	1p
2.	TL DDM to FLW	Feb. 15, 1906	1p
3.	TL and related notes (1p each)		
	DDM to FLW	Feb. 15, 1906	2pp
4.	TL DDM to FLW	Feb. 19, 1906	1p
5.	TLS FLW's office (A.C. Tobin) to DDM	Feb. 21, 1906	1p
б.	TL DDM to FLW	Feb. 27, 1906	1p
7.	Note DDM to FLW	Feb. 28, 1906	1p
8.	TL DDM to FLW	Feb. 28, 1906	2pp
		103. 20, 1500	211
2-26 Marc	h 1906		•
1.	TLS FLW to DDM	V 1 1006	
2.	TL DDM to FLW	Mar. 1, 1906	1p
		Mar. 1, 1906	1p
3.	TLS FLW to DDM	Mar. 1, 1906	2pp
-4. 	TL DDM to FLW	Mar. 8, 1906	1p
5.	TLS FLW to DDM	Mar. 10, 1906	1p
6.	TL DDM to FLW	Mar. 14, 1906	1p
7.	TL DDM to FLW	Mar. 16, 1906	1p
8.	TL DDM to FLW	Mar. 19, 1906	2pp
9.	TL DDM to TLW	Mar. 24, 1906	1p
10.	TLS FLW's office (A.C. Tobin) to DDM	Mar. 24, 1906	
-	(ISSIII) CO DDM	Mar. 24, 1500	1p
2-27 Apri.	1 1906		
, APL 1.	<u> </u>		
1	Mr. DDW to DTM		
1.	TL DDM to FLW	Apr. 17, 1906	1p
2.	TLS FLW to DDM	Apr. 18, 1906	1p
3.	TL DDM to FLW	Apr. 24, 1906	1p
4.	TL DDM to FLW	Apr. 28, 1906	1p
		- ·	-

2-2	8 Мау	190	6								
	1.	TL	and n	celated	notes -	DDM to H	rLW	Мазг	14	1906	
	2.	TL	אַסס	1 to FLV	N					1906	2pp
	3.	TL	DDM	i to FLV	7					1906	1p
	4.	TL	S FLW	V to DDA	4					1906	1p
	5.	TL	S FLW	l's offi	ice (A.C	. Tobin)	to DDM			1906	1p
	6.	\mathtt{TL}	DDM	to FLW	₹ .	,				1906	1p
	7.	\mathbf{TL}_{i}		(per A	.C. Tol	oin) to D	DM			1906	2pp
	8.	TL	DDM	to FLW	1.	•				1906	1p
	9.	\mathtt{TL}		to WEM			•			1906	1p
	10.	TLS		to DDM			-			1906	lp 15
	11.			to FLW		•				1906	1p
	12.	\mathtt{TL}	FLW	to DDM	į.					1906	1p
2 22				-		•		2	,	1300	lp
2-29	June	- P	ugust	1906		-					•
	1.	TL		to FLW				June	14,	1906	1p
	2		Mem	o, type	d, to "M	liss Jack:	son, Secy	Dep."	,	•	-r 1p
	2. 3.	TLS	F.T.M	's offi	ce (A.C.	Tobin)	to DDM	June	15,	1906	1p
	3. 4.	TL		to DDM				July			1p
	5.	TL TL		to FLW				July			1p
	6.	TL		to Head	in			July	24,	1906	1p
	7.	TLS		to FLW				July			1p
	8.	TLS		to DDM				Aug.			1p
	9.				- h - h			Aug.	11,	1906	1p
*			+gnc }	IMS WIL	-n nandwi	ritten co	rrections	Au [Au	g. 1	906?]	10pp
2-30	Septe	embe:	r - Oc	tober]	1906					•	
	1.	TL	DDM	to FLW				0		,	
	2.	\mathtt{TL}		to E.M.	Mav			Sept.			1p
	3.	TL		to FLW	-4			Sept.			lp
	4.	TL			May, to	FLW (on	1 sheet)	Sept. 2	25, .	1906	1p
	5.	TL	DDM	to FLW	*.*		- Dilecty				1p
	6.	TLS	FLW	(per Is	abel Rob	erts) to	Mrs. DDM	Oct. 1	L	1906	2pp
					•	,			, , ,	1306	lp
2-31	Noven	ber	- Dec	ember 1	906						
	1.	TLS	FLW	to DDM				Norr	, ,	226	_
	2.	TL		to FLW				Nov. Nov. 1			1p
	З.	TL		to FLW				Nov. 2			1p
	4.	\mathtt{TL}	DDM ·	to FLW				Nov. 2			1p
	5.	TLS			e - A.C.	Tobin		1400. 2	o, 1	מטע.	1p
			(per	Isabel 1	Roberts)	to DDM		Dec.	A 1	906	1
		TL	DDM 1	to FLW	,	,		Dec.			1p
	7.	TL	DDM 1	to FLW				Dec. 1			lp
								nec. I	⊥, ⊥	סטכ	1p

Box 3

3-1	Janu	ary -	December 1907			
	1.	TLS	FLW to DDM	Jan. 4,	1907	1-
	2.	TLS	FLW to DDM	Sept. 9,		1p
	3.		to Mr. Larkin	Sept. 24,		1p
	4.		M [DDM] to Mr. Larkin	Oct. 19,		4pp
	5.		FLW to DDM	Oct. 24,		1p
	6.		FLW to DDM	Dec. 19,		2pp
				200. 13,	1307	lp
3-2	Janu	ary -	December 1908			
	1.	TLS	FLW's office (Isabel Roberts) to	DDM Mar. 9,	1908	1p
,	,2.		y to Sturgis [Published in Larkin			8pp
			Our Record]			-FF
	з.	TLS	FLW's office (Isabel Roberts) to	DDM May 25,	1908	1p
*	4.		DDM to WEM	Sept. 21,		1p
	5.	TLS	FLW to DDM	Dec. 2,		1p
	6.	TLS	FLW to DDM	Dec. 29,		-r 1p
				·		- - -
3-3	Janu	ary -	December 1909			
	1.	Vouc	her FLW (per Isabel Roberts) to DD {enclosure to 8/9/09?}	M Aug. 7,	1909	1p
	2.	TLS	FLW to DDM	Aug. 9,	1909	1p
	3.	Phot	o - Modifications referred to in			-
			letter of 8/9/09, FLW to DDM			
	4.	TLS	FLW to DDM	Sept. 16,	1909	1p
3-4	Janua	ary -	October 1910			
	1.	TL	WEM to DDM	0=5 10	1010	0
	2.		FLW to DDM	Oct. 10,		2pp
	۷.	АШО	Photocopy. Misdated in pencil "PM	Oct. 12,		2pp
	to F	r.w	Oct. 14, 1		0	TL DDM
	4.	TL	FLW to Mr. Larkin		1010	3
	5.		FLW to DDM	Oct. 21,		3pp
	٠.		Envelope to DDM from Oak Park	Oct. 25,	1910	3pp
			postmarked Oct. 12, 1910			
	6.	TL	DDM to FLW	Oat 38	1010	3
	7.	TLS	FLW to DDM	Oct. 28, 1		3pp
,	•		paper clippings	001. 30,	1910	5pp
	8.	110110	"Oak Park Pastor Upbraids Wright"			1
	9.		"Wright Returns to Oak Park Wife"			lp ln
			The state of the state will be stated as the state of the			1p
3-5	Nove	mber	1-15, 1910			
	1.		Winifred to FLW	Nov. 1,		Зрр
	2.	TL	Ernst Wasmuth to FLW (+ 1 copy)	Nov. 3,		lp
	· 3 .	TL	DDM to FLW	Nov. 4,	1910	4pp

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4.
           ALS
                FLW to "Mr. & Mrs. Martin" [WEM]
                                                                 1910
                 2 photocopies , no original
                                                                        ea. 5pp
                 Related note [Everett R. Martin to
                Darwin R. Martin] Envelope - ERM to DRM 6-20-78
                                                                            2pp
      5.
           TL
                DDM to FLW
                                                       Nov. 12, 1910
                                                                            1p
      6.
           TL
                DDM to FLW
                                                        Nov. 15, 1910
                                                                            1p
                Enclosure - Promissory note for $2500
 3-6 November 16-30, 1910
      1.
           ALS FLW to DDM
                                                Rec'd. Nov. 17, 1910
                                                                            1p
      2.
           \mathtt{TL}
                DDM to FLW
                                                       Nov. 17, 1910
                                                                            1p
      З.
           ALS FLW to DDM
                                                posted Nov. 19, 1910
                                                                           3pp
      4. .
           TL
                DDM to FLW
                                                       Nov. 20, 1910
                                                                           1p
      5.
           TL
                DDM to FLW
                                                       Nov. 21, 1910
                                                                           1p
      6.
           ALS FLW to DDM
                                                posted Nov. 22, 1910
                                                                           2pp
      7.
           \mathtt{TL}
                F.W. Little to FLW
                                                       Nov. 23, 1910
                                                                           1p
      8.
           TL
                DDM to FLW
                                                       Nov. 26, 1910
                                                                           3pp
           ALS FLW to DDM
                                               posted Nov. 29, 1910
                                                                           4pp
3-7 December 1-6, 1910
      1.
           \mathtt{TL}
                DDM to FLW
                                                        Dec. 1, 1910
                                                                           2pp
     2.
           ALS FLW to DDM
                                                 posted Dec. 2, 1910
                                                                           2pp
           Extract from FLW letter of 11/19/10
                                                        Dec. 2, 1910
                                                                           1p '
                [by DDM] (+ 1 copy)
     4.
           ALS FLW to DDM
                                                        Dec. 3, 1910
                                                                           2pp
     5.
           \mathtt{TL}
                DDM to FLW
                                                        Dec. 3, 1910
                                                                           1p
     б.
           Telegram F.W. Little to FLW
                                                       Dec. 3, [1910]
                                                                           1p
     7.
          ALS FLW to DDM
                                                posted Dec. 5, 1910
                                                                           1p
     8.
          TL
                DDM to WEM
                                                        Dec. 5, 1910
                                                                           2pp
     9.
          ALS FLW to DDM
                                                                n.d.
                                                                           1p
    10.
           \mathtt{TL}
                F.W. Little to FLW
                                                        Dec. 6, 1910
                                                                           1p
3-8 December 7-30, 1910
          ALS FLW to DDM
    11.
                                                       Dec. 7, 1910
                                                                           3pp
    12.
          TL
                DDM to FLW
                                                      Dec. 9, 1910
                                                                           2pp
    13.
          \mathtt{TL}
               DDM to FLW
                                                      Dec. 16, 1910
                                                                           1p
          ALS FLW to DDM
    14.
                                                      Dec. 30, 1910
                                                                           2pp
3-9 January - March 1911
     1.
          TL
               DDM to FLW
                                                       Jan. 4, 1911
                                                                           1p
     2.
          TLS
              FLW to DDM
                                                      Jan. 13, 1911
                                                                          2pp
     з.
          TL
               DDM to FLW
                                                      Jan. 18, 1911
                                                                           1p
     4.
          ALS FLW to DDM (misdated 1910)
                                                      Jan. 21, 1911
                                                                           2pp
          Memorandum of Agreement Wasmuth, A.G. & FLW
               2 versions: TD Berlin, Germany
                                Feb. 13, 1911
                                Beginning "Regarding Sonderheft"
                                                                          1p
                            ND Beginning "Memorandum of an agreement"
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			•	
6.	TLS	F.W. Little to DDM	Mar. 18, 1911	1p
7.			Mar. 20, 1911	-r 1p
3-10 Ar	ril - 1	May 1911		
J 10 1.F				
1.	Tel	egram FLW to DDM	Apr. 3, [1911]	1p
2.		FLW to DDM		-
3.		le page dedication for Wasmuth port		2pp
٠.•	110.	Annotated by FLW	TOTEO.	
		<u>-</u>	7 10 1011	_
4.	m r	Referred to in TLS FLW to DDM	Apr. 12, 1911	1p
		DDM to FLW	Apr. 20, 1911	1p
5.	Memo	os DDM to Thomas	Apr. 20, 1911	1p .
_			Apr. 21, 1911	1p
6.		•	May 13, 1911	1p
7.	TLS	, , , , , , , , , , , , , , , , , , , ,		
		to DDM [E.J. Wagner?]	May 19, 1911	1p
8.	\mathtt{TL}	DDM to FLW	May 27, 1911	1p
			·	•
3-11 Ju	ne 1911	1.		
1.		egram FLW to DDM	June 3, 1911	1p
2.	TL	DDM to FLW	June 7, 1911	1p
3.	ALS	FLW to DDM	June 9, 1911	1p
4.	Tele	egram FLW to DDM	June 13, 1911	1p
5.	TL	DDM to FLW	June 14, 1911	2pp
6.	ALS	FLW to DDM *posted 6-12-11	June 14, 1911	2pp
7.	TLS	(signature illegible) to DDM	June 14, 1911	2pp
8.	ALS	FLW to DDM	June 16, 1911?	1p
9.	\mathtt{AL}	[FLW] to DDM	n.d.	1p
10.	TL	DDM to FLW	June 17, 1911	2pp
10a	ALS	FLW to DDM	June 20, 1911	1p
10b	. TLS	DDM to FLW, with handwritten resp		•
		of FLW to DDM	June 22, 1911	1p.
		•		
		:		
3-12 Ju	1v - Au	igust 1911		
	•			
1.	т۲.	DDM to FLW	July 13, 1911	1p
2.		FLW (per Isabel Roberts) to DDM	July 18, 1911	1p
3.		· · · · · · · · · · · · · · · · · · ·	July 20, 1911	1p
4.		unsigned begins "The winter in the		тp
**	11000	climate is 7 months long"	n.d.	2
5.	Momo	os [DD]M to "Thomas"		2pp
٥.	Mettic		July 20, 1911	1p
. ,	37 - L	T.I. to [DDM] (reply)	July 21, 1911	1p
6.		es WEM to DDM	Aug. 15, 1911	2pp
7.		Isabel Roberts for FLW to DDM	Aug. 17, 1911	1p
8.	$^{\mathrm{TL}}$	DDM to WEM	Aug. 17, 1911	2pp
			Maria Ma Maria Maria Ma	
3-13 Se	ptember	r - December 1911		•
•				
1.		spaper clipping ("Examiner 9/8")	[Sept. 8, 1911]	1p
2.	Tele	egram FLW to DDM	Oct. 19, [1911]	1p

	3.	TL	DDM to FLW	N Y		
	4.	\mathtt{TL}	DDM to FLW		1, 1911	1p
	5.	TL	DDM to FLW		B, 1911	
	6.	TL	DDM to FLW		3, 1911	2pp
	7.	TL	WEM to FLW		, 1911	1p
				Dec. 2	, 1911	1p
3.	-14 De	cember	20, 1911			
			•			
		Lis	st of Japanese Prints			
			t of Dorothy Martin Foster 11/19/70			
_		-				
3-	-15 Jar	nuary	- March 1912			
	1.	TL	DDM to FLW	Jan. 24	. 1912	1
	2.	ALS		Jan. 26		1p
	з.	Mem	o H.M. Esty to DDM	Feb 2		2pp
•	4.	TLS	FLW's office (Edward Sanderson, Mg	r.)	, 1312	1p
			to DDM	Reh 23	. 1912	1
	5.	Tel	egram FLW's office (per E. Sanderson	1)	, 1712	1p
	_		to DDM	Feb. 29	. 1912	1-5
	6.	TLS	(2. Ganderson) to DDW	Mar. 6		1p
,	7.	TLS	FLW's office (E. Sanderson) to DDM	Mar. 19		2pp
	8.	TLS	FLW's office (E. Sanderson) to DDM	Mar 21		2pp
	9.	TL	FLW's office [E. Sanderson?] to WEM	Mar. 21		2pp
	10.	ALS	C.A. Hopp? to DDM re purchase		1312	1p
			of oil painting and invoice			2pp
	11.	TMs	"Newer American Architecture. Impre	ssions		· ZPP
	·		of a Traveller by H.P. Berlage, Arc	hitect		
			of Amsterdam"	•		12pp
3	16 2				•	12.55
J	10 Apr	rt 1	fay 1912	-		
	1.	ALS		*		
	2.	TL	FLW to DDM	Apr. 2,	1912	2pp
	2a.		DDM to FLW	Apr. 4,	1912	$_{ m 1p}$
	3.	TL	FLW to DDM	Apr. 12,	1912	2pp
	4.	ALS	DDM to FLW	Apr. 16,	1912	1p
	7.	MUS	FLW to [DDM] opening page(s) may	•		_
	5.	ጥፒሮ	be missing	Apr. 18,	1912	2pp
	٠.	1110	FLW's office (E. Sanderson) to DDM	Apr. 23,	1912	2pp
	6.		(+ envelope)			
,	7.	TL	gram FLW to DDM		n.d.	1p
	. /•	11	DDM to FLW	Apr. 24,	1912	1p
	8.	ALS	(P.S. in Lillie Hills' hand)			_
	9.	TL	FLW to DDM	Apr. 30,	1912	2pp
	10.		DDM to FLW	May 4,		1p
	10.	TT	[Lillie Hills] in DDM's absence			-
	11.	Vome	to FLW	May 27,	1912	1p
	T. T.	memo	Lillie Hills to DDM	May 27,		1p
			^			-

MS 22.8 Frank Lloyd Wright/Darwin D. Martin Papers

•					
	1.	ALS		sted Nov. 20, 1912	4pp
	2.	ALS		Nov. 26, 1912	2pp
	з.	ALS	3 ·	Dec. 3, 1912	2pp
	4.	TL	DDM to Catherine L. Wright	Dec. 6, 1912	1p
	5.	TL	[DDM?] to FLW	Dec. 26, 1912	1p
3-18	Janu	ary 1	913		
				line	
2000	1.			Fan. 11, 1912 (<u>1913</u>)	1p
	2.			sted Jan. 10, 1913	2pp
/	3. 4.	TL	DDM to WEM	Jan. 11, 1913	Зрр
/	4.	TLS	to DDM	Jan. 16, 1913	1p
	5.	TL	DDM to S.M. Booth	Jan. 24, 1913	2pp
	6.	TLS	S.M. Booth to DDM	Jan. 25, 1913	2pp
3-19	June	- Au	gust 1913		
	ラル				
	1.	TL .	DDM to FLW	June 12, 1913	1p
	2.	ALS	FLW to DDM	June 24, 1913	1p
	3.		DDM to FLW	June 24, 1913	2pp
	4.		DDM to FLW	Aug. 11, 1913	1p
	5.	TL	DDM to FLW	Aug. 28, 1913	1p
3-20	Sept	ember	1913		
	1.	TL	DDM to FLW	Sept. 16, 1913	2
	2.		FLW to DDM	Sept. 17, 1913	2pp 1p
	з.			ed Sept. 19, 1913	2pp
	4.	ALS		ed Sept. 19, 1913	2 рр 3 рр
	5.	TL	DDM to FLW	Sept. 25, 1913	2pp
	6.	TL	DDM to FLW	Sept. 27, 1913	2pp
	7.	News	clipping - Milwaukee Daily News		
	•		"FLW to Design New Hotel"	Sept. 25, 1913	1p
3-21	Octo)	ber -	December 1913		
	1.	TLS	FLW to DDM re	ald 0at 3 1012	0
	2.	TL	DDM to FLW	c'd. Oct. 3, 1913 Oct. 8, 1913	2pp
	3.		DDM to FLW	Oct. 15, 1913	.2pp
	4.	TL	DDM to FLW	Oct. 24, 1913	1p
	5.	TL	DDM to FLW	Nov. 14, 1913	1p 1p
	6.		gram FLW to DDM	Nov. 18, 1913	1p
	7.	TL	DDM to FLW	Nov. 19, 1913	1p
	8.		FLW's office (Harry F. Robinson)	Dec. 5, 1913	2pp
	9.		DDM to FLW	Dec. 10, 1913	2рр 1р
3-22	Janua	ary -	June 1914		
	1.	TL	DDM +o FIW	•. ••	
	2.		DDM to FLW ram FLW to DDM	Jan. 21, 1914	1p
	2. 3.		DDM to FLW	Feb. 12, 1914	1p
	J.	111	DDII CO FIM	Feb. 23, 1914	1p

MS 22.8 Frank Lloyd Wright/Darwin D. Martin Papers

	4.	TL	DDM to	FLW			Ap:	r. 2	, 1914	1p
	5.	TLS							, 1914	
	6.	TL							, 1914	
	7.	TL		FLW					, 1914	
	8.	ALS		DDM					, 1914	
	9.	\mathtt{TL}		FLW					, 1914	
	10.	TL	DDM to	FLW					, 1914	
3-23	3 Jul	y 1914	1							
	1.	TL	DDM to	FT.W			T 1		1011	
	2.				J.F. Robi	nson) to DDA	JUI	-y 2.	, 1914	1p
	з.	TL	DDM to	FLW	RODI	משם אם כנו משביו				-
	4.				Robinso	n to DDM			, 1914	_
			+ drawi	na. "Sec	tion thr	n to bbm ough ceiling	oury	20	, 1914	1p
	5.	TL	DDM to	FT.W	,cion chi	odgn celling	-			
				- 2.,,			July	21,	, 1914	1p
3-24	Augu	ıst -	October	1914						•
	1.	TL	DDM to	FLW			Aug	5	1914	1
	2.	TL	DDM to	FLW			_		1914	1p
	з.	TLS	FLW's o	ffice (H	.F. Robin	nson) to DDM	Aug	,	1014	1p
	4.	TL	DDM to	FLW		, 00 221			1914	1p
	5.	ALS	FLW to	DDM					1914	1p
,	6.	TL	DDM to	WEM	-				1914	2pp
			+ news	clipping	"Midway	Gardens Har	d Un"	21,	1)14	1p
	7.	TL	DDM to	FLW	_		_	29,	1914	lp 3pp
3-25	Fina	ncial	Papers,	1910-19	20	•				•
	1.	Tirno	d ======		!		. ;			
	٠.	TAbec	to D D	ent, beg	ıns "Fran	k Lloyd Wrig	_			
	2.	Tune.	d statem	Martin	, ar."		Apr.	. 4,	1913	1p
	٠.	TAbe	+ s D D	ent, beg:	ins "Fran	k Lloyd Wrig			·	
	з.	muma.		Martin			Apr.	10,	1913	1p
	٠.	Typed	+o D D	Martin,	ins "Fran	k Lloyd Wrig	_		*	
	4.	Autog	graphed s	statement	, begins	"Wright	Nov.	23,	1914	1p
	_			ve of deb			Feb.	13,	1917	1p
	5.	Autog	ıraphed s Pls figu	statement ire inter	e, begins est @ 6%	"J.F.P. to 3/1/13				•
			on follo	owing:"			Feb.	5.	1920	1p
	6.	Autog	raphed s	statement	, begins	"From		٠,	1320	-P
			attached	d: Princi	ple 20,0	00.00"			n.d.	1p
	7.	Autog	graphed s	statement	, begins	"11/15/10-2	500"		n.d.	1p
	8.	Autog	raphed s	statement	, begins	"Frank Lloy	'd			-12
	•		Wright"				_		n.d.	1p
3-26		TL	DDM to F	'LW			Aug.	28,	1922	2pp
3-27		DDM s	tock Cer	tificate	of FLW,	Inc.	N	ov.	1929	1p
2 00		m v -				•		-		- . F
3-28		TLS	FLW to M	irs. DDM			Dec.	6,	1935	1p

also - envelope and stamp

MS 22.8 Frank Lloyd Wright/Darwin D. Martin Papers

Note: The materials in boxes 4-6, covering 1915-1979, are photocopies. The originals are at Stanford University.

4-1	January - June 1915	10 items
4-2	July - December 1915	9 items
4-3	January - March 1916	11 items
4-4	April - June 1916	15 items
4-5	July - October 1916	11 items
4-6	November - December 1916	12 items
4-7	January - June 1917	12 items
4-8	July - December 1917	8 items
4-9	1918	1 item
4-10	1919	7 items
4-11	1920	7 items
4-12	1921	1 item
4-13	1922	10 items
4-14	1924	3 items
4-15	January - February 1925	6 items
4-16	March 1925	13 items
4-17	April 1925	9 items
4-18	May 1-15, 1925	11 items
4-19	May 16-31, 1925	9 items
4-20	June 1925	13 items
4-21	July 1925	15 items
4-22	August - December 1925	13 items
4-23	January - May 1926	15 items
4-24	June 1926	10 items
	·	

4-25	July 1926	8	items
4-26	August 1926	15	items
4-27	September - October 1926	, 8	items
4-28	November - December 1926	10	items
4-29 ,	January 1927	8	items
4-30	February - March 1927	9	items
4-31	April 1927	11	items
4-32	May 1927	13	items
4-33	June 1-15, 1927	14	items
4-34	June 16-20, 1927	6	items
4-35	July 1927	7	items
4-36	August 1927	14	items
4-37	September 1-15, 1927	8	items
4-38	September 16-30, 1927	15	items
4-39	October 1927	16	items
4-40	November 1927	11	items
4-41	December 1927	7	items
5-1	January 1928	11	items
5-2	February - March 1928	7	items
5-3	April 1928	12	items
5-4	May 1928	8	items
5-5	June 1928	8	items
5-6	July 1-20, 1928	5	items
5-7	July 20-31, 1928	18	items
5-8	August 1928	10	items

MS 22.8 Frank Lloyd Wright/Darwin D. Martin Papers

5-9	September 1-15, 1928		7 items
5-10	September 16-30, 1928		10 items
5-11	October 1928		6 items
5-12	November 1-15, 1928		7 items
5-13	November 16-30, 1928		8 items
5-14	December 1928	•	10 items
5-15	January 1-15, 1929		13 items
5-16	January 16,31, 1929	· .	4 items
5-17	February 1929		6 items
5-18	March 1929		6 items
5-19	April 1929		8 items
5-20	May 1929		8 items
5-21	June 1929		6 items
5-22	July 1929		14 items
5-23	August 1-15, 1929		11 items
5-24	August 16-30, 1929		15 items
5-25	September 1929		9 items
5-26	October - November 1929		11 items
5-27	December 1929		8 items
5-28	January 1930		8 items
5-29	February - March 1930		12 items
5-30	May - July 1930		13 items
5-31	August - September 1930		6 items
5-32	October - December 1930	• •	11 items
		•	
6-1	1931		6 items

6-2	January - June 1932		11 items
6-3	July - December 1932		6 items
6-4	1933	·	5 items
6-5	1934		14 items
6-6	······································		4 items
6-7	December 6, 1935		1 item
6-8	1938		3 items
6-9	1939		5 items
6-10	1940-1941		6 items
6-11	1942-1949	1	10 items
6-12	1967-1968		12 items
6-13	1970-1979		13 items

Martin Family Photographs

Photographs, primarily 1904-1937, kept by the Martin Family, depicting the Darwin D. Martin house in Buffalo, New York, designed by architect Frank Lloyd Wright. These photographs illustrate the exterior, interior and grounds of the Martin House and the related structures, including the George Barton House. Included is an album showing the construction of the Martin House, July 23, 1904 to May 9, 1905; several views of the Martin House by Chicago photographer Henry Fuerman, of of which were used in an article about the house in the May 1908 Architectural Record; a series of portraits of Martin family members taken by Muller in 1912, which also show the interior of the house; and numerous family photographs. Also included are photographs of members of the Martin family and a few photographs showing the Martin family summer home "Graycliff" at Derby, New York. Later photographs show the house during the period of occupancy by Buffalo architect Sebastian Tauriello, ca. 1954-1965, and during the occupancy of the house by State University of New York at Buffalo President Martin M. Meyerson, ca. 1967-1970.

MARTIN HOUSE - EXTERIOR

- 1.2 Front view of house (hand tinted), 1905. 1 photoprint: 8 x 12 cm. on 16 x 21 cm. mount Gift of Darwin R. Martin, 77-004.
- 1.6 Front View, from corner of Jewett Parkway and Summit Avenue, May 1907.
 1 photoprint: 20 x 28 cm.
 Copy negative available.
 Gift of Darwin R. Martin, 77-004.
- 1.15 Front View, from Summitt Avenue, ca. 1910.
 1 photoprint: 13 x 18 cm.
 Copy from original glass plate negative in the University Archives.
 Gift of Edgar Tafel, 76-056.
- 1.16 Front View, from Jewett Parkway, September 1, 1905.2 photoprints: 13 x 17 cm. on 21 x 26 mountsGift of Darwin R. Martin, 77-004.
- 1.17 Front View, from Jewett Parkway, n.d.1 photoprint: 21 x 26 cm.Copied from newspaper or magazine illustration.Gift of Margaret Foster, July 14, 1980.
- Rear View, from garage, showing portion of pergola, garden and walkway, n.d.
 1 photoprint: 9 x 14 cm.
 Copy made for University Archives from original photograph.
 Gift of Margaret Foster, June 4, 1980.

MARTIN HOUSE - GARDEN

2.5 Garden wall and plantings, 1909.1 photoprint: 10 x 12 cm.Gift of Darwin R. Martin, 77-004.

BARTON HOUSE AND CONSERVATORY

4.2 Barton House and Martin House Conservatory, September 1, 1905. 2 photoprints: 13 x 17 cm. on 21 x 26 cm. mount Gift of Darwin R. Martin, 77-004.

CONSERVATORY - INTERIOR

- Interior view of conservatory, view toward pool, 1905.
 1 photoprint: 10 x 12 cm. on 16 x 21 cm. mount
 Copy negative available.
 Gift of Darwin R. Martin, 77-004.
 Gift of Margaret Foster, July 14, 1980.
- Interior view of conservatory, view toward pergola, ca. 1905-1908.
 Inscribed: Mr D.D. Martin Compliments of M.G. Fuermann[?]
 2 photoprints: 13 x 16 cm. on 18 x 23 cm. mount
 Copy negative available.
 Gift of Darwin R. Martin, 77-004.
 Gift of Margaret Foster, July 14, 1980.
- Interior view of conservatory, view to pool, ca. 1905-1908.
 Inscribed: Mr D.D. Martin Compliments of M.G. Fuermann[?]
 2 photoprints: 12 x 16 cm. on 18 x 23 cm. mount
 Copy negative available.
 Gift of Darwin R. Martin, #77-004
 Gift of Margaret Foster, July 14, 1980.
- Workmen in the conservatory, ca. 1904.
 1 photoprint: 21 x 26 cm.
 Copied for the University Archives from original.
 Gift of Margaret Foster, July 14, 1980.
- 5.10 Interior of Conservatory, n.d.
 1 photoprint: 13 x 18 cm.
 Copy made for the University Archives from original print.
 Gift of Margaret Foster, 82-009

View of Pergola, looking toward Conservatory, n.d.
 1 photoprint: 13 x 18 cm.
 Copy made for the University Archives from original print.
 Gift of Margaret Foster, 82-009

MARTIN HOUSE - TAURIELLO YEARS, CA. 1954-1960.

- 8.1 Sabastian J. Tauriello, Architect (1905-1960)1 photoprint: 18 x 13 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- 8.2 First Floor Plan, ca. 1954-55.1 photoprint: 13 x 18 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- 8.3 Basement Floor Plan, ca. 1954-55.
 1 photoprint: 13 x 18 cm.
 Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- 8.4 Second Floor Plan, ca. 1954-55.1 photoprint: 13 x 18 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- 8.5 Site Plan, ca. 19541 photoprint: 13 x 18 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- 8.6 Unit-Living Room area, ca. 1960.1 photoprint: 13 x 18 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- Unit Room View from dining area, ca. 1960.1 photoprint: 13 x 18 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- 8.8 Large bedroom on south side, ca. 1960. 1 photoprint: 13 x 18 cm.

Gift of Ruth Tauriello Gorman, Sept. 23, 1977.

- 8.9 Large back bedroom, ca. 1960.1 photoprint: 13 x 18 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- 8.10 Bedroom on east side, ca. 1960.1 photoprint: 13 x 18 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- 8.11 Kitchen, ca. 1960.1 photoprint: 13 x 18 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.
- 8.12 Large back bedroom, ca. 1960.1 photoprint: 13 x 18 cm.Gift of Ruth Tauriello Gorman, Sept. 23, 1977.

FRANK LLOYD WRIGHT

10.6 Frank Lloyd Wright's Funeral at Spring Green, 1959.

1 photoprint: 18 x 23 cm. on 23 x 28 cm. mount
Used in Edgar Tafel, Apprentice to Genius (1979), pp. 212-3.

Gift of Edgar Tafel, Sept. 10, 1982.

THE MARTIN FAMILY - MULLER PHOTOGRAPHS, 1912

Darwin D. Martin with Darwin R. and Dorothy in the Martin House, 1912. 11.1 Photographed by Muller.

1 photoprint: 14 x 12 cm. on 17 x 15 cm. mat 1 photoprint: 14 x 12 cm. on 32 x 24 cm. mat

Gift of Margaret Foster, 83-067.

11.2 Darwin R. and Dorothy Martin in front of the sitting room fireplace, 1912. Photographed by Muller.

2 photoprints: 12 x 17 cm. on 15 x 20 cm. mat

1 photoprint: 12 x 17 cm. on 32 x 25 cm. mat

Copy negative available.

Gift of Darwin R. Martin, 76-062.

Gift of Darwin R. Martin, 77-004.

Gift of Margaret Foster, 83-067.

Darwin D. Martin and son Darwin R. seated in barrel chair in Martin House, 1912. 11.3

Photographed by Muller.

1 photoprint: 16 x 12 cm. on 19 x 15 cm. mat

1 photoprint: 16 x 12 cm. on 32 x 24 cm. mat

Copy negative available

Gift of Margaret Foster, 83-067.

Dorothy Martin and [?] seated at piano in the Martin House, 1912. 11.4

Photographed by Muller.

1 photoprint: 16 x 12 cm.

2 photoprint: 16 x 12 cm. on 32 x 25 cm. mat

copy negative available

Gift of Darwin R. Martin, 76-062

Gift of Darwin R. Martin Estate, 83-006.

Gift of Margaret Foster, 83-067.

Darwin R. Martin seated in barrel chair in the Martin House, 1912. 11.6

Photographed by Muller.

1 photoprint: 17 x 12 cm. on 20 x 15 mat.

1 photoprint: 17 x 12 cm. on 32 x 24 mat.

Copy negative available

Gift of Darwin R. Martin Estate, 83-006.

Gift of Margaret Foster, 83-067.

11.7 Isabelle Reidpath Martin arranging flowers in Martin House, 1912.

Photographed by Muller.

1 photoprint: 17 x 11 cm. on 19 x 14 cm. mat

Gift of Darwin R. Martin, 76-062.

11.9 Martin family on grounds, near porch, ca. 1906 (Mr. Reidpath, Darwin D. Martin, Dorothy Martin, Mrs. Darwin D. Martin, Mrs. Reidpath, and Catherine Danner Reidpath, Miss Reidpath and Darwin R. Martin)

1 photoprint: 21 x 26 cm.

Copied for the University Archives from original.

Gift of Margaret Foster, July 14, 1980.

11.10 Dorothy Martin beneath sculpture by Richard Bock on Martin House grounds, ca.1920. Appears to be a member of a wedding party.

1 photoprint: 26 x 21 cm.

Copy made for University Archives from original photoprint.

Gift of Margaret Foster, July 14, 1980.

11.11 Miss Barton in front of Martin House wisteria fireplace, ca. 1920. Appears to be a member of a wedding party.

1 photoprint: 26 x 21 cm.

Copy made for University Archives from original photoprint.

Gift of Margaret Foster, July 14, 1980.

11.12 Martin auto with members of Martin and Reidpath families, May 26, 1907.

1 photoprint: 13 x 18 cm.

Copy made for the University Archives from original print.

Gift of Margaret Foster, 82-009

11.13 Isabelle Martin in Martin House Sitting/Reception room, 1912.

Photographed by Muller.

1 photoprint: 16 x 12 cm.

1 photoprint: 17 x 12 cm. on 32 x 25 cm. mat

Copy negative available.

Gift of Darwin R. Martin Estate, 83-006.

Gift of Margaret Foster, 83-067.

11.14 Isabelle Martin, in Reception room of the Martin House, 1912

Photographed by Muller

1 photoprint: 17 x 12 cm. on 32 x 24 cm. mat

Copy negative available.

Gift of Darwin R. Martin Estate, 83-006.

Gift of Margaret Foster, 83-067.

11.15 Isabelle Reidpath Martin in (South) Reception Room of Martin House, 1912.

Photographed by Muller.

1 photoprint: 17 x 12 cm. on 31 x 24 cm. mat.

Copy negative available.

Gift of Margaret Foster, 83-067.

Gift of Darwin R. Martin Estate, 83-006.

11.16 Darwin R. Martin, with hand on face, in Martin House, 1912.

Photographed by Muller.

1 photoprint: 17 x 12 cm. on 20 x 15 cm. mat

Gift of Darwin R. Martin Estate, 83-006.

83-006 MARTIN FAMILY PHOTOGRAPHS

100 Perkins House, Federal Street, Montague, Mass. Birthplace of Dorothy Smith Martin -Mother of Hiram Martin, Darwin D.'s father. 12 x 10 in.

[same as #237]

Alexander Reidpath in Civil War uniform, 1860s. 101

Isabelle Reidpath Martin's father.

2 1/2 x 4 in.

Ferrotype of Alexander Reidpath (on right, in Civil War uniform) with unidentified male. 102

Isabelle Reidpath Martin's father.

103 Dorothea Maurer Dauer, at 92 yrs. of age, mother of Katharine Reidpath.

104 Reidpath House, East Aurora, N.Y.

- 105 Presbyterian Church, Westfield, N.Y., showing McMannis' lot.
- 106 Grave of John W. Foster. Presbyterian Church, Westfield, N.Y.
- 107 McMannis' graves. Presbyterian Church, Westfield, N.Y.
- 108 Cemetery Ralway, N.J. Decamp Graves.
- 109 Cemetery Ralway, N.J. Decamp Graves.
- 110 Cemetery Ralway, N.J. Decamp Graves.
- 111 Cemetery Ralway, N.J. Acken Graves.
- Episcopal Churchyard Elizabeth, N.J., Hart Grave. 5 x 7 in.
- Episcopal Churchyard Elizabeth, N.J. 5 x 7 in.
- Photo of Father (Hiram) Martin. 2 1/2 x 4 1/8 in.
- 115 Tintype of young Frank Martin.
- 116 Tintype of young Frank Martin.
- First school of Emmaline and Hiram Martin.

 New Woodstock, N.Y., Madison County, July 3, 1910.

 3 3/4 x 4 1/2 in. (2 copies)
- Graves of John and Dorothy Smith Martin, July 13, 1910. 3 3/4 x 4 1/2 in. (5 copies)
- 119 Martin Grave, May 29, 1910. 3 3/4 x 4 1/2 in. (2 copies)
- 120 Graveyard, May 29, 1910.

3 3/4 x 4 1/2 in.

- 121 Blurred House, May 29, 1910. 3 3/4 x 4 1/2 in.
- 122 Blurred Building, May 29, 1910. 3 3/4 x 4 1/2 in.
- 123 Murray House, May 29, 1910. 3 3/4 x 4 1/2 in.
- 124 Clayville, N.Y. postcard Factory
- 125 Clayville, N.Y. postcard House
- 126 Clayville, N.Y. postcard Mill pond
- 127 Clayville, N.Y. postcard Mill pond
- 128 Clayville, N.Y. postcard Mill pond
- 129 Clayville, N.Y. postcard Winter scene
- 130 Clayville, N.Y. postcard Winter scene
- 131 Clayville, N.Y. postcard Railroad Crossing
- 132 Clayville, N.Y. postcard View of town
- 133 Clayville, N.Y. postcard View of town
- 134 Clayville, N.Y. postcard View of town
- 135 Clayville, N.Y. postcard View of town
- 136 Clayville, N.Y. postcard View of town
- 137 Clayville, N.Y. postcard View of town

- 138 Clayville, N.Y. postcard View of town
- 138A Clayville, N.Y. postcard with note.
- Cazenovia, N.Y. postcard from WEM to DDM, August 18.
- 140 Cazenovia, N.Y. postcard from WEM to DDM, Sept. 22.
- 141 Cazenovia, N.Y. postcard from WEM to DDM, Sept. 22.
- 142 Cassville, N.Y. postcard Rice's Residence, Lawn.
- 143 Cassville, N.Y. postcard Rice's Residence, Lawn.
- 144 Mount Ayr, Iowa postcard from John Lineburg, Dec. 14, 1906.
- 145 Mount Ayr, Iowa postcard Town Square. (2 copies)
- 146 Mount Ayr, Iowa postcard from Belle Beard to DDM.
- 147 Isabelle Reidpath Martin, by E.F. Hall. 6 1/2 x 4 1/4 in.
- Isabelle Reidpath Martin by McMichael.6 1/2 x 4 1/4 in.
- Isabelle Reidpath Martin by McMichael.6 1/2 x 4 1/4 in.
- 150 Isabelle Reidpath (Martin) by Whi-Gallery.
- Group photo with Isabelle, Dorothy and Darwin R. Martin. Oak Cottage, Felbridge, Sussex, England, May 1908.
- Martin Family with E.J. Barcalo(?) family and autos, on car trip to Mt. Morris, October 9-19, 1909.
- Rehoboth, Mass. postcard "A picturesque scene".

- 154 Rehoboth, Mass. postcard "Nichol's pasture".
- 155 "Heating the Stone for the Bake" postcard.
- 156 Envelope from Rehoboth.
- Unidentified schoolhouse, '98. 5 1/4 x 4 1/8 in.
- Envelope C.C. Holton, London, Ohio. Photo of unidentified girl in graduation gown, April 27, 1930.
- Unidentified house. 5 3/4 x 6 1/2 in.
- 160 Hayride, 9/5/04. 3 1/2 x 5 1/2 in.
- Pack of 10 unidentified photos and their negatives.
- Ferrotype of unidentified child. 5 x 7 in.
- 163 Darwin R. Martin as a baby, by Hall. 9 6/8 x 7 1/2 in.
- 164 Darwin R. Martin as a baby, by Hall. 9 6/8 x 7 1/2 in.
- 165 Darwin R. Martin as a baby, by Hall. 9 6/8 x 7 1/2 in.
- 166 Darwin R. Martin as a baby, by Hall. 9 6/8 x 7 1/2 in.
- 167 Darwin R. Martin as a baby, by Hall. 9 6/8 x 7 1/2 in.

- Darwin R. Martin as a baby, by Hall. 9 6/8 x 7 1/2 in.
- Darwin R. Martin as a baby, by Hall. 9 6/8 x 7 1/2 in.
- Darwin R. and Dorothy as children by Hall. 9 6/8 x 7 1/2 in.
- Darwin R. Martin as child by Hall- in lace collar coat.
- Darwin R. Martin as child by Hall 9 6/8 x 7 1/2 in.
- Darwin R. Martin as child by Hall- in white lace. 9 6/8 x 7 1/2 in.
- Darwin R. Martin as child by Hall- in white lace. 9 6/8 x 7 1/2 in.
- Darwin R. Martin as child by Hall. 9 6/8 x 7 1/2 in.
- Darwin R. Martin as child by Hall. 9 6/8 x 7 1/2 in.
- Darwin R. Martin as child by Hall- in velvet sailor suit. 9 6/8 x 7 1/2 in.
- Darwin R. Martin as child by Hall- in velvet sailor suit. 9 6/8 x 7 1/2 in.
- Darwin R. Martin as child by Hall- in velvet sailor suit. 9 6/8 x 7 1/2 in.
- Darwin R. Martin as a baby, 1901, by Hall. 7 3/4 x 6 in.
- Darwin R. Martin as a baby, 1901, by Hall.

7 1/4 x 9 in.

- Darwin R. Martin as a baby, 1901, by Hall. Small oval
- Darwin R, Martin as a child, by Hall. 5 1/2 x 8 1/4 in.
- Darwin R. Martin as a child, by Hall, March 1906. 2 photoprints: 6 1/2 x 9 3/4 in.
- Darwin R. Martin as a child, by Hall. 1 photoprint: 6 3/4 x 9 3/4 in.
- Darwin R. Martin as a child, by Hall. 9 1/2 x 7 in.
- Darwin R. Martin as a child, by Rawley. 8 1/2 x 11 in.
- Darwin R. Martin as a child, by Rawley. 8 1/2 x 11 in.
- Darwin R. Martin as an adult, by Pach Bros., New York City. 9 1/2 x 7 in.
- Dorothy Reidpath Martin, Oct. 30, 1896.4 1/4 x 6 in.
- 191 Dorothy and Darwin R. Martin by Hall, Oct. 1902. 5 1/2 x 9 in.
- Dorothy, Darwin R. and Isabelle Martin, by Hall, 1902. 9 3/4 x 6 1/4 in.
- 193 Dorothy Martin, n.d. 9 3/4 x 7 1/2 in.
- 194 Dorothy holding doll and Darwin R. Martin.

9 3/4 x 7 1/2 in.

- Dorothy holding doll; Darwin R. Martin with book. 9 3/4 x 7 1/2 in.
- 196 Dorothy and Darwin R. Martin, by Hall, 1906. 6 1/4 x 9 1/2 in.
- 197 Elgersburg postcard.
- 198 Esther Maria von Witzleben. 9 1/4 x 6 1/4 in.
- 199 Cassel print of town. 6 3/4 x 8 in.
- Witzleben Estate House. 3 1/4 x 6 in.
- 201 Ancient House Herbon.
- 202 Reformed Church Herbon.
- 203 Reformed Church Herbon.
- 204 Ancient House Herbon.
- 205 Church Interior Herbon.
- 206 Church Interior Herbon.
- 207 Unidentified group. 8 1/4 x 9 3/4 in.
- 208 Margaret, Darwin R. Martin's first wife. Round.
- 209 Margaret, Darwin R. Martin's first wife. 8 x 10 in.

Margaret, Darwin R. Martin's first wife, by Bucklein.

210

	8 x 10 in.
211	Margaret, Darwin R. Martin's first wife, by Bucklein. 8 x 10 in.
212	Margaret, Darwin R. Martin's first wife, by Besch. 8 x 10 in.
213	Margaret, Darwin R. Martin's first wife. 7 1/2 x 9 1/2 in.
214	Margaret, Darwin R. Martin's first wife. 7 1/2 x 9 1/2 in.
215	Margaret, Darwin R. Martin's first wife. 11 x 14 in.
216	Martin & Company Stock Figures Room, by Hauser. 2 photoprints
217	Interior Office - Martin & Co., 15 Court Street.
218	Darwin D. Martin, December 4, 1920. 1 photoprint: 23 x 18 cm. Copy negative available.
220	Darwin D. Martin, by Beach, April 1908. 2 photoprints: 6 7/8 x 9 3/4 in. 2nd copy imperfect
222	DDM as a boy by Hoover

Photo used by Elbert Hubbard in The Boy from the Missouri Valley.

2 1/2 x 4 1/8 in.

223

Copy negative available.

DDM as a young man, by Stuart.

4 3/16 x 6 1/2 in.

- DDM as a young man, by Powelson. 2 1/2 x 4 1/8 in.
- DDM, by Beach, April 1908.6 3/4 x 9 1/8 in. with cover.
- DDM as a young man with a beard. 2 photoprints: 4 1/4 x 6 1/2 in.
- DDM, by Beach.6 3/4 x 8 1/2 in.Copy negative available.
- 228 DDM. 3 x 3 5/8 in.
- 229 WEM(?). 6 3/4 x 9 3/4 in.
- DDM, by M. George, Buffalo December 4, 1920. 1 photoprint: 24 x 19 cm.
- 230+ DDM, by M. George, Buffalo December 4, 1920. 1 photoprint: 24 x 19 cm. image on sheet 33 x 31 cm. Gift of Margaret Foster, 83-067
- 231 Dorothy Martin (Foster), April 6, 1911.
- 232 Isabelle Martin and Dorothy Martin Foster at Graycliff.
- 233 Margaret, Dar and Charles Kellogg of California, taken June 8, 1934 at Graycliff.
- Dary and Margaret Foster. Taken June 8, 1934 at Graycliff.
- 235 Ferrotype of Hiram Martin

82-056 MARTIN FAMILY PHOTOGRAPHS

- 236 Isabelle Reidpath Martin, n.d. 6 1/4 x 8½ in.
- Birthplace of Dorothy Smith, 1910. [same as 100] 2 photoprints; 6½ x 8½
- 238 Tombstone of Roswell Smith, n.d. 5 x 7 in.
- 239 Aunt Emmaline Cruttenden, aged 83 yrs, 1898. 4 x 5 3/4 in.

83-006 MARTIN FAMILY PHOTOGRAPHS

- 243 [vacant]
- Family gathering at Graycliff, August 1929. 3 1/2 x 5 5/8 in.
- 248 "Dary", Dorothy and Margaret (?) Foster, Isabelle Martin at Graycliff, June 8, 1934. 2 3/4 x 4 1/2 in.
- 249 Darwin D. Martin at Graycliff, June 8, 1934. 2 3/4 x 4 1/2 in.

83-033 MARTIN HOUSE

- 300 Generator Set, 125 Jewett Pkwy. 9 5/8 x 7 1/16 in.
- 301+ Horse and Buggy in front of Martin garage, by Bingham. Copy negative available.
- 302 Back doorway of Martin House 3 women, Aug. 26, 1907. Copy negative available.

- 303 Martin House garden 4 women, Aug. 26, 1907. Copy negative available.
- 304 Dorothy Martin (Foster) in conservatory.
 (Also found in Scrapbook MS 22.5, 440A)
 Copy negative available.
- 305 Lonicera Halliana, 125 Jewett Pkwy., July 10, 1910.
- Lathyrus latifolius and Wichuriana Rose, 125 Jewett, July 10, 1910.
- 307 Garden Martin House, June 20, 1910. Copy negative available.
- Garden Martin House, June 20, 1910. Copy negative available.
- Weranda Martin House, June 20, 1910. Copy negative available.
- Larkin Company Executives From left to right: Harold Esty, John D. Larkin, Jr., Darwin D. Martin, John D. Larkin, William Heath, Walter Robb. Taken against Wright's Larkin Administration Building, October 1920.

 Copy negative available.
- Isabelle (Reidpath) Martin and friend, March 29, 1908, in Martin House conservatory. Copy negative available.

82-004 LARKIN COMPANY

312+ Larkin Company Glee Club, c. 1920. Laurence H. Montague, A.A.G.O., Director

$83\text{-}033 \ CONSTRUCTION \ PHOTO \ ALBUM, July \ 31, 1904\text{-}May \ 9, 1905$

Prints of the construction photos, which include photos of both the Barton and Martin houses being under construction.

Copy negatives available (except 313.87).

313.1-3	July 31, 1904
313.4-8	July 30, 1904.
313.9-14	August 26, 1904
313.15-18	September 1904
313.19-24	September 25, 1904
313.25-30	October 9, 1904
313.31-34	October 16, 1904
313.35-40	October 23, 1904
313.41-45	October 30, 1904
313.46-51	November 6, 1904
313.52-57	November 13, 1904
313.58-63	November 27, 1904
313.64-69	December 11, 1904
313.70-76	January 22, 1905
313.77-81	April 9, 1905
313.82-87	May 9, 1905

End of Album Photos

- 314 Martin House Exterior. 2 x 2 3/4 in.
- Skylight in Martin House living room with plant. 1 photoprint: 2 1/4 x 4 in. Similar to 446
- Group in Martin House living room in front of Christmas tree. (same as 444) 2 1/2 x 4 in.
- 317 Unidentified house. 2 1/4 x 4 in.
- 318 "Erv" with dogs. 2 1/4 x 3 in.
- 319 Martin House Library interior. (same as 469) 3 1/2 x 4 1/2 in.
 Note: negative labeled 83-033-6, N2
- Barton House under construction, Sept. 25, 1904. 4 5/8 x 3 11/16 in.
- 321 Martin House garden dated Sept. 12, 1909. 4 5/8 x 3 11/16 in.

LARKIN COMPANY PAVILION, PAN-AMERICAN, 1901

- Larkin Soap Company Pavilion at the Pan-American Exposition, Buffalo, N.Y., 1901. 3 3/4 x 4 3/4 in.
- Larkin Soap Company Pavilion at the Pan-American Exposition, Buffalo, N.Y., 1901. 3 3/4 x 4 3/4 in.
- Larkin Soap Company Pavilion at the Pan-American Exposition, Buffalo, N.Y., 1901. 3 3/4 x 4 3/4 in.

Night photograph of Larkin Soap Company Pavilion at the Pan-American Exposition, Buffalo, N.Y., 1901.

3 3/4 x 4 3/4 in.

MARTIN HOUSE

- 326 Martin House Living Room. 3 13/16 x 5 3/4 in.
- 327 Martin House Garden Wall. 3 13/16 x 5 3/4 in.
- Martin House Garden with Sculpture by Richard Bock. 3 13/16 x 5 3/4 in.
- 329 Martin House Garden. 3 13/16 x 5 3/4 in.
- 330 Martin's first house on Summit Avenue. 7 x 9 in.
- William E. Martin's house, designed by Frank Lloyd Wright, Oak Park, Illinois. 3 1/2 x 5 1/2 in.
- Mounted photo of construction crew at Martin House, October 1904, by R.W.King. 11 x 14 in.

 Copy negative available.

82-056 MARTIN HOUSE, ca. 1938-1940

- Martin House garden, May 25, 1938. 4 x 6½ in.
 Copy negative available.
- 334 Martin House grounds, May 1938?
 3½ x 6 in.
 1 photonegative (original); 3 1/2 x 6 in.
- 335 Martin House garden, May 1938?3½ x 6 in.1 photonegative (original); 3 1/2 x 6 in.
- 336 Martin House garden wall, May 1938[?] 1 photoprint (copy): 3 1/2 x 6 in. 1 photonegative (original); 3 1/2 x 6 in.
- Martin House conservatory, n.d.
 Copy negative available.
 1 photoprint (copy): 3 1/2 x 6 in.
 1 photonegative (original); 3 1/2 x 6 in.
- Martin House garden wall, n.d. 1 photonegative (original); 3 1/2 x 6 in.
- Barton House, 118 Summit, January 17, 1940. 4 x 6½ in.
 Copy negative available.

83-067 MARGARET FOSTER (HOLCOMBE) PHOTOGRAPHS

Daughter of Dorothy Martin Foster; granddaughter of Darwin D. Martin

- View of Martin House from corner of Jewett and Summit, 1905.3 1/2 x 5 1/2 in.Copy negative available.
- 401 DDM and gardener Reuben at Martin House.

3 x 4 3/4 in.

- 402 Dary and Margaret Foster near Martin House garage. 4 1/2 x 3 1/4 in.
- 403 Margaret Foster with toy piano in Martin House, upstairs right bedroom. 5 5/16 x 4 3/8 in.
- Margaret Foster in tree in Martin yard. (same as 530) 5 5/16 x 4 3/8 in.
 Copy negative available.
- 405 Living room of Martin House. 4 5/8 x 3 5/8 in. [Double exposure] Copy negative available.
- 406 Pergola of Martin House.2 7/8 x 4 9/16 in.Copy negative available.
- Dorothy (standing, right) and Darwin R. (right, seated) Martin with two girls in front of Martin House, March 26, 1907.
 3 3/4 x 4 3/4 in.
 Copy negative available.
 - 408 Margaret Foster in Martin House garden.3 11/16 x 5 7/8 in.Copy negative available.
 - Mary Collins, sister of James Foster, holding baby in Martin House garden.
 3 11/16 x 5 7/8 in.
 Copy negative available.
 - 410 Mary Collins in garden, standing. 3 11/16 x 5 7/8 in.
 - 411 Clipped edge of wedding photo taken in Martin House. 3 3/8 x 4 3/8 in.

- Dorothy Martin seated in Martin House. Photograph labeled 'Fiore'. 2 7/8 x 4 9/16 in.

 Copy negative available.
- 413 [vacant]
- 414 Darwin D. Martin by Beach. 5 x 7 in.
- Isabelle Reidpath Martin by Hall.6 7/8 x 9 3/4 in.Copy negative available.
- Isabelle Reidpath Martin and sister(?), 1908. 6 7/8 x 9 3/4 in.
- DDM seated, 12/4/20. 9 x 7 in. Copy negative available.
- DDM seated. 9 x 7 in. (copy numbered 11.5)
- 419 DDM seated. 9 x 7 in.
- 420 DDM seated. 9 x 7 in.
- 421 Group playing tennis at Graycliff. 3 5/8 x 5 11/16 in.
- 422 Group playing tennis at Graycliff. 3 5/8 x 5 11/16 in.
- 423 [vacant]
- 424 [vacant]

- 425 [vacant]
- 426 DDM in tam, c. 1917.
- James Foster and Margaret (Mikki). 3 3/8 x 4 3/8 in.
- 428 DDM with Chas. Kellogg of California. Nitrate negative
- Three men skeetshooting at Graycliff. 3 1/2 x 5 3/4 in.
- 430 Margaret and Dary in wheelbarrow at Graycliff. 3 1/2 x 5 3/4 in
- Mr. Sprague, gardener, Dary and Margaret (Mikki) with Graycliff wheelbarrow. 4 3/8 x 3 3/8 in.
- 432 DDM. 3 5/8 x 4 9/16 in.
- DDM in 1919. Labeled `The Father who made a hit at Mother's'. 3 1/4 x 4 1/4 in.

SCRAPBOOK PAGES

- A. Garden 5 3/4 x 3 3/4
 Copy negative available
 B. Barton House 3 3/4 x 5 3/4
 Copy negative available
 C. Garden Wall 3 3/4 x 5 3/4
 Copy negative available
 D. Dorothy Martin 4 1/2 x 3 1/2
 Copy negative available
- 435 Side 1 2 views, Martin House exterior

Side 2 - Country scene

436 European vacation photos.

437 10 x 12 1/4 in.

Side 1 - 3 photos, Graycliff, 1939

Side 2 - RR bridge, Echo bridge, bridge over 18 Mile Creek, Margaret and Brenda as Tarzans.

438 10 x 13 1/8 in.

Side 1 - Graycliff 1941 with "Mummy", the Living Room

Side 2 - 5 photos of picnics, hikes

439 5 x 8 in.

Side 1 - Doto, Father

Side 2 - An irrigation ditch

440+ 10 1/2 x 11 in.

A. Dorothy Martin in conservatory 4 x 3 in. (Same as 304)

Copy negative available

B. Darwin R., Dorothy Martin and two girls in Martin house yard, May 26, 1907.

Glass plate negative GP8

441+ 11 x 14 in.

A. Martin House 3 1/2 x 5 1/2

Copy negative available

B. Martin House 3 1/2 x 2 1/2

Copy negative available

C. Martin House 4 1/4 x 3 3/4

Copy negative available

D. Martin House 4 3/4 x 3 3/4

Copy negative available

E. Martin House Pergola 3 3/4 x 4 5/8

Copy negative available

F. Martin House backyard with conservatory 2 1/2 x 3 1/2

Copy negative available

G. "Miss Adams" 3 3/8 x 5 1/4

Copy negative available
H. "Cookie, 1916" 3 1/2 x 2
I. "Laura [Barton?], 1915" 4 1/4 x 2 1/2
J. "Grandma" 3 3/8 x 4 3/8
Copy negative available
K. Two girls in a field, 1914. 2 1/2 x 3 1/2
L. "Mary [Barton?], 1913" 4 x 3 1/4
Copy negative available

442+ A. Old Fashioned Garden 3 1/4 x 4 1/4 Copy negative available B. Women in Garden 4 1/2 x 3 1/2 Copy negative available C. Conservatory 4 5/8 x 3 3/4 Copy negative available D. Exterior Verandah 3 3/4 x 4 3/4 Copy negative available E. Interior Verandah 4 3/4 x 3 3/4 Copy negative available F. Barton House exterior 4 1/2 x 3 1/2 Copy negative available G. Barton House exterior 3 1/2 x 4 1/2 Copy negative available H. Martin House exterior and "Simpkins" [cat] 4 1/2 x 3 1/2 Copy negative available

A. Martin House Library 3 1/2 x 5 1/2
Copy negative available
B. Martin House Dining Room 3 1/2 x 5 1/2
Copy negative available
C. Living Room, Fireplace 3 1/2 x 5 1/2
Copy negative available
D. "Aunt Polly" 4 3/8 x 3 3/8
Copy negative available

- Christmas at Martin House. 2 1/2 x 4 in. (same as 316) Copy negative available.
- 445 Christmas tree

Copy negative available.

Skylight in Martin House Living Room.
2 1/2 x 4 in.
(Similar to 315)
Copy negative available.

MARTIN HOUSE

Photographs #447-532 were made from original photonegatives given to the University Archives by Margaret Foster.

- 447 Martin House exterior from Jewett. Copy negative available.
- 448 Martin House driveway. Copy negative available.
- 449 Martin House from across the street. Copy negative available.
- 450 Martin House from across the street. Copy negative available.
- 451 Martin House from across the street. Copy negative available.
- Front section of Martin House. Copy negative available.
- 453 Martin House exterior from Jewett. Copy negative available.
- 454 Pergola and back garden, Martin House. Copy negative available.
- 455 Martin House exterior, back garden, ca. 1910. Also original print, gift of Edgar Tafel

1 photoprint: 3 x 4 1/4 in. Copy negative available.

- 456 Back garden, Martin House. Copy negative available.
- Martin House pergola and conservatory, left, Barton House, right, September 1, 1905.
 Also original print, gift of Darwin R. Martin.
 1 photoprint: 12 x 17 cm. on 21 x 26 cm. mount
 Copy negative available
- 458 Floricycle garden, Martin House Copy negative available.
- 459 Floricycle garden, Martin House conservatory, left, Barton House at right. Copy negative available.
- 460 Isabelle Martin in Floricycle Garden, Martin House. Copy negative available.
- 461 Barton House.
 Copy negative available.
- 462 Garden toward Martin House garage. Copy negative available.
- 463 Martin House garden and garage. Copy negative available.
- 464 Sculpture in Martin House garden by Richard W. Bock. Copy negative available.
- 465 Garden toward conservatory of Martin House with sculpture by Richard W. Bock. Original Print Copy negative available.
- 466 'Dary' Foster at toy piano in Martin House.

Copy negative available.

- Margaret and `Dary' Foster playing at Martin House. Copy negative available.
- Margaret Foster and others playing in Martin House garden. Copy negative available.
- Martin House Interior, showing barrel chair (same as 319) Copy negative available.

GRAYCLIFF

- Graycliff exterior (back) left side. Copy negative available.
- Driveway, entrance of Graycliff. Copy negative available.
- 472 Graycliff exterior (back). Copy negative available.
- 473 Graycliff rear, from right. Copy negative available.
- 474 Graycliff front, from left. Copy negative available.
- 475 [vacant]
- 476 Graycliff exterior driveway. Copy negative available.
- 477 Graycliff exterior (front). Copy negative available.
- 478 Graycliff exterior (back). Copy negative available.

- 479 Graycliff exterior (back). Copy negative available.
- 480 Graycliff, rear.
 Copy negative available.
- 481 Cliff tower at Graycliff.
 Original print; 2 1/2 x 3 1/2
 Gift of Margaret Foster
 Copy negative available.
- 482 Living room interior at Graycliff. Copy negative available.
- 483 Living room interior at Graycliff. Copy negative available.
- 484 Living room interior at Graycliff. Copy negative available.
- 485 Table with flowers.

 Copy negative available.
- Table with lamp, Graycliff. Copy negative available.
- 487 Living room interior, Graycliff. Copy negative available.
- 488 Living room interior, Graycliff. Copy negative available.
- Living room interior, Graycliff. Copy negative available.
- 490 Fireplace, living room, Graycliff. Copy negative available.
- 491 Graycliff driveway.

	Copy negative available
492	Graycliff shoreline. Copy negative available
493	Graycliff shoreline. Copy negative available
494 Isabe	Family gathering at Graycliff; bottom row: Margaret and 'Dary' Foster; top row right: Copy negative available.
495	Darwin D. and Isabelle Martin with grandchildren at Graycliff. Copy negative available.
496	Darwin D. and Isabelle Martin with grandchildren Margaret Foster and `Dary' Foster a Graycliff. Copy negative available.
497	Margaret and "Dary" playing outside kitchen wing at Graycliff. Copy negative available.
498	Four children and dog playing outside Martin House. Copy negative available.
499	Mrs. Reidpath and Foster children at Graycliff. Copy negative available.
500	Mrs. Reidpath with grandchildren outside Graycliff. Copy negative available.
501	Darwin D. Martin and Foster children playing in dirt outside Graycliff. Copy negative available.
502	Darwin D. Martin and children Copy negative available.

502

Darwin D. Martin and Children.

Copy negative available.

503	James Foster and children on roof at Graycliff. Copy negative available.	
504	James Foster and children pulling boat at Graycliff. Original print; 4 x 6 in. Gift of Margaret Foster Copy negative available.	
505	Children and Dorothy on boat cart at Graycliff.	
506	Margaret Foster and unidentified woman at Graycliff.	Y
507	Children at table, Darwin D. Martin, Isabelle and unidentified woman at Copy negative available.	Graycliff.
508	Darwin D. Martin, Isabelle and children at table, Graycliff. Copy negative available.	
509	Isabelle and Mrs. Reidpath on pourch, Graycliff. Copy negative available.	
510	Children holding dog, Graycliff. Copy negative available.	
511	Martin family seated on steps, Graycliff. Copy negative available.	
512	Martin family standing, Graycliff. Copy negative available.	
513	Isabelle, Mrs. Reidpath, Dorthy and baby outside Graycliff. Copy negative available.	
514	Two people seated, backs to camera, outside Graycliff. Copy negative available.	
515	Darwin D. Martin and two women, backs to camera, outside Graveliff.	0

Copy negative available.

- 516 Isabelle on bridge at Graycliff.
 Copy negative available.
- Isabelle seated on rock outside Graycliff, Sept. 22, 1929. 2 original prints; 3 5/8 x 5 7/8 in.

 Gifts of Margaret Foster and Martin Family

 Copy negative available.
- 518 Mrs. Reidpath seated outside Graycliff. Copy negative available.
- Mrs. Reidpath seated with book outside Graycliff. Copy negative available.
- 520 Mrs. Reidpath standing outside Graycliff. Copy negative available.
- 521 Mrs. Reidpath seated on terrace of Graycliff. Copy negative available.
- Mrs. Reidpath seated on low wall outside Graycliff. Copy negative available.
- Mrs. Reidpath seated, profile, outside Graycliff. Copy negative available.
- Mrs. Reidpath seated in chair outside Graycliff.
 Original print; 3 5/8 x 5 7/8 in.
 Gift of Margaret Foster
 Copy negative available.
- 525 Mrs. Reidpath seated outside Martin house. Copy negative available.
- Margaret Foster seated on wall in front of Graycliff. Copy negative available.

- Margaret Foster on tricycle at Graycliff. Copy negative available.
 Margaret Foster on bicycle at Graycliff. Copy negative available.
- 529 Margaret Foster on slide at Graycliff. Copy negative available.
- 530 Margaret Foster in tree at Martin House. (same as 404) Copy negative available.
- 531 "Dary" Foster seated outside Graycliff. Copy negative available.
- 532 "Dary" Foster with Wheelbarrow, Graycliff. Copy negative available.

83-033 MARTIN HOUSE- PANAORMIC VIEWS, ca. 1905-1910

- Martin House, Pergola and Barton House from Summit Avenue, ca. 1905-1910
 1 photoprint; 22 x 47 cm. on mount
 Copy negative available
 Original photoprint broken and damaged, missing portion on left side.
- Martin House, Pergola and Barton House from Summit Avenue, ca. 1905-1910
 1 photoprint; 22 x 47 cm. on mount
 Copy negative available
 Original photoprint broken and damaged, missing portion on left side

83-033 SUMMITT AVENUE HOUSE, CA. 1890s

Copies made from original glass plate negatives.

535

536

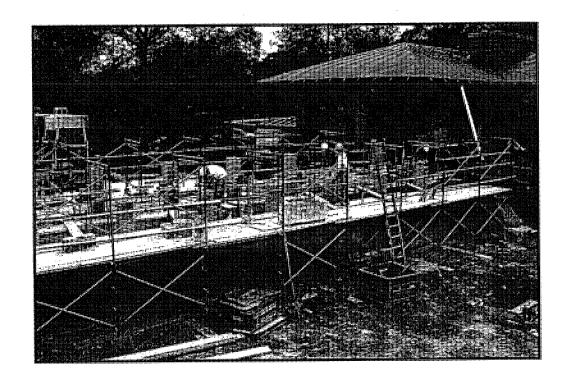
FUERMAN PHOTOGRAPHS OF MARTIN HOUSE, 1908.

- #15 Pergola, inside view looking from main house, ca. 1908. Copy negative available.
- #18 Conservatory, exterior Copy negative available.
- #24 Bookcase in Reception Room Copy negative available.
- #29 Rear entrance from car port Copy negative available.
- #38 Exterior from Jewett Copy negative available.
- #44 Pergola, interior, looking toward conservatory Copy negative available.
- #53 Kitchen
 Copy negative available.
- #58 Interior Copy negative available.
- #59 Living room with fireplace opening Copy negative available.
- #60 Conservatory, Interior Copy negative available.

--- Also copies of Fuermann photographs of the Darwin D. Martin House, reproduced from <u>Architectural Record</u>, March, 1908. The Fuerman photographs were used in the <u>Ausgefuherte Bauten</u> (1911).

APPENDIX H.

Martin House Docent Study Guide (2005)



• FRANK LLOYD WRIGHT'S • MARTIN HOUSE COMPLEX

Study Guide

BUFFALO, NEW YORK

Martin House Complex Study Guide

This Study Guide is organized into three categories of information:

1. Essential Tour Points

to provide you with essential information that we hope you will cover on every tour. This information is likely to take you approximately 1½ hour to cover. It is our goal that guests at the Martin House will come away from a tour having heard these points.

2. Additional Facts

to enhance your tour or to help you answer questions that may arise. This information is useful, but <u>not as essential</u> as the Essential Tour Points. However, it is really impressive if you know this information if ever asked! To the best of our knowledge at this time, this information is factual.

3. Myths

to help you sort out points of mis-information or "legends" about the house, about the Martins or Frank Lloyd Wright. Over the years, some stories about the Martin House have filtered down as facts that have no real evidence to substantiate them. Our goal is that your tour remains accurate, but you may find yourself repeating this information someday because you are prompted somehow. These stories, if retold, should come with a "legend has it, but we have no evidence that..." caveat.

The Study Guide that follows is in a scripted, narrative format. It is not our intent that you follow the script verbatim. It is presented here in narrative style to give you a sense of the story and to be used as a fallback. Our goal is to present accurate information on the tour, but we do hope that visitors will feel that they have been entertained, educated and enriched by their experience.

In fact, we hope that you will bring your personality and individual delivery style to your tour presentation. Docent-led tours at the Martin House provide the heart of the visitors' experience – an engaging docent, with that personal touch, is who creates an enriching tour.



docent - noun (doe-sent) (Latin derivation from docere, meaning to teach)

- 1. an instructor or teacher,
- a museum guide or interpreter.

You are about to embark on an experience that will enrich your understanding of Frank Lloyd Wright's Martin House complex. With this Study Guide as your main resource, you will soon be sharing that experience with visitors who come from all over to hear what you have to say!

As a docent, you are a teacher, an interpreter, a guide and a leader. Most of all, you are a story teller in a museum (yes, the Martin House is a museum).

Research shows that museum-goers visit museums as a leisure activity. They like to hear a good story - one that enthralls them and tells them something they didn't know before. Visitors don't necessarily view a tour as being "educational" - rather, they come for an "experience," an outing, or an event.

At best, when visitors make their reservation, they might think, "Oh, that should be interesting." They never say, "Let's go learn something today, kids!"

This creates a context for the museum that can be challenging - because, of course, we want visitors to "learn" about Frank Lloyd Wright, the Martin family, the amazing architecture and so much more. We have important messages to get across, yet we know that "teaching" is not necessarily what the visitors have in mind. Their experience will involve "learning" if they enjoy themselves and if the messages are presented as a good story. If they connect with you and the ideas you present, and if they interact with their tour experience, then the messages will be absorbed much more effectively.

To create a great tour experience, museum planners often think about what they want visitors to be able to say by the end of their tour. If visitors could tell you what the one or two clear messages that you were trying to convey were, then that would indicate that they had engaged in the "learning."

In the case of the Martin House tour, the MAIN MESSAGES are these:

■ "Organic architecture" is Wright's "master principle." Throughout all his work, he derived structure and design from principles found in nature. Why? Because he believed that architecture designed in harmony with nature would bring harmony and tranquility to our lives.

- Throughout the Martin House, Wright makes you aware of nature by connecting interior and exterior. (You will discover details that demonstrate this in your docent training and will share them with visitors.)
- Wright believed in "total design" meaning that the architecture and the interiors, decorative arts, furnishings, gardens and landscape, all should be harmonious and integrated.
- Wright believed that every building should fit into and enhance its site through horizontal lines, low profiles, natural materials, generous porches and landscapes, and living plants brought indoors. The Prairie Houses were his early-career expression of these ideas.
- The Martin House is one of Wright's most remarkable Prairie Houses and one of the most important designs of his entire career. Why?
- The Martin House is such a brilliant example of Wright's innovations in the Praine Houses (which you will discover in your docent training and which you will eventually share with visitors) that it must be considered a pioneering work of early modem (20th century) architecture.
 - E.g. "breaking the box"
 - Free-flow of interior space
 - Use of cantilevers
 - Steel and concrete construction
- The Martin House (and Larkin Building) had a profound influence on world architecture in the 20th century.
- The genius of Wright's spatial design of the Martin House is in how he creates flow and how he organizes and manipulates spaces. He believed that the functions of the rooms and the life of the family should determine how the house would be planned. The interior plan would then influence the architectural form.
- Darwin D. Martin was one of Wright's most important clients and patrons, as well as a friend who was a catalyst to his career.

Visitors may not "get" all of this, and surely won't be able to recite it back to you - but these are the overarching principles and ideas that might influence how you tell your stories and provide a way for you to connect the many details to the overall context of MAIN MESSAGES. If visitors get the first one, or two-you've done a good job as docent!

Martin House Complex Tour Docent Program

This tour is organized based on starting a tour at the Barton House standing beside the site model (or facsimile of it). There are some "stage directions" indicated, but these are only loose guidelines. Docents are expected, with experience, to be able to conduct a tour beginning at any point on the tour route.

INTRODUCTION:

Essential Tour Points:

DOCENT:

Welcome! Welcome to Frank Lloyd Wright's Darwin D. Martin House Complex. My name is..... I will be your docent today. I'd like to introduce my colleague (chaperone) who will accompany us on tour. We are volunteers for the Martin House Restoration Corporation, which is the not-for-profit organization that is restoring and operating this complex as a museum.

Our tour will be 75 minutes and you will be seeing one of Frank Lloyd Wright's greatest works in his Prairie House style, dating from 1903 to 1905. The Martin House complex is currently under restoration, having become severely damaged over the years since the Martin family left in 1937.

We will talk about the characteristics of the Prairie House style, the Darwin D. Martin family who lived here, and what has happened to the complex over the years.

Before we begin, I'd like to quickly remind you of some common museum rules that we are obliged to follow here, as this IS a historic site:

- Food and drinks are not permitted in the houses
- Photography is allowed outdoors only
- Interior finishes are more fragile than they look please do not touch them, especially not the windows. We will have chairs at various points along the tour, so we ask you not to lean on woodwork if you become tired.
- Please stay together with the group. Some rooms are currently closed.

 Our chaperone has the assignment of bringing up the rear of the group to make sure no one has wandered off.
- Please tum off your cell phone and pager. Thank you.

FRANK LLOYD WRIGHT

If you are unfamiliar with Frank Lloyd Wright's life and work, I'll give you some background.

Essential Tour Points:

DOCENT:

Frank Lloyd Wright is generally regarded as America's greatest architect. He was bom in 1867 and lived to the age of 91, when he died in 1959.

At the time that he came to Buffalo in 1902, to discuss the design of this complex with his new client, Darwin Martin, his career was rising in Chicago where he was gaining notoriety for his revolutionary ideas and unique design for houses in the Oak Park suburb of the city.

The ideas that were getting him attention at this time had to do with his ambition to create a truly American style of architecture that reflected a spirit of independence and freedom. Having lived on the edge of the prairie in Wisconsin for much of his youth, he proclaimed a life-long love of the American prairie landscape. The Prairie House style was an attempt in his early career to reflect the spirit of this landscape. These Prairie houses, as he called them, were unlike the typical Victorian style borrowed from European influences that were commonly built in this era in that he worked toward creating a lower horizontal profile that nestled into the ground and creating spaces that opened up the boxy interiors to let rooms flow into one another.

Additional Facts:

Other influences in his early years affected his architecture:

- His mother's certainty that he would become an architect.
- Her introduction to him of Froebel Blocks, an educational device developed by kindergarten creator Freidrich Froebel that involved complex arrangements of geometric wooden shapes. Wright said late in his life that he could still feel the blocks in his hands as he created patterns with them as a child.
- His father's love of music. FLW once wrote: "The symphony as my father taught me, is an edifice of sound. Just as now I feel that architecture ought to be symphonic."
- Beethoven was FLW's favorite composer. Wright said that he often heard Beethoven's music in his head as he worked.
- The Lloyd-Jones family. His mother's family from Wales included preachers who tended toward lofty ideals and opinions and whose family motto was "Truth against the World."
- Scholarly influences of the late 19th century, such as the writings of Ralph Waldo Emerson, which championed Nature.
- Japanese art and architecture as seen at the Chicago Exposition in 1893 and in the collections of A. Louis Sullivan. He was influenced by the "essentialness" and simplicity of Japanese design.

Work at Adler and Sullivan. Architect Louis Sullivan was a mentor and friend; Sullivan's credo, "form follows function" influenced Wright whose development on that concept was to consider form and function as one.

 Wright enrolled at the University of Wisconsin in engineering. He attended for less than two years. He left school in the spring of 1887 and traveled to Chicago

where he got his first job with architect Joseph Lyman Silsbee.

Six months later he went to work for Adler and Sullivan in Chicago. He was head draftsman for a time and was given increasing responsibilities in the firm until 1893 when he was dismissed for designing houses on the side, "moonlighting" in effect. Several houses in Oak Park are now known as the "bootlegged" houses, which marked the beginning of his solo career.

■ He refused D. H. Burnham's offer to finance his study at L'Ecole des Beaux Artes

in Paris where most important architects of the day were educated.

Wright married Catherine Tobin in 1889. They had six children together and lived in Oak Park in a house referred to as his Home and Studio, which also housed his architectural practice. He left his family in 1909 and traveled to Europe to work on the Wasmuth Portfolio.

■ FLW coined the phrase, "organic architecture," a term that has been interpreted

many ways.

Using building materials in their natural state

· Building in harmony with nature

· Letting the building grow out of the earth

Allowing the interiors to flow and have relationship with outdoors

Breaking the box – taking away the corners and freeing the space

Expressing the function of the interior

FLW was still working up until the time of his death in 1959; in fact he was then working on the Guggenheim Museum in New York City, which was completed some months after his death. This represents a career of some 70 years.

He died in Phoenix, Arizona after falling ill at his home, Taliesin West.
 He was buried at Taliesin in Wisconsin.

■ He designed more than 1,000 structures; close to 40 percent of these were constructed.

MARTIN HOUSE CHRONOLOGY- FLW AND DDM MEET AND BEGIN

Essential Tour Points:

DOCENT:

Darwin D. Martin was a self-made man, a millionaire by 1907, who was a chief executive with the Larkin Soap Company, a huge, progressive local company that employed thousands and had a customer base all over the United States through its catalogue sales.

Martin invited Wright to come to Buffalo in 1902. Wright often said that his buildings were "portraits of his clients." What resulted from their meeting was "a portrait" for a wealthy industrialist who envisioned a complex of buildings that would unify his family on one site.

From 1902 to 1905, when the Martins moved into their house, Wright worked with Martin on five buildings here at the comer of Jewett Parkway and Summit Avenue: the Barton House, built for Martin's sister Delta and her husband, George Barton in 1903, the main Martin House (1904-05), which had an attached pergola or walkway, connecting to a glass-roofed conservatory, and a carriage house that was later a garage, with chauffeur's quarters above. A gardener's cottage completed the estate in 1908.

Martin had wished that his other siblings would also be accommodated on the estate, but only Delta came to live here.



Docents may have moved the tour group outdoors by this point and may deliver this information while standing in front of the Barton House (weather permitting).

Martin had become aware of Wright's work through William R. Heath, another officer in the Larkin Company, and was further encouraged by his brother William, who also commissioned Wright to build a home for him and his family in Oak Park (a Chicago suburb). Wright's work must have appealed to Darwin Martin's sensibilities and concept of himself as a progressive, modern businessman - Wright's architecture was dramatically different from typical Victorian homes.

They began the Barton House as a test to see if they would have a good working relationship and to verify that Wright might be the architect to design the Larkin Administration Building.

Before the Barton House was even finished, the men had agreed on completion of the Martin complex. Martin's influence helped Wright secure a contract for the Larkin Administration Building (1903).

Additional Facts:

- Martin chose a pre-existing plan for the Barton House that Wright had already done in Chicago – the Walser House (1901-02) – with some alterations to it to suit the site and with changes in the building materials.
- Martin's influence also resulted in other commissions for Wright such as three more houses in Buffalo as well as the Martin's summer home on Lake Erie, called Graycliff, approximately 15 other contracts in various locations.
- This includes Wright's celebrated Larkin Administration Building (demolished 1950) which secured his fame with the eminent European modernist architects (such as Mies van der Rohe, le Corbusier and Walter Gropius).
- The Martin's previous home was just down the street on Summit. It was typical of the neighborhood at that time: a modest Victorian two-story house that Martin was generally dissatisfied with; he especially didn't care for the turret, which he thought appeared quite squat and awkward.

Martin had purchased at other property, but Wright favored this 1.5-acre corner site because of its expanse and prominence on the corner. The other houses in the neighborhood are noticeably angled in comparison with the Martin House; – they're actually lined up with the street. Wright showed Martin a drawing early on in his design process that recommends lining the house up with the Barton House and orienting it to compass directions of east/west, north/south - a concept that Wright often borrowed from North American native lore.

NEIGHBORHOOD CONTEXT



Docent will typically bring the tour group to the corner of Jewett Parkway and Summit Avenue for this portion.

Essential Tour Points:

DOCENT:

When the Martin House was built, Buffalo was a very wealthy, important industrial and business city. There were numerous millionaires and a very active social structure surrounding the upper class. The city attracted famous architects and builders because there was money here to attract them.

The Martin House was built in what was already a beautiful setting that most likely suited Wright's ideas very much. This is the Historic Parkside District, which was a suburb of Buffalo at the time. The community was designed in the late 1800s by the landscape architect Frederick Law Olmsted (known also as the designer of New York's Central Park, Boston's "emerald necklace" of parks, and the Niagara Falls State Reservation) after he had designed Buffalo's park system. Olmsted's ideas were rooted in the same concepts as Wright's - i.e. that nature is a solace and rejuvenator of the human soul. In Parkside, the streets curve around the perimeter of Delaware Park, the main park in the system, which is at the end of Jewett Parkway.

Some of the surrounding houses show what was typical of the era and what Wright was attempting to combat. To him, the high vertical stance of these Victorians (like the green house across Summit on Jewett) seemed inappropriate for the American landscape and the box-like interior rooms that had such formal purposes were out of keeping with the American ideals that he wanted to embody in his design: namely, freedom of movement, individuality and self-expression.

The Church of the Good Shepherd (Episcopal) at the corner was built in 1888, designed by Marling and Burdett in the Richardson Romanesque style with some stained glass windows by Louis Comfort Tiffany. The Martins belonged to the church until 1904; in 1907 they joined the first Church of Christ, Scientist.

- Elam Jewett donated the land for Jewett Parkway so that Delaware Park would connect to his farm.
- In addition to Marling and Burdett, the church was designed in part by Joseph Lyman Silsbee (Wright's first employer), who maintained a Buffalo office.
- A train serviced the neighborhood to and from downtown that Martin used daily to go to work.
- Isabel Martin and Caroline Jewett donated the baptismal font in the children's chapel in The Church of the Good Shepherd.
- E.B. Green designed the green Victorian house on Jewett Parkway.
- That Martin chose to live in this neighborhood says a lot about him and perhaps how he chose Wright as his architect. He did not live where other wealthy businessmen in his class lived on the other side of Delaware Park where there are significant mansions designed by famous American architects like Stanford White. This was a more modest upper-middle class neighborhood with more understated homes. The Martins had lived in their house on Summit for 14 years. Darwin Martin had chosen a site on Oakland Place (a more prestigious neighborhood) for his new home, but Wright talked him into this lot at Jewett and Summit.
- A letter from his brother William about choosing Wright to do the work relates that Darwin would become the talk of Buffalo if he had a Wright-designed house.

WICKS HOUSE



The docent has usually moved the tour group down Jewett by now and is standing at a spot either in front of the house or on the driveway.

Essential Tour Points:

DOCENT:

If we look at the house across the street for a minute, we'll get an impression of what was an architectural statement BEFORE Frank Lloyd Wright came to town. William S. Wicks designed this house as his own home in 1890. Wicks and his partner E.B. Green had the most prolific architectural practice in Buffalo's history.

While not typical of what we think of as a Victorian home, it does have features of the era: vertical stance, prominent front door, windows that are "punched-out" openings in the walls and application of decorative details in styles borrowed from the past (in this case Tudor). The house is wood frame construction, which means that it relies on exterior bearing walls. The interior is divided into distinct rooms. It presents a very conservative approach with its symmetrical, central entry hall plan.

We like to compare the perception of height of the Wicks House to the Martin House. The second floors are almost the same elevation, but the Martin House seems so much lower because of Wright's design. The Roman brick on the Wicks House is the same as on the Martin House, but the appearance is very different.

Additional Facts:

- Green and Wicks also designed the classical-revival building that was the original Albright-Knox Art Gallery, First Presbyterian Church at Symphony Circle, and the bank at Main and Genesee Streets (all still standing).
- Mr. Wicks lived in this house until his death in 1919.

IN FRONT OF THE MARTIN HOUSE

Essential Tour Points:

DOCENT:

Here in the Martin House we see all the features of his Prairie House. All of them he intended to contribute to an impression of the American Prairie: long horizontal vistas, wide-open space, and nature in all directions.

The house, he believed, should be "of the site" rather than "on it." It should lie low and quiet, nestled into the earth, rather than jump up and oppose the land. The horizontal line keeps the peace with the earth – horizontal lines are the peaceful lines in art – at rest, in repose.

These features or characteristics of a prairie house include (top to bottom):

- Anchoring chimney that denotes the heart of the home the center of the cross-axial floor plan
- Long low hip roof, gently pitched as a sheltering element
- Broad overhanging eaves that give a sense of protection
- Ribbon bands of windows that are not holes in the wall, but light screens
 that blur the distinction between interior and exterior (art-glass, which we'll talk
 about more inside)
- Horizontal planes formed by the concrete capstones and sills
- Roman brick with the mortar raked deeply on the horizontal joint to emphasize the line even more
- And finally the heavy foundation (water table) that makes the house appear as though it is part of the ground that supports it

Unlike a Victorian home with a prominent front door, entry to the Martin House is hidden, quieter, private. This is also Wright's intent, to make entry a private affair – only those invited inside are welcome. (As we are, so we will move to the front steps).

- Martin and Barton House roofs were restored in 1997-98. The original roof of the Martin House had sustained a lot of damage so that complete restoration was necessary. The roof was lifted, deteriorated wood beams (left in to provide a historic record) were sistered with new ones, new steel I-beams replaced rusted, unstable beams, new sheathing was put in place anywhere old sheathing was unusable and new terra cotta tile was laid over a rubberized membrane. Most modern factories make roof tiles in more standard sizes and colors than what was available in 1904, but suitable roof tiles were found and made by a company in Pontigny, France, in a kiln that has been in use since the 11th century.
- The copper gutters were restored along with the roof. This is actually a gutter-within-a-gutter system. Water needs to run into a sloped gutter in order to drain, but Wright wanted a true straight horizontal line along the roof perimeter. He devised a sloped gutter to accomplish the function of drainage and laid it inside the exterior gutter that keeps the horizontal line.
- The hidden entry may also be considered as a design device by Wright to make viewers look at the house longer in their search for the door, so that they regard the whole front elevation more closely.
- Under the band of windows in the reception room are horizontal windows which Wright called suntraps. These allow sunlight into the basement and reflect sunlight into the room above them.
- The grillwork in the brick is for air circulation to the basement.
- The um is an example of the 14 planters that Wright placed at strategic comers all around the complex buildings. They held flowers and other plantings and contained a drainage system within. The square motif repeats other such patterns in the Martin House composition (i.e. floor tiles, dentil moldings)
- The sculptural form now standing in the front are birdhouses, two of four that Wright designed to decorate the roof of the conservatory. In characteristic Wrightian humor, he may have designed them as houses for Purple Martins, a play on his clients' name. There is some doubt that birds ever lived in the houses since Martins prefer proximity to water, and the limestone construction might have created too hot an environment for them. The 24 square projections on the surface of each exactly match the indentations on the urns.
- The gingko trees at the driveway are more than 100 years old. The one to the right of the drive appears in 1905 photographs. Gingkos were a Wright favorite; he used them frequently in landscape plans, possibly due to their Asian origins.
- The art-glass windows upstairs visible from the front of the house are Tree of Life windows. The iridescence on the exterior is lovely to point out particularly in certain sunlight conditions. (More detail about Tree of Life art glass is referred to in the section about the staircase.)

ENTRY (FRONT DOOR)



Moving the tour group to the front door landing is a great way to help visitors experience the transitional aspect of the entry – and get them in the right frame of mind to slow down and become observant of their reactions to Wright's spaces inside.

Essential Tour Points:

DOCENT:

The front entry to the Martin House is best experienced by stopping for a minute here under the eaves. This space is quite compressed. There are views into and through the house into the landscape in both directions.

The height of the entrance is <u>not reflective</u> of the height of the client Darwin D. Martin or the architect Frank Lloyd Wright. Rather the space is intended to engage you with the interior spaces within through the windows, to give you a sense of enclosure and security. The entry is low because Wright is working with space in a deliberate way – something that he was a master at doing. He intends for the home to be a place for rest and peacefulness. He takes you from the busy world you've been experiencing and puts you through a transition at the entry. He lowers the ceiling and constricts the space so that you <u>experience</u> entering the building (either consciously or subconsciously).

While Wright's intent is to bring the outside INTO the building, here in the entrance he also consciously brings the inside OUT. You will notice that while standing here in front of the door, you can see broadly into two interior spaces as has never been the case in houses up to this time.

Notice the material used in this space:

- Ceramic floor tile in earth brown goes from outside to inside all through the main floor except the kitchen.
- Roman brick is used throughout the house.
- Windows give views to inside then outside again (i.e. looking through the reception room or living room windows). From the interior, most rooms have multiple views to the outdoors where gardens and grounds provided lovely growing things to look at.
- Overhanging eaves emphasize the sense of shelter and frame the view. On warm rainy days, windows can be open without letting rain inside – a way to enjoy the sounds and smells of nature.

You almost never lose sight of the landscape anywhere in the house.

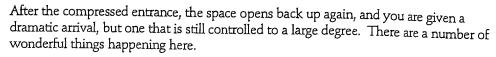
ENTRY HALL



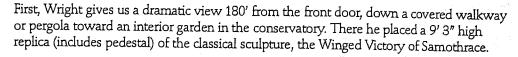
Docent typically invites the tour group to stand in the front hall and take in the complexity of this space.

Essential Tour Points:

DOCENT:



(Refer to photographs)

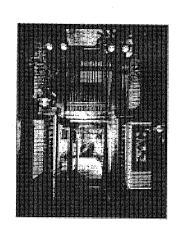


Second, Wright gives a warm welcome with a magnificent double-sided fireplace shared with the living room that was covered in a glass mosaic tile in a decorative pattern of wisteria vines and blossoms in bronzes, golds, greens, and purple. For Wright the fireplace is the symbolic heart of the home, so we are instantly given an encounter with the heart of the Martin House.

We are also given a hint at the upper floor with this upward sweep of space and even a third focal point with the large art-glass window on the landing.

Wright manipulates space and gives hints about how and where to move by how he organizes ceiling heights and by how wide spaces are made. We are also given a hint of the upper floor with this upward sweep of space. He hides staircases so that only the family feels welcome to enter private spaces upstairs. He doesn't even make the living room immediately apparent because as guests we are meant to move to the reception room first. We are intended to pass under the lower archway that pushes us through to the reception room where we will go next.

- The fireplace was executed by Orlando Giannini, a Chicago artisan with the firm Giannini and Hilgart.
- There are pieces of each color of the original glass mosaic tiles in the University of Buffalo Archives. The fireplace will be restored.
- There was a low wall on the staircase side over which one could look down into the ballroom and allowed a person in the ballroom a three floor vertical release.



RECEPTION ROOM

Essential Tour Points:

DOCENT:

This room is a vestige of Victorian society. Families would typically invite guests into a reception room before welcoming them into more intimate areas of the home such as the dining room. This reception room was intended for that purpose and was furnished like a second living room with Wright-designed furnishings including the barrel chair (refer to photos) which Wright designed originally for the Martin House, but adapted many times for use in future projects.

There are several features in this room that emphasized the feeling of warmth:

- Fireplace focal point of the room. Features tapered brick to create the half-circle. Throughout the house, the entire composition relies for harmony on repetitions of rectangles and squares, but for contrast and to soften the rectilinear line, Wright introduced the circle here in the fireplace. (He repeats circles in the barrel chair, in light fixtures, in the semi-circle of the garden floricycle and in circle-in-square shaped tables.)
- The horizontal fireplace mortar was gilded with bronze powder suspended in varnish to give a golden finish that would glow out of the shadows of interior light levels.
- There were two bronze firewood boxes set on either side of the hearth (see photo of Dorothy and Darwin R.).
- The windows were all Tree of Life art glass that had gold and yellow and green panes to create a golden glow within this room.
- The two main features (fireplace and windows) were unified by use of ceiling molding that ran across from window frames to the frieze rail.
- Gold "area rugs" covered the brown ceramic tile floor throughout the first floor.
- The historical photographs were taken by Clarence Fuermann of the firm Henry Fuermann and Sons, 1907 and were published in the Architectural Record, April 1908.

- The windows on the south elevation were changed in 1909. The square in the bottom of the Tree of Life window was removed at the Martin's request and was replaced with a rectangle to improve the visibility through the windows, particularly when seated. The Tree of Life window on the west and east remained as installed with the square at the bottom.
- Wright assigned symbolism to shapes: circle unity; square integrity, so that the fireplace and furnishings carry meaning to family harmony.
- The fireboxes were made by Winslow Company. William Winslow was Wright's first independent client in 1893.





By this time, the tour group is probably asking questions about the destruction in the house or about the Martin family: "what happened?" The docent should use personal judgment about when best to talk about this, but the reception room is a relaxed space in which to talk, so it might be appropriate here, or it may be saved until the kitchen, where 1960s renovations often cause comments from visitors. If there is time to take the group to the Bursar's office, then the docent might consider doing DDM's life story in his office and save the rest of the chronology for the kitchen.

What is presented here is the Bursar's office tour, followed by the DDM story, followed by the chronology after his death, followed by the kitchen tour.

BURSAR'S OFFICE



Sometimes this is delivered in the Reception Room and sometimes in the office itself, depending on the size of crowd and how much time is left for the remainder of the tour. If you have a large group or you are more than 35 minutes into your tour, you should skip this room.

Essential Tour Points:

DOCENT:

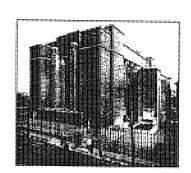
This is Darwin Martin's private home office, called the Bursar's Office (a bursar is someone who deals with money). Darwin D. Martin did accounting at the Larkin Soap Company but also had numerous investments and financial dealings outside his work with the company. The Bursar's Office is a symbol of DDM's excessive work habits and one of the spaces that is part of Wright's "portrait" of the client. The space is intended to give him a quiet place to concentrate, to work, to unwind after a day at the office in the Larkin Administration building (refer to photo), so the room is designed to free him from distractions. The windows are above seated eye-level; the eaves are at the widest point in the house, so there is a definite feeling of shelter. The room seems enclosed. Mr. Martin's desk was placed here in an alcove that feels enclosed again — and was placed under a skylight.

The art glass light screens (windows) in this room are referred to as the Bursar's Office windows; the pattern was unique to this room and thought to depict abstract wisteria blossoms.

Mr. Martin had a private entry to his office that is hidden even more effectively than the front door. We believe that Darwin Martin worked very late hours at the Larkin Soap Company, would arrive home via this door and would spend time in his office before greeting his family.

Additional Facts:

■ The Larkin Administration Building was revolutionary in design. Wright created an interior environment that provided a healthful work place with skylights and plantings. Virtually sealed off from the unhealthful urban environment close to train tracks and the soap manufacturing plants, the Larkin Administration Building was the first to use mechanical air conditioning.



- Larkin employees worked in an open space within a lofty, soaring atrium. It is likely that the sounds of typewriters and office machines, the sheer numbers of people who worked there and the open space created an industrious, energetic atmosphere.
- This quiet, intimate office would be the perfect antidote for Martin to de-stress after a day's work.
- Wright designed an abstract pattern for the skylight art glass, like he did for all the horizontal art glass in the house, to reflect the patterns of squares and rectangles present throughout the plan of the house and the site.
- In a 1950s renovation, this room was converted into the kitchen of a small rental apartment.
- The Bursar's Office windows are hinged at the top unlike the casement windows that predominate in the main sections of the house.
- Two doors were added to this room when it was changed to rental space.

DARWIN D. MARTIN BIOGRAPHY

Essential Tour Points:

DOCENT:

If we consider that the architecture here is intended to portray something about the client, then we may ask what is significant about what Wright created for Darwin Martin. What motivated Wright to design a complex (as opposed to separate buildings) and why was this approach so suitable for Martin?

Darwin Martin held a lifelong dream to reunite his family. Why?

Martin was born in 1865 (two years prior to Wright) in Bouckville, NY. He is believed to have been a frail child, who was traumatically affected by his mother's death when he was just six years old.

His father eventually remarried, but Darwin hated his stepmother and found his family life difficult. He went to New York as a youngster to sell soap on the street for the Larkin Soap Company with his older brother Frank. By the age of 13, he was working for John Larkin in Buffalo, but lived a lonely, sad life in downtown rooming houses. Larkin mentored him, and Darwin grew with the company, from clerk to chief executive. He was brilliant at accounting and helped the company grow to gigantic stature. At the beginning of the century, he was one of Buffalo's wealthiest citizens.

By this time, he had the means to build a great house for himself and his family, wife Isabelle and children Darwin R. and Dorothy. He still longed to bring his family together to live with him. His venture with Frank Lloyd Wright resulted in a complex of buildings to accomplish that at least in part. His sister Delta and her husband George Barton, an employee of the Larkin Soap Co., came to live on the estate.

The Bursar's Office gives us a glimpse into Martin's personality, as does the library, which we will visit in a few minutes.

- Martin, as a young man working over enormous ledger books as was common in his day, invented the Cardex index card system for keeping accounts so that the ledgers could be eliminated.
- Martin and his brother William of Chicago had a partnership in the EZ Polish Company. William R. Heath, a Larkin executive, directed the Martin brothers to Oak Park, a suburb of Chicago to view Wright's houses. Martin invited Wright to visit Buffalo to look at a piece of property he had bought. Wright came on November 18, 1902.
- William Martin also commissioned Wright to build a house for him in Oak Park.
- William R. Heath and Walter S. Davidson, both with the Larkin Soap Company, also had Wright-designed homes.
- The Larkin Soap Company, on Seneca Street in Buffalo, was a progressive firm. John Larkin developed a highly profitable mail order and catalogue sales system and created a "premium" scheme by which bulk purchases would be rewarded with bonus merchandise. The company employed thousands of people and remained viable until the early 1940s when it closed down operations. The Larkin Building stood until 1950 when it was demolished. A parking lot has occupied the site ever since, although most of the Larkin warehouse buildings remain.
- John Larkin started a company called Buffalo Pottery in 1901 as a way to minimize the cost of producing the highly popular chinaware premiums that accompanied bulk sales of soap products. Darwin Martin was the first secretary of that company. Buffalo Pottery eventually became Buffalo China. Buffalo China began producing Martin House Centennial Edition dinnerware in 2001 to mark their 100th anniversary and to celebrate their links to the Martin House complex.
- Darwin Martin retired from the Larkin Company in 1925. He was highly active in a number of philanthropic endeavors:
 - President of the Board of Trustees of the Pine Mt. Settlement School,
 - Financial assistance to Tuskegee Institute and the Norfolk Institute in Norfolk, VA. He was friends with Booker T. Washington and took an active interest in African American causes,
 - Member of the boards of the Buffalo Museum of Science, the NY State Historical Society, and the Buffalo Symphony Orchestra Association,
 - Member of the Chamber of Commerce,
 - Donated to scholarship funds for Buffalo Seminary and college scholarships for over 40 students.
- Darwin Martin died of a cerebral hemorrhage on December 17, 1935.
- The story of Darwin D. Martin and Frank Lloyd Wright is a remarkable one. Not only was Martin a loyal client, but the two men also became good friends. Upon hearing of Martin's death in 1935, Wright wrote a letter to a colleague and said, "Today my best friend has died."

CHRONOLOGY, CONTINUED MARTIN FAMILY, ABANDONMENT AND RESTORATION

Essential Tour Points:

DOCENT:

How did the house get to this condition?

The Martins moved into this house in 1905 and lived here together until Mr. Martin died in 1935. Their children grew up in the house and moved out when they were married. The Martins maintained a staff of eight, including Cora Herrick, Mrs. Martin's companion.

Although he was a millionaire when this house was built, Darwin Martin was close to penniless when he died in 1935. Isabelle Martin dismissed the staff and vacated the house in 1937. She continued living at Graycliff in the summer and in Buffalo (at 800 W. Ferry, then 95 Highland) with her daughter during the winter. Mrs. Martin died in February 1945.

The Martin House stood empty from 1937 until 1954. Mrs. Martin was unable to find a buyer for the house during her lifetime. The house suffered substantial damage from lack of heat and weather damage and fell into disrepair.

An architect, Sebastian Tauriello, and his wife Ruth, bought the house at a tax sale in 1954, saving it from imminent demolition or renovation as other than a residence. Sebastian moved his architectural practice into the basement, subdivided portions for rental apartments and lived with his wife and family in the east side of the house. The west side of the house was divided into two rental units.

The pergola, conservatory and carriage house were torn down in 1960 and the land was sold to a developer who built three apartment buildings.

The University at Buffalo purchased the house in 1966 as the home for incoming president Martin Meyerson and his wife Margy who lived there for three years. After they left, the university retained the house as an archives and reception center, but deferred maintenance caused even more damage to the Martin House.

In 1992, some community members began a not-for-profit organization with a mandate to restore the Martin House.

Today, the Martin House Restoration Corporation is charged with raising the funds necessary to restore the entire complex. We have already restored the roofs of the Martin and Barton houses, raised much of the money needed to complete the restoration, demolished two of the apartment buildings, started work on the Martin House and begun design of a new visitors' center to be built on the site of the remaining apartment building. The plan is to rebuild the missing buildings and to return the Martin House Complex to the way it was in 1907.

- Title was transferred from the University at Buffalo to the MHRC in July 2002. When restoration is complete, title of the Martin House will transfer to the New York State Office of Parks, Recreation and Historic Preservation who will run the house as a New York State Historic Site with the MHRC responsible for operations as a public house museum.
- When the Martin House is restored it will be the first 20th century building in the New York State system.
- The Martin House is a National Historic Landmark.
- The loss of Darwin D. Martin's wealth was due in part to the Great Depression, but likely also due to personal investment in a luxury apartment building (800 West Ferry) being developed by his son for which he depleted his life insurance, stocks and bonds, and great sums of money borrowed from his family. He died before the building was completed.
- 1907 is the "year of significance" chosen for restoration as the house was complete at that time and the Martins had not yet considered any alterations to Wright's original design.
- The Martin's made alterations to the house after 1907 i.e. the walls of the front and rear bedrooms were moved outward toward the eaves by approximately 3' in an attempt to gather more daylight into those upstairs rooms around 1920; a "trunk room" was added above the kitchen entry to add storage in 1909.
- Restoration architect: Hamilton Houston (pronounced How-ston) Lownie, of Buffalo
- Visitors' Center architect: Toshiko Mori, of New York
- Visitors' Center exhibition design: Toshiko Mori

KITCHEN

Essential Tour Points:

DOCENT:

This is a 1960s kitchen. The renovation, intended for catering, was done when the President of UB, Martin Myerson and his wife Margy, lived here.

Wright's design for the kitchen was surprisingly modem for the early 20th Century with its clean white surfaces. His democratic ideals are demonstrated by his insistence that a service kitchen like this should be located on the main floor rather than be relegated to the basement as in grand houses of the period. A cook and maids prepared and served meals here; Mrs. Martin consulted on menus but did not work here. Staff working in this kitchen enjoyed lots of space and a lovely view to the kitchen garden through a full wall of clear glass windows with northern light. Note that these windows were always clear glass. The staff had their own dining room (to the west of the kitchen).

Counter tops were finished in "Novus Glass," a material that was used on soda fountain counters and provided a smooth, hard surface. The white surface was to promote cleanliness in line with the Victorian preoccupation with germs.

Additional Facts:

- Appliances included a gas stove (opposite the windows), three sinks, and two iceboxes, one near the back door and one in the northeast comer. The kitchen was "electrified" right from the start, but there was no refrigerator originally. The iceboxes did however contain electric lights inside.
- The ceiling is a "tray shape" to expand the space, a design "trick" that allows greater comfort for larger groups of people to gather or work in a space.
- The kitchen garden had a lawn bordered by plantings and a pool at the end in front of the carriage house. Wright designed clothesline poles to harmonize with Martin House motifs. Mrs. Martin planted perennials and herbs and kept a greenhouse that was to the left of the carriage house.

UNIT ROOM

Essential Tour Points:



(Entering from the hallway between the kitchen and dining room, the docent might allow the entire tour group to gather and gaze toward the library at the opposite end before speaking to allow the drama of the room to sink in.)

DOCENT:

This great expanse of space Wright called the Unit Room - one unified space consisting of three delineated spaces within it: dining room, living room and library.

It is dramatic space and revolutionary for its day when most homes were divided into boxy rooms with single doorways.

This Unit Room, 70' from end to end, shows what Wright intended when he set out to create free flowing space – a dramatic demonstration of "breaking the box." There are no interior walls to define the spaces. This was his intent, to free the space and let it flow - an expression of how the modern family lived - not in boxes, but free to move and to interact with one another.

Wright created space within the space of the Unit Room with four clusters of four brick piers each and with dropped frieze-rails and woodwork details. Heavy curtains, or portieres, were hung under the frieze-rail and could be drawn closed to separate the spaces. The ceiling molding ran the full length unified the space, as did the floor tile throughout.

- The woodwork in the unit room is mostly original, although the ceiling molding was reproduced in 1985.
- There are eight pier clusters (groups of four piers per cluster) in the Martin House as well as other larger piers that support the building.
- The composition of design elements in the Martin House is exquisite; there are numerous repetitions and harmonies that reveal Wright's genius in creating artful composition. For example, the dentil molding is a horizontal replay of the vertical rhythm of the indented mortar between the bricks. Molding comers are very intricate and reiterate other proportions found in the floor plan of the complex.
- Wright tended to divide space governed by either mathematical or by musical proportions (recall the reference to hearing Beethoven in his head when he designed); the spatial divisions of the unit room have a musicality to their proportions. He told Darwin Martin that he would create for him a "domestic symphony" in the Martin House Complex.

DINING ROOM

Essential Tour Points:

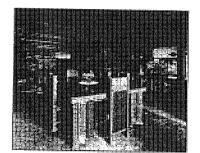
DOCENT:

In the dining room Wright created an additional "space within a space" with the dining room table and high backed chairs.

The dining table was designed in the shape of a capital letter "I" (or Roman numeral "I") with projections on each corner of the rectangle. Originally, at the corners, Wright placed stanchions with planters and electric lights to further enclose into the dining table space. The Martins soon removed the stanchions because they got in the way of table service and probably blocked views at the table.

There was a built-in buffet with art glass doors on the west wall. The art glass above was not original to the house. It was created by an unknown designer and is believed to date from the 1920s.

The windows in this room are original to the house. The configuration, called Chicago windows, consists of a fixed pane of clear glass flanked by two casement windows (in this case art glass). The clear glass provides light into the room and the easily opened casement windows also allowed for ventilation. The art glass pattern designed by Wright is believed to be an abstract representation of wisteria blossoms, flowers that hang in grape-like clusters, so we call them "wisteria" windows. These windows are intended to create a screen through which to view the garden outside.



- The window shades were built into the moldings so that their "mechanics" were hidden. Wright quite commonly hid mechanics of all types electrical outlets, window shades, heating units, etc. in a gesture borrowed from the Arts and Crafts movement that had the same motivation: to hide what was ugly and utilitarian.
- The distance from kitchen to dining room allowed the family to dine without being disturbed by cooking odors or noise from the kitchen.
- Darwin Martin kept a set of encyclopedias in a Wright-designed bookcase adjacent to the dining table where, as his grandchildren recalled, he would challenge them on a point of fact, and then refer to a volume of the encyclopedia to prove his point.
- The family may have altered the dining room table at some point to create a library table, and substitute it with a round table. Four of the original chairs are being held by the New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites, and will be restored.

LIVING ROOM

Essential Tour Points:

DOCENT:

In the living room area of the Unit Room the most dramatic cross axis of the plan intersects; the powerful north/south line from dining room to library crosses the equally strong axis east/west from the fireplace out to the verandah. This creates a sense of flow and an expansiveness that Wright perhaps intended as a statement about freedom and movement.

Wright created a "rest" space under the lowered ceiling where most of the Wright-designed furniture was arranged. Lowering the ceiling and grouping the furniture created a mood of intimacy suitable for conversation. The skylight above illuminates the space with natural light. (Suggest that guests sit in the chairs provided to experience the vantage point toward the views that Wright intended. The ceiling may feel low when standing, but the space feels very different from a seated position).

The focal point of the room was the living room face of the glass-mosaic covered fireplace (considerably altered during the 1950s), which is counter-balanced by the powerful thrust of the verandah. The verandah makes the living room extend into an outdoor room; its cantilevered roof reaches out to the garden to gather the trees into the space.

Five art-glass doors provided easy access to the verandah. The floor tile that ran from outdoors to inside, the continuation of the brick from outside to inside as well as the extension of the ceiling moldings all blur the distinction between inside and out. Wright frames views of the garden for viewers seated in the verandah.



- Wright's barrel chair was first created for the Martin House, but he adapted its design and used it in many subsequent projects. The barrel chair for this house is thought to be the most comfortable of his designs in this form with its curved arm that fits a human arm very closely.
- The living room furnishings show a number of "circle within a square" motifs that are a counterpoint to the relentless rectilinear in the house (tables, wall sconces). The Matthews Brothers Furniture Company in Milwaukee, WI made the furniture.
- The skylight failed during the years that the house was abandoned. What you are looking at is a restoration of these windows with new concrete cladding the beams. This skylight forms the floor of a second floor balcony running along outside the east side bedrooms. The skylight had art glass panels on the interior side of the living room. Two exist in the Hirschhom Gallery in Washington, DC.
- The clerestory windows above the doors were enhanced by squares of art glass that dimensionally matched the verandah ceiling moldings.
- The art glass in the doors actually had "mirror glass" gold leaf sandwiched between thin pieces of clear glass.
- The Wisteria patterned verandah doors have been reproduced by a company called Oakbrook Esser whose craft is so fine that their windows are near perfect replicas. (These doors are currently in storage, but will be installed during interior restoration of the house.)
- The Linden Glass Company of Chicago made the original art glass windows throughout the house.

LIBRARY

Essential Tour Points:

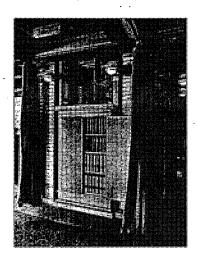
DOCENT:

The third space in the Unit Room is the library. Frank Lloyd Wright said that he designed homes for his clients that were expressions or portraits of their personalities. The library is such a space for Darwin Martin who loved to read and had a collection of some 2,000 books.

Wright designed bookshelves everywhere in the house for books. In the library there is a specific environment for reading and keeping books. The space itself is identical to the dining room, but the windows on all sides make the room lighter and brighter and more congenial for relaxing with a good book.

The structure of the Martin House can most easily be seen in this space.

The Martin House is built like an early Chicago skyscraper. Frank Lloyd Wright used steel and concrete construction, removed the weight bearing work from the exterior walls and



placed it on the interior piers. The piers found in the Martin House are in groups of four called "pier clusters." The pier cluster assembly (common brick columns faced with Roman brick) supports the reinforced concrete floors. Steel beams span between the piers. The very large piers at the end of the dining room and library support the roof.

Wright was able to put so many windows in the Martin House because he used this pier method of construction and removed the traditional weight bearing function of the exterior walls.

Originally, there was a boiler in the basement of the carriage house that was the heat plant for the Martin house, carriage house and conservatory. Pipes running under the pergola delivered heat to radiators that were inside these pier clusters. The original pair of art glass casement windows in the pier clusters opened to allow heat into the rooms. What exists today is a Tree of Life Window cut in half from another area of the house.

To make them even more functional, the pier clusters contained bookcases. There were circle-in-a-square wall sconces on the piers (which you see in the photograph).

Additional Facts:

- Darwin Martin was self-educated, and loved to learn. He took a volume of the encyclopedia with him daily to read on the train on the way to work.
- Mrs. Martin, however, had difficulty reading due to a visual impairment. Mr. Martin read to her.

STAIRCASE



The docent will decide to talk about the staircase either before going to the master bedroom, or at the end of the second floor tour, depending on personal preference or if there are other tour groups with which to avoid overlapping. Typically, the docent will gather the tour group around the railing at the second floor landing.

Essential Tour Points:

DOCENT:

Unlike the stairways in larger homes of this era, which are usually grand and sweeping and are focal points in entry halls, this one simply transitions from the main floor living areas to the private family spaces in the bedrooms. It wraps the vertical shaft of space integrating one floor with the other.

There are a series of compression and release movements with varied ceiling heights, turns, landings, and views revealed. From the hallway downstairs, the vertical posts draw the eye upward to the Tree of Life window at the landing, and define the stairway, never allowing a view of the rooms on the second floor. From the middle landing, the focus is the art glass light screen to the garden and the view down into the entry hall. From the top of the stairs there is a vertical space to the basement (a temporary piece of plywood is in the way right now). The staircase becomes a spatial experience rather than just a staircase.

The climb (or descent) is divided into three turns with few steps in each run making the distance feel short and the travel quite comfortable.

This is the only "four pot" Tree of Life window. The Tree of Life window, one of Wright's best-known art glass patterns, was used for the Martin House reception room and entire second floor. The pattern is an abstract interpretation of tree branches filtering the outdoor view of treetops through an artistic device.

Additional Facts:

- The rounded acrylic panel in the ceiling was added in 1967 when the University at Buffalo owned the house. The original ceiling was flat plaster and had a reflective finish.
- Originally, Japanese prints hung in the alcoves on the landing. Later (c. 1920), portraits of Mr. and Mrs. Martin were hung there.
- In the ceiling in each alcove were art glass panels. They were "lay-lights," recessed electric lights that mimic a skylight and have an art glass panel in front of the light bulb.
- This is a good place to see the woodwork up close. All the wood in the house (with the exception of Mrs. Martin's bedroom that had mahogany trim to match some mahogany fumiture from their previous home) was quarter-sawn oak, a technique of cutting that produces a particularly rich grain. Quartersawing is hardly done anymore because of the expense involved, but it is a hallmark of fine homes from this era, and was employed by fine craftsmen and fumiture makers of the day.
- Upstairs, there were eight bedrooms (three bedrooms were servants' rooms) and four bathrooms as well as a sewing room.

MASTER BEDROOM

Essential Tour Points:

DOCENT:

The narrow hallway to the master bedroom is another of Wright's compress and release manipulations of space that creates movement toward a dramatic arrival. The bedroom alcoves expand the space outward, and the ceiling soars upward. The drama is heightened from being surrounded by Tree of Life windows that give a view of treetops and gardens. Wright placed the twin beds to face the south windows to enhance the view. There was a cupboard on the opposite side of the headboard and a dressing area off to the (left or right depending on where the docent is standing). On the opposite side of the room there is a bathroom.

Scars in the ceiling show where moldings used to be and some "excavation" is visible showing where restoration architects are trying to discover previous moldings.

- This room gives you a great view of the roof tiles and the gutters as well as the catch basins.
- Wright's exacting detail is evident in the tiny slit windows that are miniature
 Tree of Life patterns.
- The bathroom is not original it dates from the 1950s or '60s. Originally, there
 was a semi-circular shower stall.
- Mrs. Martin's bedroom is at the front of the house above the reception room. The entire wall was moved forward in an attempt to allow more light into her room. The trim in her room is mahogany.
- Wright was famous for experimenting with materials. For the second floor he used a poured-in-place aggregate floor material combining magnesite and sawdust, which he also used in the Larkin Administration Building. This was applied over the reinforced concrete floor. Carpeting was installed throughout the second floor.



A 11/4 hour tour will usually not permit time for a group to visit the remaining bedrooms on the east and north sides of the house. Additionally, we do not take visitors into the south bedrooms or the servants' rooms, nor do we go into the basement. The following "Additional Facts" are provided for your information and in the event that you are asked questions. After the Master Bedroom, your tour may proceed back to the Barton House.

BEDROOMS & BASEMENT

- Outside the two east bedrooms is a balcony that overlooks a planter above the verandah. The built-in planters all had plumbing in them. The floor is glass tile the skylight for the living room below - which was redone in 1998 as part of the roof restoration.
- The north bedroom is believed to be Dorothy Martin's bedroom. Here, Wright uses alcoves to expand the room. The view in three directions took in gardens on each side. The floor here is cork, another floor finish that Wright used again in other projects. The Martin family pushed the north wall outward approximately 3' in a later renovation in an effort to bring in more sunlight.
- Wright often opposed the idea of including basements and attics in his residential designs in order to avoid creating unpleasant places for servants to reside and to prevent homeowners from collecting clutter. Martin, however, insisted on a basement for his home, so Wright gave him a highly livable space below grade. The main basement room echoes the dimensions of the Unit Room above 70' long, with a sunburst fireplace like the one in the reception room. Dropped light wells at either end of the room flood the space through large Chicago windows bringing in more light than most basements receive. Planters provided greenery to bring awareness of nature into the basement.
- Wright called the space the "ballroom," intending it for parties. Martin called it the "playroom," and there are certainly oral histories about the children (and eventually grandchildren) playing down here. Mrs. Martin had a kindergarten and a study group (Highland Park Literary Club) in this space.

- There is a walkway under the pergola that would have allowed winter access to the conservatory. This corridor housed the pipes leading from the boilers in the carriage house basement all the way to the radiators in the main floor pier clusters.
- Sebastian Tauriello's architectural office was located here. He added the door at the southeast corner.
- The remainder of the basement housed laundry, other mechanical equipment, screens and windows, and a drying room for herbs.

Miscellaneous Facts:

- The Martin House Complex was an unbudgeted work of art
- The property is 1.5 acres
- Property cost \$14,000 in 1902
- Barton House 1903 (based on Walser House 1901)
- Martin House 1904-1905 (last craftsman left 1907)
- Frank Lloyd Wright designed 394 art glass windows for the Martin House Complex
- Wright designed 55 pieces of furniture plus built-ins and light fixtures, and selected the Japanese prints that were to grace the walls of the Martin House.
- The cost of the Martin House (excluding the custom-made furniture and windows) was \$175,000.

BARTON HOUSE



Upon returning to the Barton House, weather will help the docent determine if the tour will stay outside for a few minutes before moving inside for the tour conclusion.

Essential Tour Points:



DOCENT:

In the Martin House, Wright worked out a more mature rendition of the horizontal planes and Prairie House characteristics. In the earlier Barton House (1903) this is more vertical and only the second floor windows wrap the corner. The plan for the Barton House was adapted from a 1901 plan for the Walser House in Chicago. That was the same year that Wright published an article in the Ladies' Home Journal called "A Home in a Prairie Town" (an enlarged version of this is available in the Barton House to show visitors). In the article he laid out the theoretical basis for a Prairie House and then had the opportunity to develop it in the Martin House.

The Barton House presents an interesting conundrum: do you perceive it as a small house or a large one? The tall expanse of brick with a short second story gives it a tall appearance, yet it doesn't seem as tall as other houses on the street.

Darwin Martin's sister Delta Barton left the house in 1932; her husband George died in 1929. Another family owned it for about 20 years after 1946, and it was then purchased in 1968 by Eleanor and Eric Larabee, both affiliated with UB. Mrs. Larabee, an architect, was interested in restoration and took great care of the Barton House, returning some renovations back to the original condition.

Additional Facts: (Refer back to the beginning of this Tour Text)

BARTON HOUSE INTERIOR

ENTRY, LIVING ROOM AND DINING ROOM



On a 11/4 hour tour, the docent may not have time to tour the Barton House second floor. However, an "Essential Tour Points" section is provided to give you the information you need should you take a group upstairs.

Essential Tour Points:

DOCENT:

Even though the two houses were designed at different times, Wright creates harmony between the Barton and Martin Houses through the use of materials (Roman brick, oak (not quartersawn in Barton House woodwork), art glass, and terra cotta tile roof as well as by design concepts. The Barton House is also arranged on a cross-axial plan (one axis east/west through the living and dining rooms, the cross axis north/south through the verandah and kitchen). Spaces on the main floor are organized by use of ceiling moldings and the archways created by frieze rails rather than by enclosing them with walls. In three directions, there are views to outside, again making the occupants of the house aware of nature outdoors.

An early "breaking the box" attempt is evident in Wright's design detail at the ceiling. Wright eliminates what would be a crown molding in any other house of this era and moves the molding away from the wall into the ceiling, minimizing the corner effect.

The corner in this living room though is clearly defined by molding. This Barton House was designed as the Walser House in 1901, but built here in 1903. By the time construction started at the Martin House in 1904, Mr. Wright is trying to break free of the corner.

Art glass in the Barton House is all of one pattern and was never named. We simply referred to as the called the Barton House windows. The windows, two French doors to the verandah, and light fixtures are all original.

The dining room windows would have offered a wonderful view of the conservatory and gardens. The family could have walked to the Martin House via the conservatory and pergola, although there was not a doorway from the Barton House directly to these buildings.

Additional Facts:

■ The color panels on the wall beside the fireplace are paint samples that show what we believe were the original colors Wright used in the Barton House. Conservators analyze paint composition from scrapings of historic surfaces. Wright advocated "nature colors" for his interiors as another way of helping his clients to live compatibly with nature. A Historic Finishes Consultant will help us determine the paint finishes used in the Martin House.

- The sideboard in the dining room is original.
- The fireplace mantel and the top of the sideboard are the same size and shape and balance each other.
- Art glass windows in the Barton House have indescent surfaces on the inside (the iridescent surface on the windows at the Martin House are outside). This is a mistake that occurred when the windows were installed. The contractor would have charged extra to turn them all around the other way, so we believe Wright instructed them to leave the windows as is, and accepted them as being installed the correct way all along.

BARTON HOUSE UPSTAIRS

Essential Tour Points

DOCENT:

Like the Martin House staircase, this one in the Barton House is typical of Wright's treatment of staircases. The journey is gradual, with turns and landings. Circulation is controlled by lower ceilings and by narrowing the space and then releasing it again to open space at the top. Windows at the top of the stair help to create an open vista.

The staircase is not obviously visible from the entry; this suggests that guests are not welcome to enter the private spaces above. The balusters not only provide visual interest, but also allow a view through them, in contrast to a solid wall which would constrict the staircase.

There are four bedrooms and a bathroom on the second floor. The large east bedroom is thought to be the master bedroom with its two closets, although it is almost identical to the bedroom on the west side of the house. Wright shows his mastery of making small areas appear larger than they really are by using a narrow hallway to make the bedroom feel expansive in comparison. The ceiling height rises and makes the room feel more spacious.

The corner windows in this room "break the box" - i.e. to take the comer away and blur the distinction between outdoors and indoors. This is the same concept he used with a metal bar joining the window corner at Graycliff and finally, at Fallingwater, with glass meeting glass in a cornerless window.

Wright also designed for air circulation to cool the upstairs rooms in summer. There is a vent in the ceiling of the closet that is operated by a pulley. When the windows and this vent are open, there is a good cross draft that circulates in the room (in the pre-air conditioning days when the house was built).

The west bedroom gives a great view of the Martin House and would have overlooked the conservatory and gardens.

TOUR CONCLUSION

Essential Tour Points:

DOCENT:

Thank you for touring the Martin House Complex. I've enjoyed talking with you. We hope you've enjoyed your tour and will tell your friends and families to come visit us.



Docent should summarize the tour somehow in his or her own word and encourage participation in fundraising. Some suggestions:

The Martin House is one of Frank Lloyd Wright's greatest works, comparable in his Prairie House genre with Robie House, in Chicago, Dana-Thomas House in Springfield, IL and Coonley House in Riverside, IL, and in his eastern works overall with Fallingwater and the Guggenheim Museum. This is considered one of his masterpieces.

When Tauriello bought the Martin House in 1954, Wright wrote to him and told him to, "take care of the opus." Wright is said to have pinned the Martin House plan to his drawing board and kept it there for close to 50 years. He thought of the Martin House Complex as a "well-nigh perfect composition."

If you want to become part of the community that is restoring this masterpiece, I urge you to become a member of our *Martin House Associates* at whatever level you can manage. All memberships assist in the fundraising toward this cause and every one of them is tremendously appreciated and acknowledged. You can shop in our *Wisteria Museum Shop*. All proceeds from sales go toward restoring the complex. Or if you want to become actively involved, you could join our Martin House volunteers. We have nearly 400 members who work in the gardens, give tours, work in the shop, conduct research, and help out in our offices. We hope that you will fill out one of our Visitor Satisfaction Surveys.

Our chaperone (name) and I will be here for a while to answer any questions you may have. Thank you!

Original Tour Text, Jason Aronoff, 1976, with conceptual contributions from Jack Quinan, Ph.D., and Jack Randall.

Revisions: 1987, Jason Aronoff and John O'Hern 1993, Martha Neri 2000, 2001, 2002, 2005 Martin House Restoration Corporation

MYTHS

Frequently, we are prompted by visitors to discuss Frank Lloyd Wright's personal life. Many of our visitors have seen the Ken Burns/Lynne Novick special on PBS and want to hear reference to the colorful stories covered in that series. Similarly, we often get asked about the failures of his buildings, leaky roofs, etc. While it is tempting to indulge in this storytelling for entertainment value, we aspire to represent Wright in a respectful manner. You might deflect the questions in a polite way by referring to the artfulness with which he designed his buildings, in spite of conflicts in his own life, and to the progressive way in which he experimented with materials pushing them to their engineering limits to wonderful effects, although often encountering material failure.

You might also remind people that works of art are temporal and subject to the ravages of time – Leonardo da Vinci's Last Supper began to flake off during his lifetime. Many works of the Modem era have developed conservation problems only decades later. Art and architecture are about ideas and often take risks and experiment with materials.

A lot of people like to have a giggle about how uncomfortable Wright's furniture was. He himself often remarked that he was black and blue from encounters with his own furniture designs. The lines and shapes of his furnishings were intended to harmonize with the interior of the houses and comfort was not likely a first priority. (It is worth noting that in 20th century furniture design, "comfort" as we define it today did not become a preoccupation with most designers until close to the middle of the century. Even now with all that we know about ergonomics, some chairs are still designed as an pieces with comfort taking secondary importance.)

There is a story that has circulated for years that Darwin R. Martin was said to ride his bicycle through the double-sided fireplace from hallway to living room and back. We have NO evidence that he ever did this. There is a letter from Martin to Wright dated August 19,1904 where Darwin addresses his concerns about the fireplace:

"The Wig Wam style of fire-place may be, as you say, the latest in fire-places. It won't, however, be the last, for every time my boy sees this smoky arch, he will be the latest thing in fire-places. He won't be a healthy boy if he uses the door when he can just as well use the fire-place. Visitors finding two fire-places in the reception hall cannot complain of the coldness of their reception."

WINDOWS OF THE MARTIN HOUSE COMPLEX

Essential Tour Points:

DOCENT:

Pieces of art glass – "light screens" as Wright called them – were integral design features of his Prairie Houses. He created compositions in glass using strict geometric abstractions, usually of natural forms like plants and trees.

The Martin House Complex is particularly rich in these extraordinary compositions. There are 394 light screens in the complex both in the vertical plane (windows and doors) and also in the horizontal plane (lay lights and skylights). There are nine unique patterns in the vertical, more than Wright created for any other residential project in his career. The vertical light screens in the Martin House are inspired by natural vegetation that would have been seen outside in the landscape, such as wisteria and the treetops seen from the second floor windows. The horizontal panels (laylights — "false" skylights illuminated by electric light — and skylights) were patterned after the squares and rectangles characteristic of Wright's floor plan for the complex.

The "Tree of Life" windows are signature pieces from the Martin House and among the most famous of Wright's art glass patterns. So detailed and labor-intensive is their design that one light screen contains more than 750 individual panes of glass.

Wright intended his light screens to provide a transparent device through which a person inside the house would become more aware of the natural forms outside. The colored panes cast beautiful patterns into the interior, making the beauty of sunlight and nature-abstracted even more apparent. Iridescent surfaces (exterior Martin House, interior Barton House) on the glass reflect sunlight and glimmer in various light conditions to add a temporal aspect to their beauty. The shadows cast by changing light through the art glass harmonize with the interior design of the buildings.

Wright preferred casement windows to double-hung style (which he called "guillotines") - casements open into the landscape more emphatically and gather nature within the space this opening creates.

Some restoration of existing art glass has already occurred. Some of the pieces were removed from the house to become part of a traveling exhibition about the Martin House art glass. Some others reside with galleries or private collectors. Pieces that cannot be recovered or restored will be replicated as part of the restoration.

