

FRANK LLOYD WRIGHT IN THE SOUTH: A PHOTOGRAPHIC ESSAY

Nora Galbraith

FRANK LLOYD WRIGHT IN THE SOUTH

Frank Lloyd Wright was a visionary genius who was highly influenced by the cultures of Japan, Native Americans of the United States and the Mayan civilization of North and Central America. Wright called his style organic architecture and he firmly rejected the classical style borrowed mainly from Europe.

His approach to architecture was rooted in nature and he was strongly influenced by the elements of structural design of Japan. Wright lived in Japan for more than five years in the early part of the twentieth century and during that time, Wright was captivated by Japan's inherent use of simplicity and natural forms in building, landscape, art and textiles. Wright came away from Japan with an esthetic of simplicity that was not in fashion in this country. He took these ideas and reworked them into an American style that was then translated into a unique scheme for every building he designed. Wright varied the designs to suit each location, building and his client.



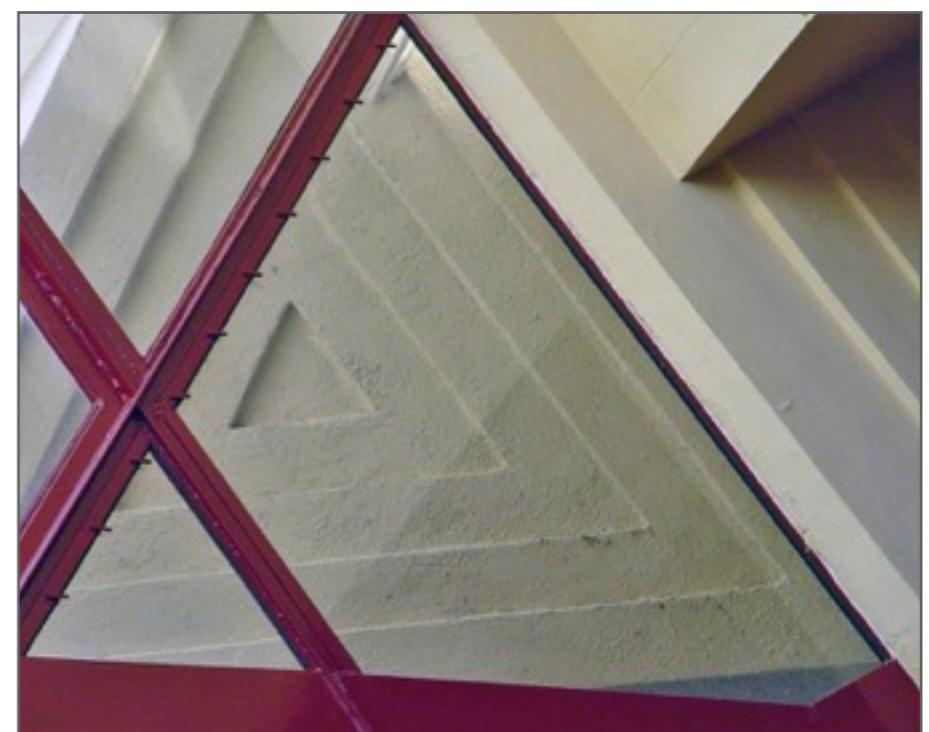
Expressing the American spirit and culture was one of Wright's most noteworthy objectives. He preferred to use native materials, such as local stone and rocks and worked with the landscape at hand to create a distinctively American style of architecture.

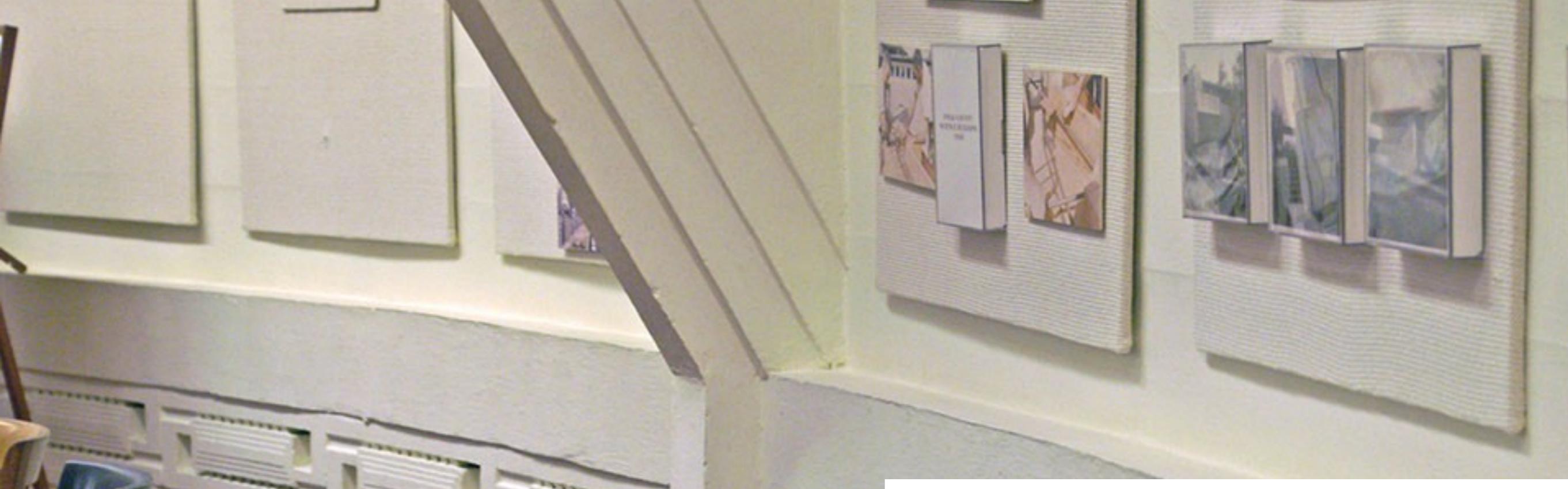
Wright was interested in harmony, unity and geometry and these concepts are apparent in all of the buildings he designed. Wright was truly an artist and he quite cleverly captured the beauty in the utilitarian. Wright's buildings feature a wholly integrated environment, where he incorporates many interrelated components such as light fixtures, wall finishes, furniture, murals and art glass windows. Wright touched every square inch of his buildings, inside and out.

My goal was to capture some of Wright's details and discover how he incorporated similar details throughout many of his buildings. Wright had a gift for the fine points and every building he designed brings to light his detail-oriented touch. Water features, light fixtures, planters, and built-in furniture were all uniquely created for each building, but all reveal the hand of Wright.

Details are essential to the creation of great work. It was my intention to examine some of his noteworthy buildings in the southern United States and to focus in on, and reveal some of the details that seem to be simple but are part of a complex whole. I think it is likely that the master will be observable through the details.

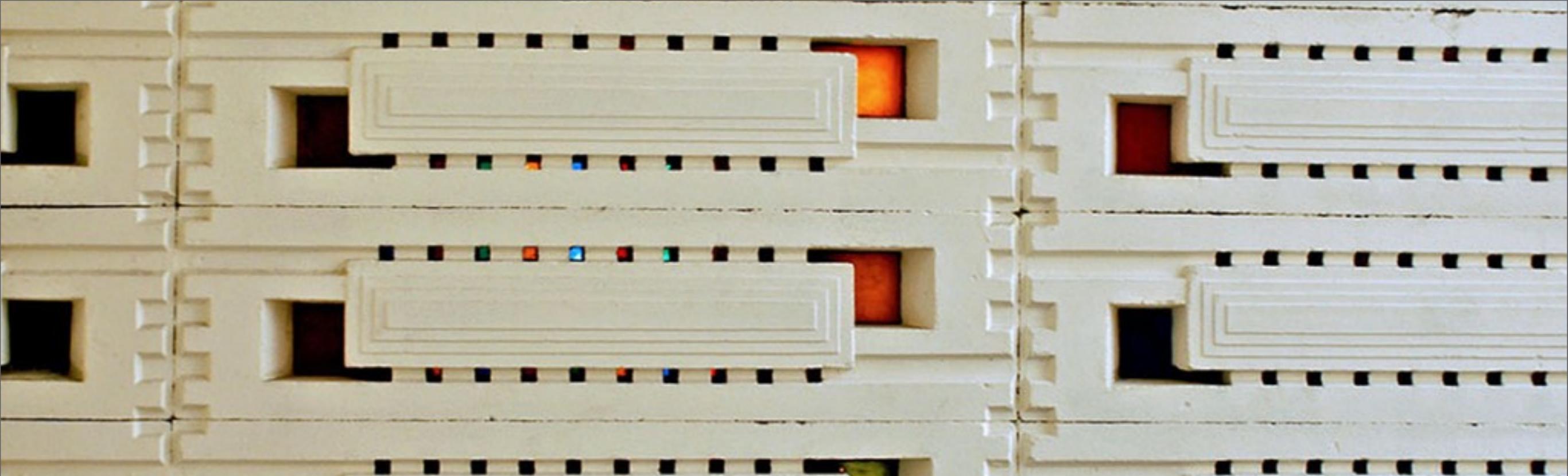
I've had the pleasure to enjoy working in buildings designed by Frank Lloyd Wright at Florida Southern College. Here I have chosen a selection of photos I have taken of the details of Wright buildings in the southern United States.





1

FLORIDA SOUTHERN
COLLEGE, LAKELAND FL



A BRIEF HISTORY OF FLORIDA SOUTHERN COLLEGE

Florida Southern College was originally founded in Orlando in 1883 as South Florida Institute. After moving to Leesburg in 1885, the school added a college curriculum. After a few more moves within central Florida, the school settled in to the present location in Lakeland in 1922. The school has always been affiliated with the Methodist church.

In 1925 when Dr. Ludd M. Spivey became the president of FSC, there were a few buildings on the campus and about 300 students. By the mid 1930s, Spivey was looking to increase enroll-

ment and build a modern temple of learning. He eventually found Frank Lloyd Wright and went to Wright's home, Taliesin, in Wisconsin, to meet with him about building a modern American campus. The two men were both of the same mind about a new campus and agreed to work together.

FSC now has the largest group of Frank Lloyd Wright buildings on one site in the world. Twelve of the eighteen buildings he planned for the campus were constructed between 1938 and 1958.



All of the Wright buildings were constructed on the western end of the campus. The land had been a citrus grove and Wright took inspiration from the orange trees. He envisioned the buildings he designed for Florida Southern would be harmonious with the trees and would reflect the height and positioning of the trees.

Dr. Ludd Spivey and Frank Lloyd Wright standing together at the FSC campus in the early 1940's.

Courtesy Special Collections, Lakeland Public Library

The Wright buildings on the Florida Southern Campus:

Annie Merner Pfeiffer Chapel

Cora Carter Seminar - Now part of the Raulerson Building

Charles W. Hawkins Seminar - Now part of the Raulerson Building

Isabel Walbridge Seminar - Now part of the Raulerson Building

Esplanade

E.T. Roux Library, renamed the Thad Buckner Building

Emile E. Watson Administration Building

Benjamin Fine Administration Building

J. Edgar Wall Waterdome

Industrial Arts Building, renamed Lucius Pond Ordway Building

William H. Danforth Chapel

Polk County Science Building

The Usonian Home (2013)

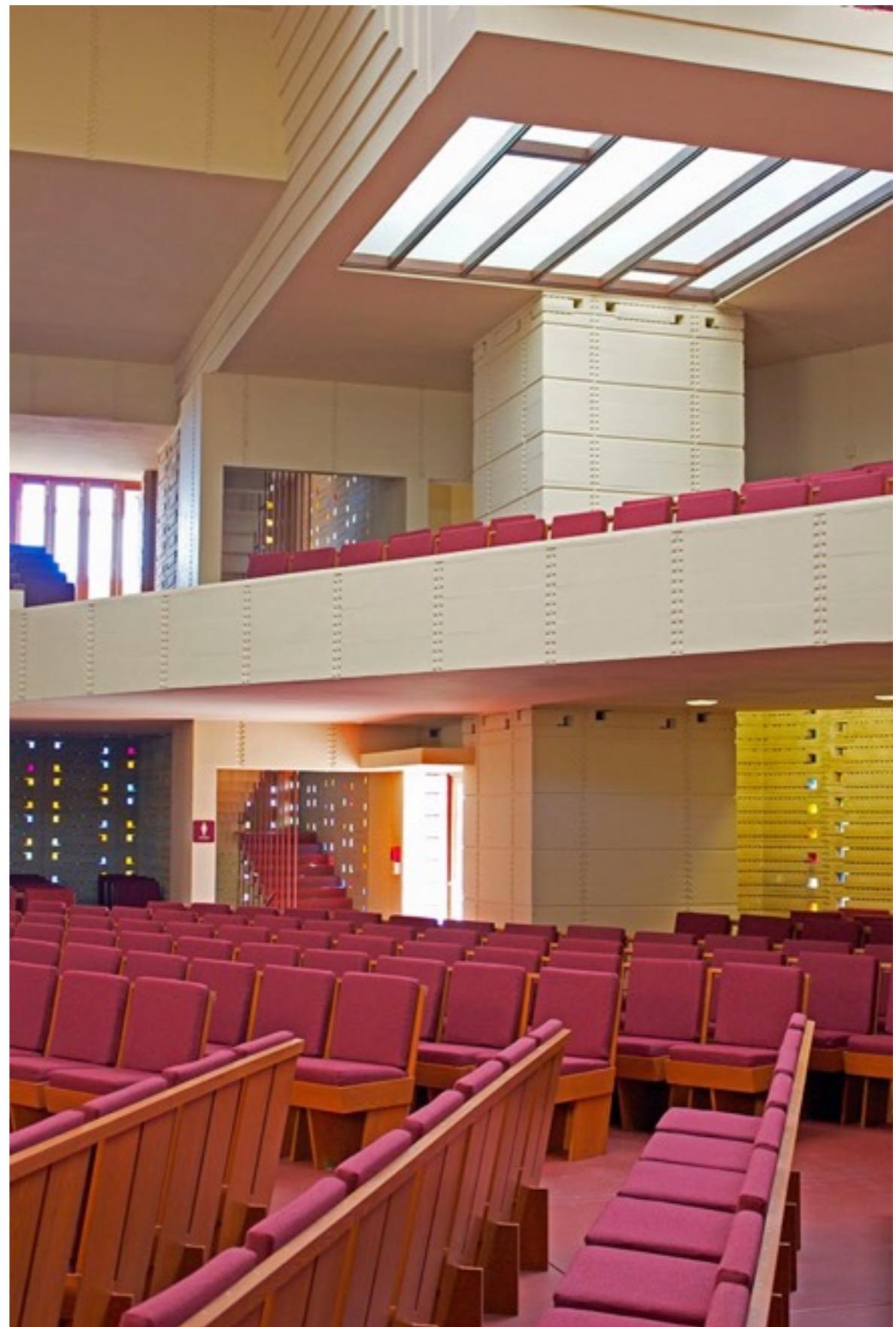


ANNIE PFEIFFER CHAPEL

...[O]rganic architecture sees the third dimension never as weight or mere thickness but always as *depth*. Depth an element of space; the third (or thickness) dimension transformed to a *space* dimension. A penetration of the inner depths of space in spaciousness becomes architectural and valid motif in design.

--Frank Lloyd Wright

I





I want the chapel to be ideal
in every respect and have
been studying it in a model.

--Frank Lloyd Wright

2

The rear wall of the chapel is made entirely of textured block with glass inserts.
The wall is quite captivating when the sunshine streams through.
These are not the seats as first constructed with the building, but as a note of
interest, the original seats were made by student labor.

A new ideal of ornamentation had by now arrived that wiped out all ornament unless it, too, was an integral feature of the whole. True ornament became more desirable than ever but it had to "mean something"; in other words be something organic in character.

--Frank Lloyd Wright

3



The choir screen.

The Annie Pfeiffer Chapel was the first building Wright designed for the school, and is the focal point for Wright's Child of the Sun plan. Construction began in 1938 and was completed in 1941. The building was made out of concrete and textile blocks made of coquina sand that was brought over from St. Augustine. Natural light comes in from the skylight and the glass inserts in the textile blocks provide a dazzling display. The chapel is made with Wright's famous cantilevered construction, leaving the whole chapel open; inspiring a spatial experience.



It is a mistaken notion that the legitimate use of the Machine precluded ornamentation. The contrary is the case. Pattern, - the impress of the imagination, - is more vital than it ever was in the use of any other system or "tool" in any other age.

--Frank Lloyd Wright

4

The concept of organic architecture is played out in full with the Pfeiffer Chapel. The building appears to be of the earth and rising above the earth simultaneously. The building's components are made of organic, earthly materials. Unpainted wood, coquina sand, and stone are treated as naturally as possible.

....

The plans for Florida Southern are taking shape rapidly and I can assure you that we shall have a college unequaled in the beauty of use or the use of beauty anywhere on earth.

--Frank Lloyd Wright

5

Looking up at the magnificent skylight in the Pfeiffer Chapel. A hurricane in October 1944 severely damaged the chapel, and the skylight was demolished as were many other areas of the structure. After a year of cleanup and construction, the chapel was re-opened.



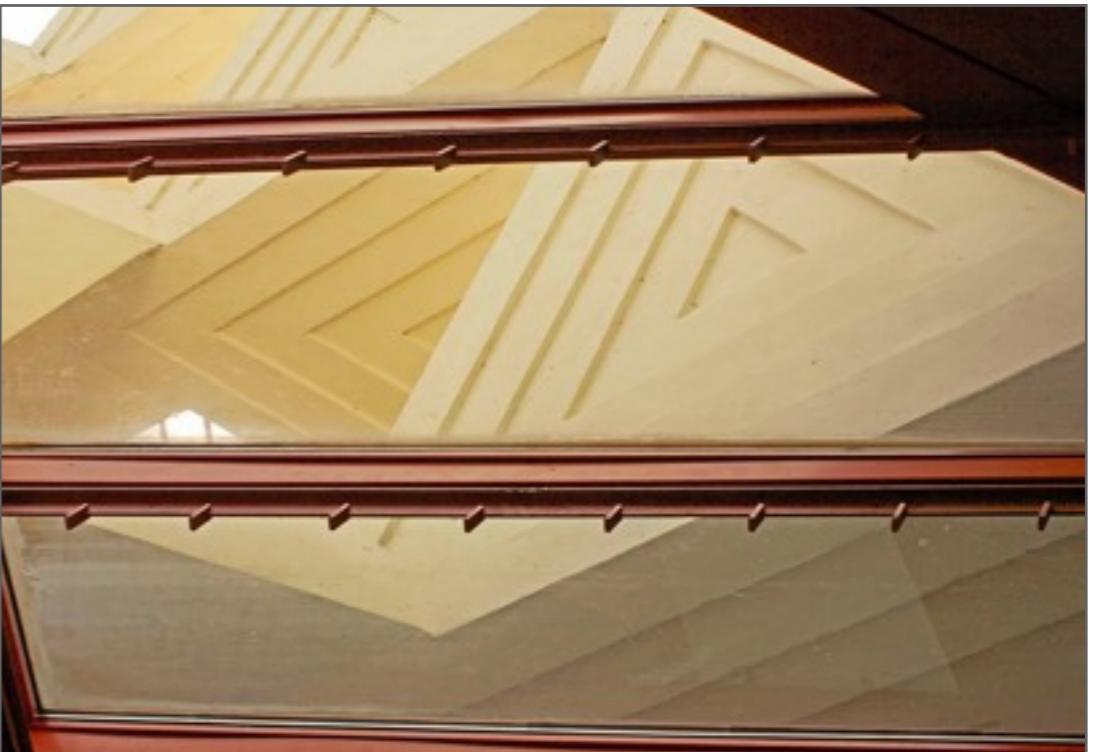
I hope and believe the chapel strikes, with new clarity, the chord between Florida character and beauty and the life of your many boys and girls, as they have it today by day with you down there.

--Frank Lloyd Wright

6



Three views of Wright's Flower Tower, also known as God's bicycle rack.



The general plan is a pattern of terraces and arbors connecting the various buildings-a free pattern, in itself the most important single feature of the design, I think.

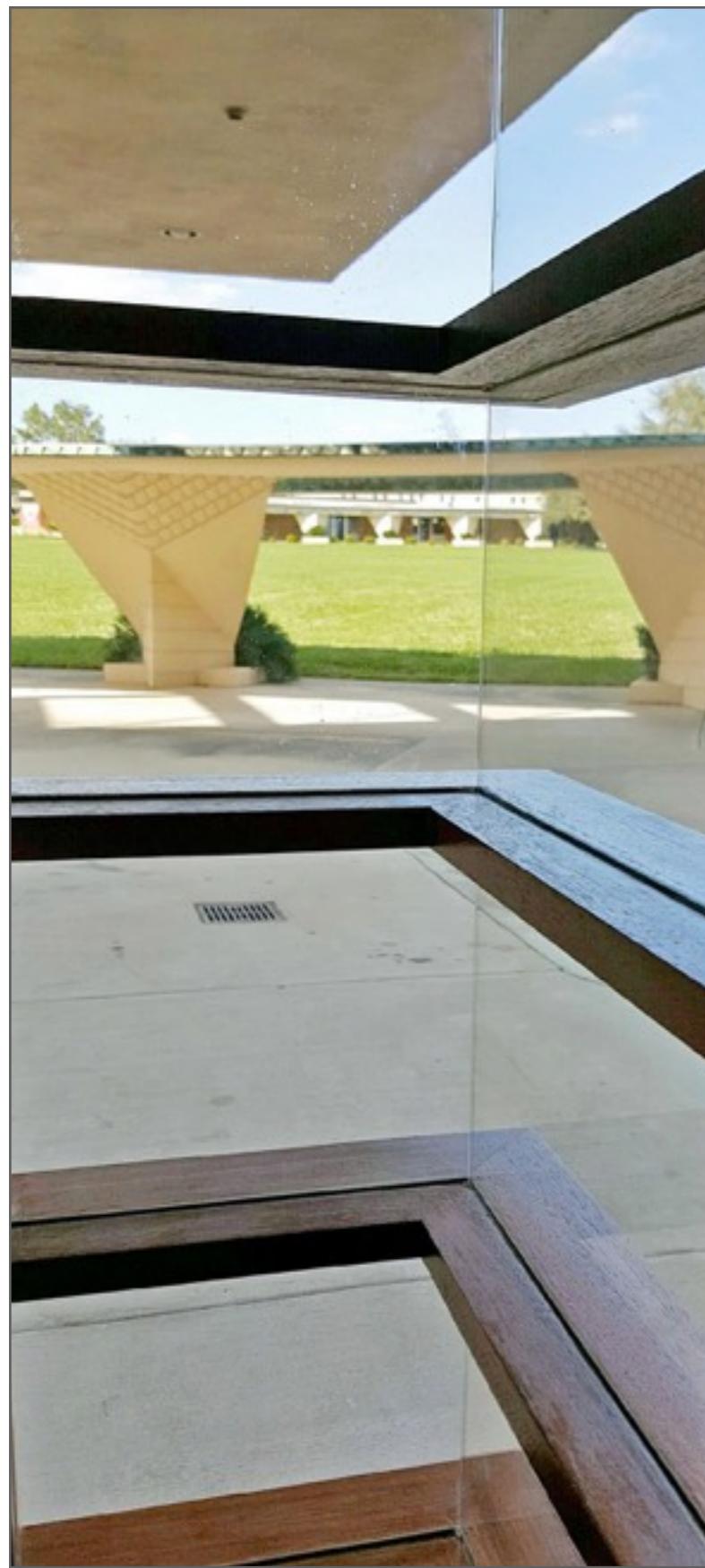
...Each building is individual in character-practical in effect-yet contributing its share to an occult symmetry...

--Frank Lloyd Wright,

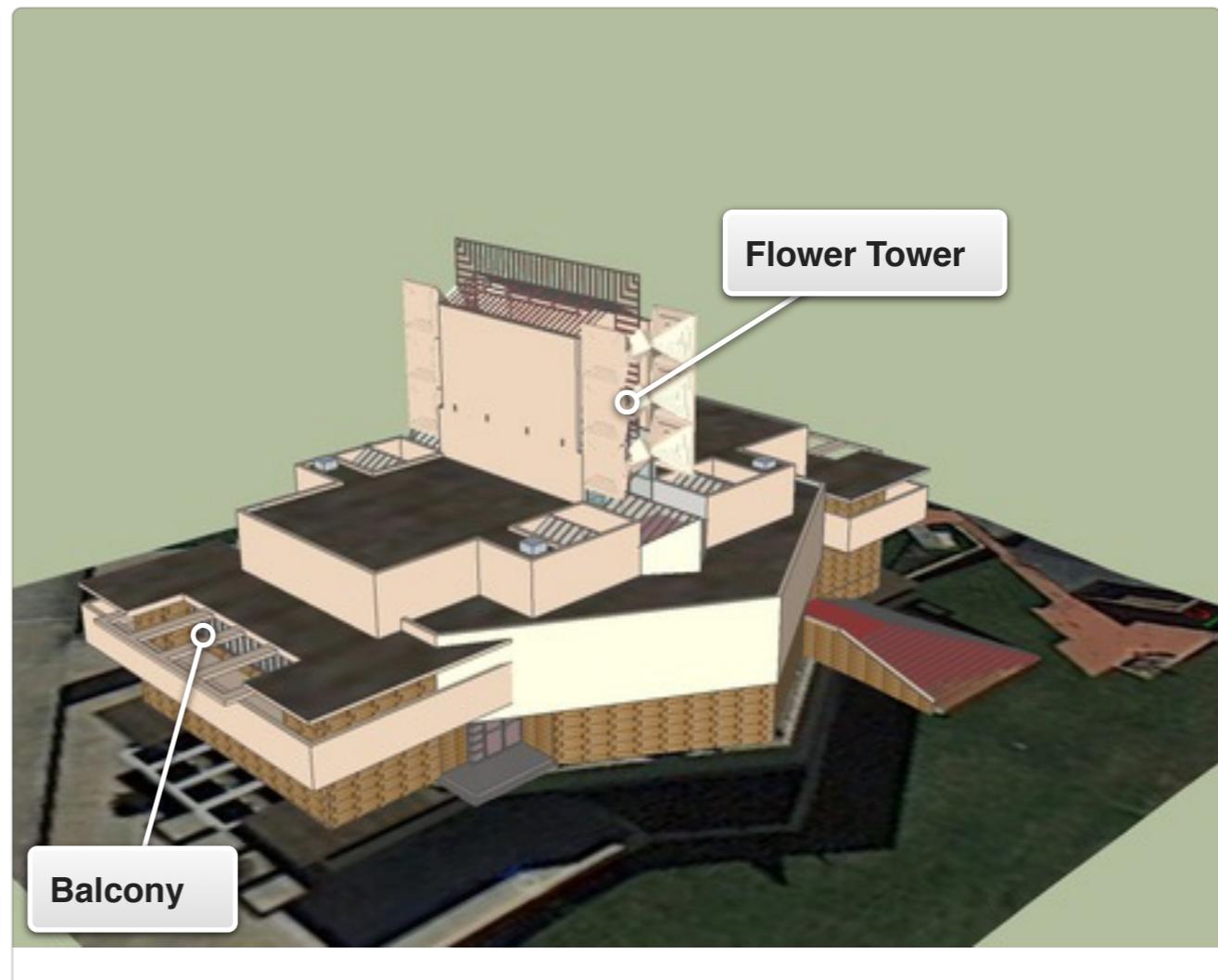
7

The view from the Pfeiffer Chapel's balcony looking northeast over the Esplanade.





INTERACTIVE 1.1 Annie Pfeiffer



[This can be seen as a 3D animation at the 3D Warehouse. \(made by Richard K.\)](#)

THE ESPLANADE





The Esplanade with its geometric columns, runs through and becomes part of many of the Wright buildings on the campus, making for a unifying organic collection.

The Esplanade is an integral piece of the design Wright envisioned for his Child of the Sun plan.

Esplanade columns meeting and connecting with the L. A. Raulerson building, which was formerly known as the Seminar buildings.

The ceiling of the Esplanade is not quite seven feet high as Wright used his own height as a scale for his building plans.



In this view the Esplanade meets with the Watson and Fine buildings. Wright used cutouts to great effect in this section of the Esplanade. In some places the Esplanade is only about six and one-half feet in height, It has massive supporting columns that are loosely pyramidal but are designed to represent citrus trees.



The Esplanade is about one and one half miles, and meets and connects to almost all of the Wright buildings. There is decorative copper trim along some the edges.

The Esplanade joins
with the Polk
Science building.



Buildings, like people are sun children, sun growth from the ground,
sun acceptance, or they are not organic.

--Frank Lloyd Wright



The Esplanade becomes one with the Ordway building.

Now why not let walls, ceilings, floors become seen as component parts of each other,
their surfaces flowing into each other.

--Frank Lloyd Wright

9

E.T. ROUX LIBRARY

I now propose an ideal for the architecture of the machine age,
for the ideal American building. Let it grow up in that image.

The tree.

--Frank Lloyd Wright

10





The E. T. Roux library was mainly built by student workers between 1941 and 1945. The students made thousands of textured blocks, and did every possible job needed to create the building.

The main room of the original library is in essence a circular room that still contains built-in desks that double as bookcases and a large fireplace. The round room, now known as the Hollis Room, is currently used mainly for meetings and special events.

Any building should arise from its site as an expressive feature of that site and not appear to have descended upon it - or seem to be a "deciduous" feature of it.

All of the buildings I have built – large and small – are fabricated upon a unit system – as the pile of a rug is stitched into the warp. Thus each structure is an ordered fabric...

--Frank Lloyd Wright



This is the oblong section of the E.T. Roux Library, that was designed to house the stacks and offices.

The library was erected nearly entirely by students, many of whom were women, and supervised by Robert Wehr, who was a professor of Industrial Arts.

As the square has always signified integrity, and the sphere universality,
the triangle stands for aspiration.

--Frank Lloyd Wright

The original circular desks with the built in bookcases for reference books.

The desks are placed on three tiers and the effect was mirrored in the three tiers of the ceiling.





The ceiling of the original main reading room of the library

Due to the use of cantilevers, this is an open space, without unsightly support beams.

As is the custom of Wright, there is a rhomboid shaped fireplace in this room.



A fabulous skylight that Wright integrated into the second floor ceiling
of the E.T. Roux Library, with many variations of triangles.

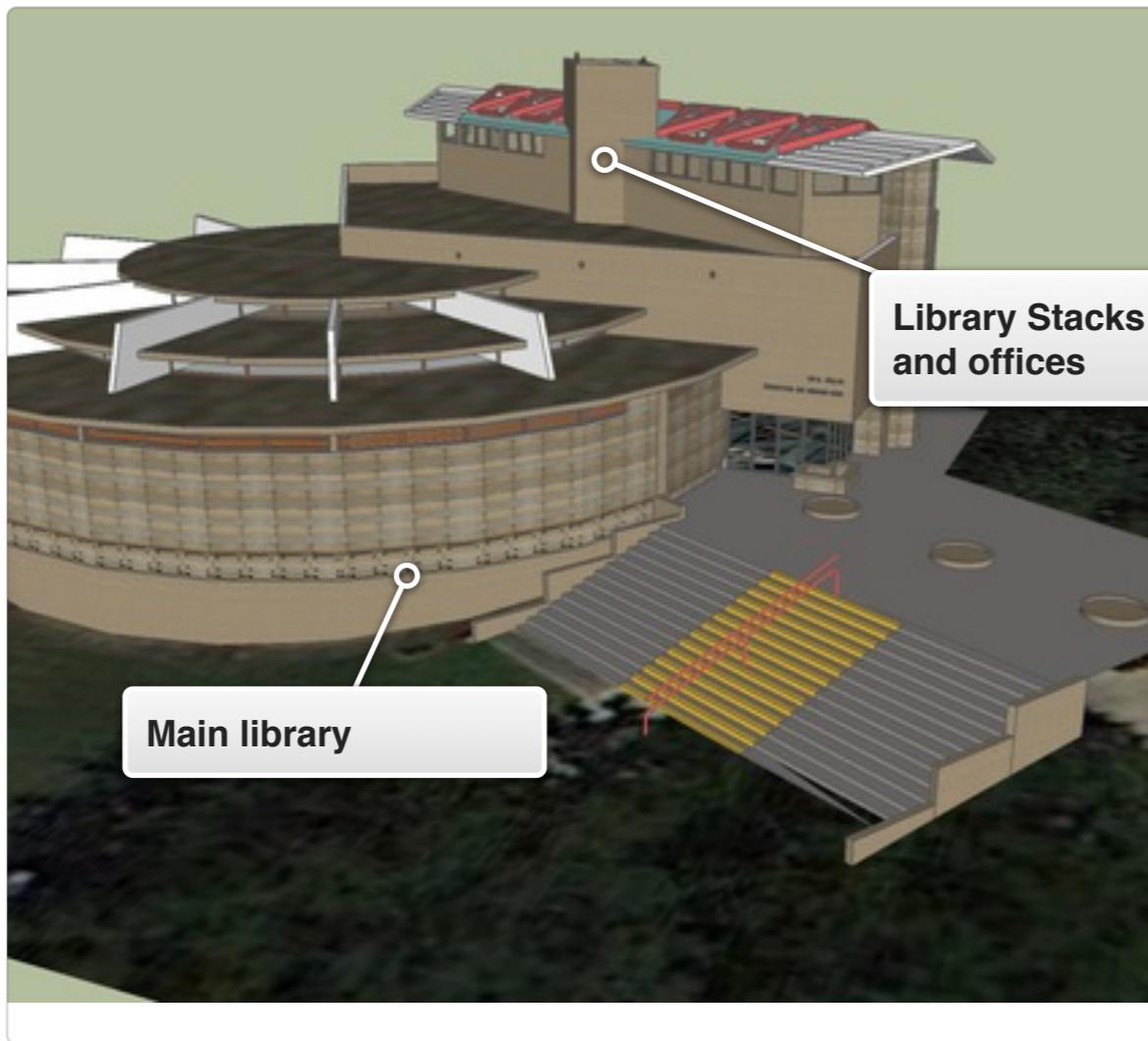


Site, structure, furnishing-decoration too, planting as well-all these become as one in organic architecture.

--Frank Lloyd Wright

13

INTERACTIVE 1.2 E. T. Roux Library



[A 3D animation of the E.T. Roux library can be viewed at the 3D Warehouse. \(made by Richard K.\)](#)



L.A. RAULERSON BUILDING

Shown here is a section of the Raulerson building while undergoing minor renovations.



The L.A. Raulerson Building was formerly known as the Seminar Buildings. The Seminar buildings were built as three separate buildings and were named the Cora Carter, the Charles W. Hawkins, and the Isabel Walbridge. The buildings have been modified and now house campus offices.



In most of the interiors there will be found a quiet, a simple dignity that we imagine is only to be found in the "old" and it is due to the underlying organic harmony, to the each in all and the all in each throughout.

--Frank Lloyd Wright

14



This was originally Dr. Ludd Spivey's office door. Wright notoriously was known to dislike air conditioning and this was his solution for air ventilation.



A view of the Seminar buildings through the spray of the Waterdome.

WATSON AND FINE ADMINISTRATION BUILDINGS





Steel gave rise to a new property: I call it tenuity. Tenuity is simply a matter of tension (pull), something never before known in the architecture of this world. With tensile strength of steel, this pull permits free use of the cantilever, a projectile and tensile at the same time, in building-design.

-- Frank Lloyd Wright

The small pool near the president's office

...the sense of an organic architecture, once grasped, carries with it in its very nature the discipline of an ideal and at whatever cost to self interest or the established order.

--Frank Lloyd Wright

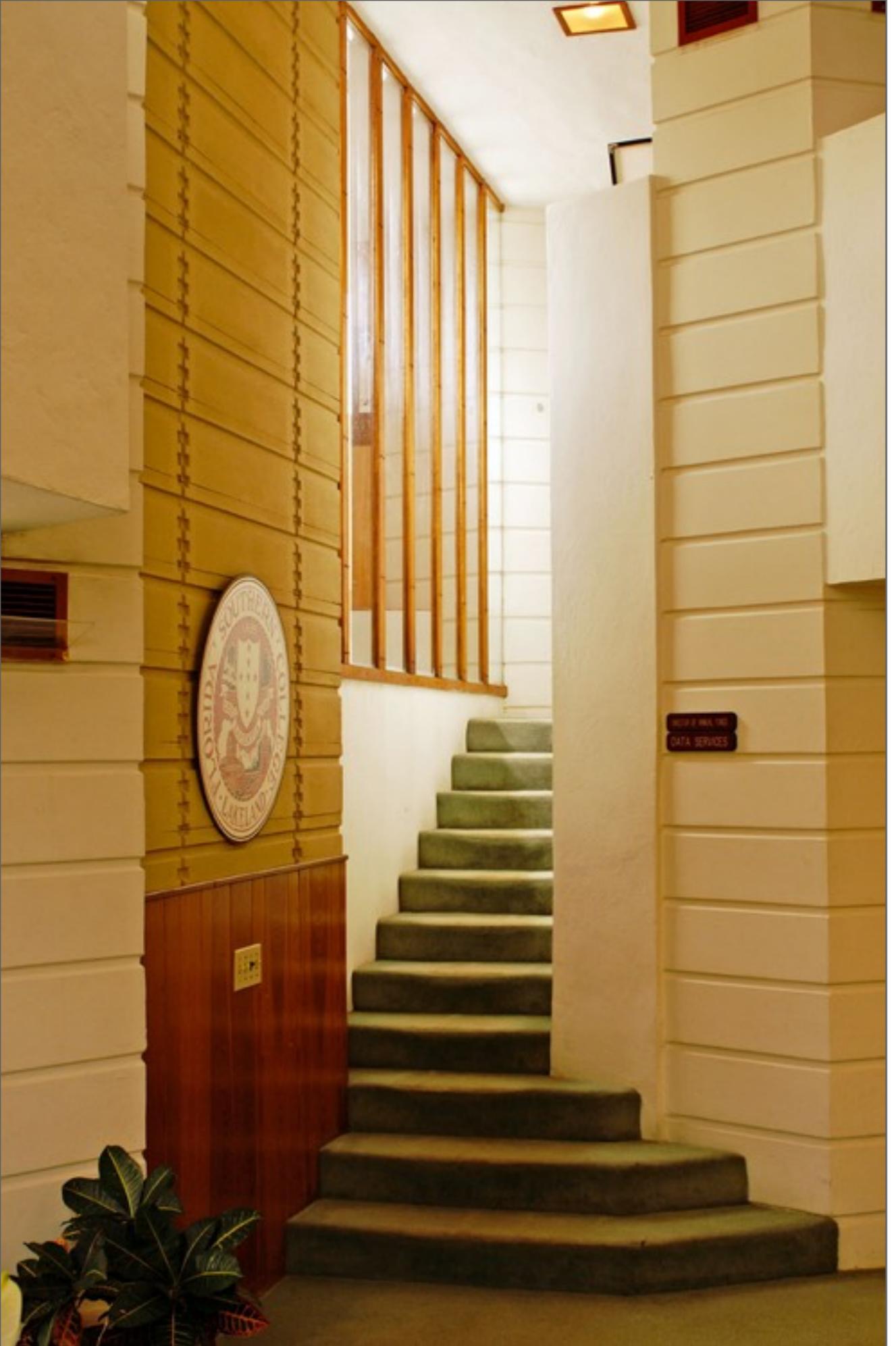
16





The courtyard separating the administration buildings.

Dr. Spivey had his own particular ideas for these two separate buildings. He instructed Frank Lloyd Wright to build him an administration building that would house his office, a director's conference room, a room for special occasions, and, Dr. Spivey specifically mentioned he wanted heat and air conditioning. These buildings were erected between 1946 and 1948.

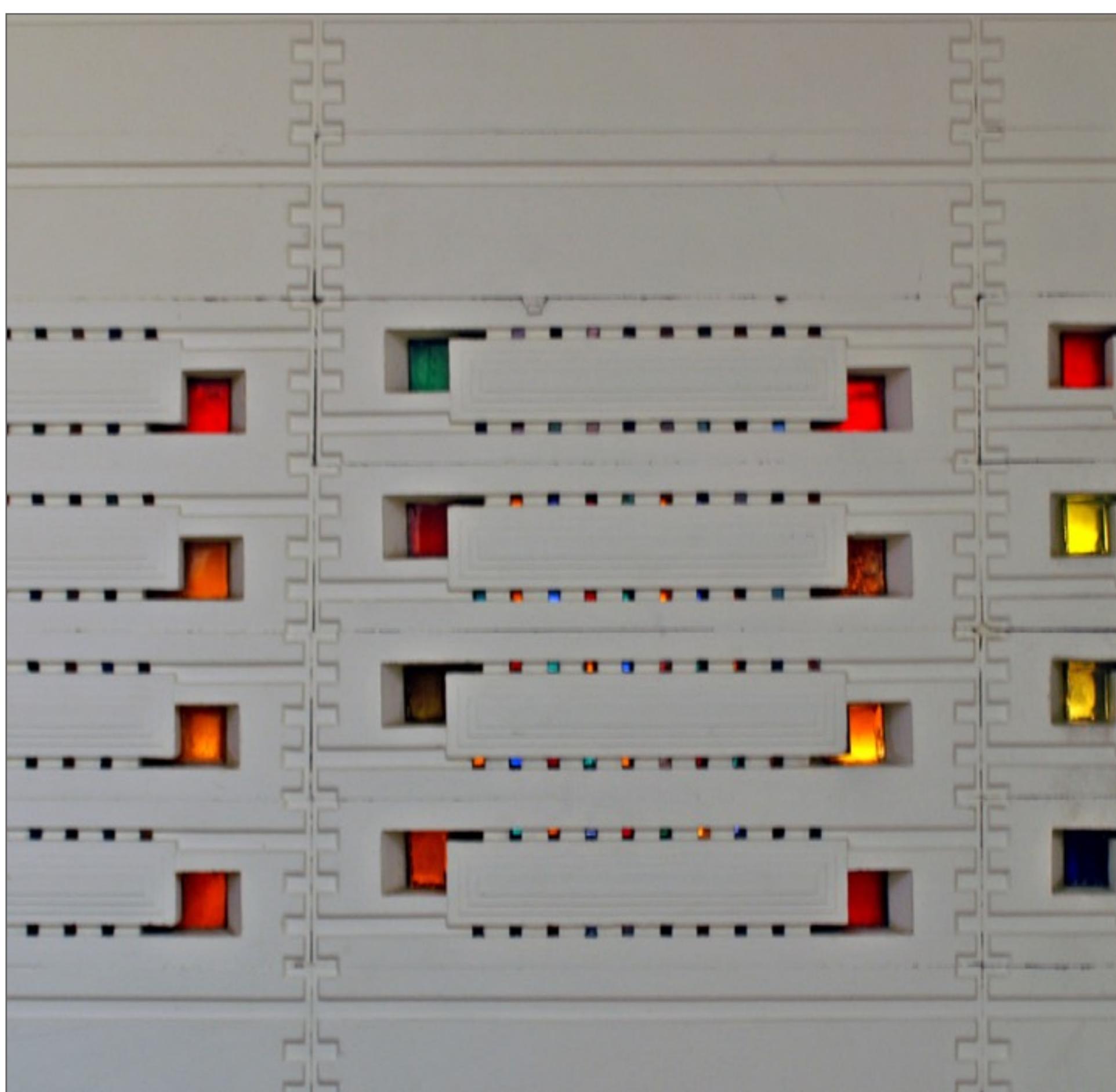


The waterfall staircase leading to administrative offices.



Cutouts in the cantilever allowing light and air to flow through the courtyard.

The Wright designed glass
and patterned tiles in the
administrative offices.



The patio outside
of the president's
office.



In a fine art sense these designs have grown as natural plants grow, the individuality of each is integral and as complete as skill, time, strength and circumstances permitted.

--Frank Lloyd Wright



The Waterdome is located in front of the present day Roux Library

WATERDOME



The original Waterdome can be seen here surrounded by graduates. The E.T. Roux library is in the background.
Courtesy Florida Southern College

The building of the J. Edgar Wall Waterdome was begun in 1946 and finished in 1948. It was originally designed to help cool off the surrounding area of the campus. It has a diameter of 160 feet and the plan was to create a very large dome of water in the air, but there were problems finding the necessary nozzles to make it work. The hot humid Florida climate also created many difficulties including an algae problem. It was ultimately not successful as a cooling device and, in 1968 it was converted into a plaza with four much smaller pools, about the same time as a new library was built right beside it. The covered Waterdome was renamed J. Edgar Wall Plaza.



An aerial view of the Waterdome, about 1968, after it was covered over and named the Wall Plaza. The front entrance of the newly built Roux Library can be seen here.

Courtesy Florida Southern College

Due to interest and support, construction to rebuild the Waterdome began in 2006 and was completed in the fall of 2007. With modern technology, the nozzles to create the dome of water became available.





October 25, 2007. Opening Day of the
newly rebuilt Waterdome

A ferris wheel was installed
to add to the festivities.



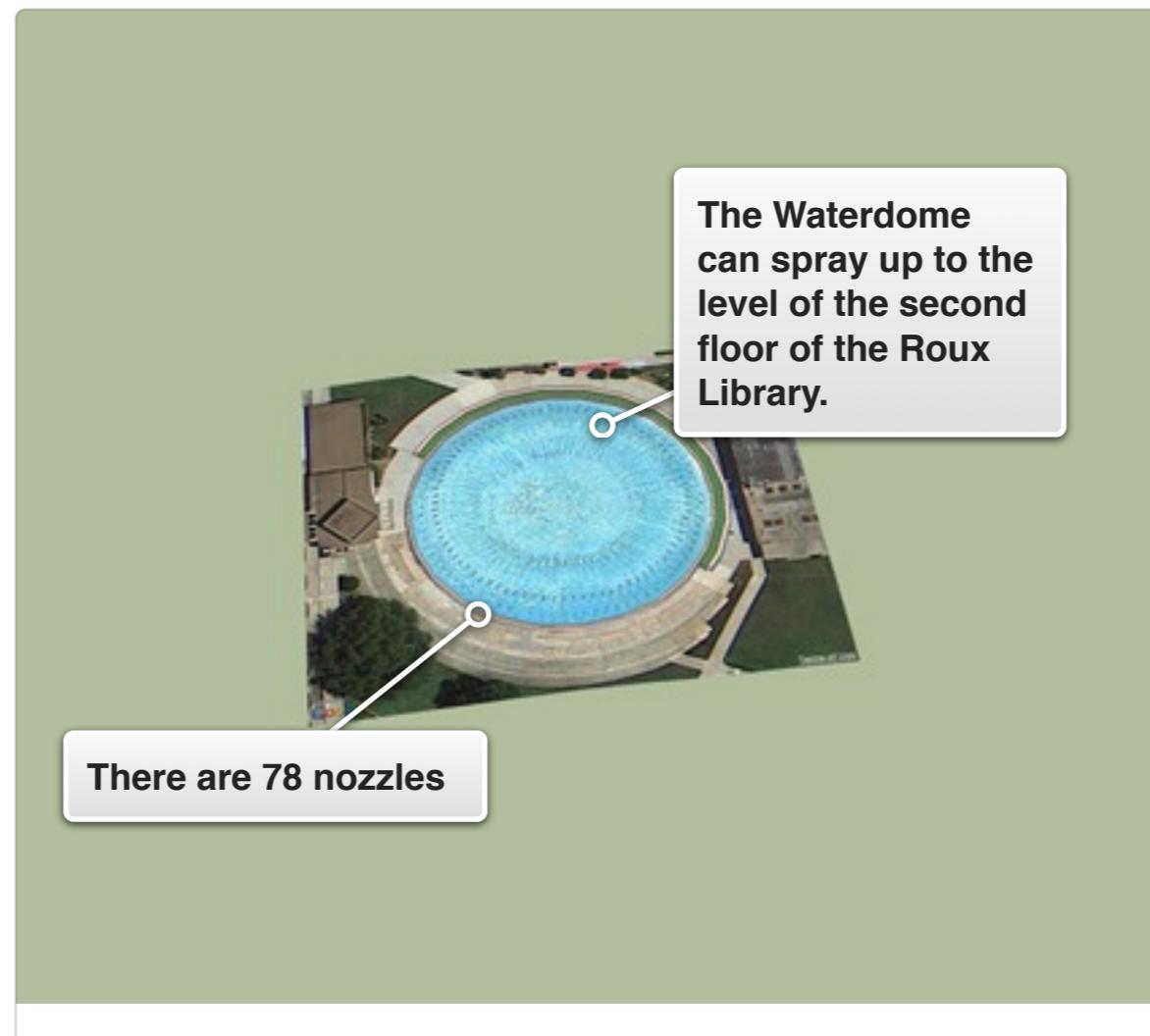


The dome of water at full height.



A tradition has begun where graduating seniors are invited to come together for some fun in the Waterdome.
This is the graduating class of 2016.

INTERACTIVE 1.3 The Waterdome



[A 3D animation of the Waterdome can be seen at the 3D Warehouse. \(Made by Richard K.\)](#)



LUCIUS POND ORDWAY BUILDING



Interior of a classroom in Ordway.

The construction of the Ordway Industrial Arts Building was begun in Spring 1950. Frank Lloyd Wright declared it to be his favorite building on the Florida Southern Campus. Here the Esplanade continues into and become part of the building, which is actually two buildings. The building was originally conceived to be classrooms for various industrial arts shops, art classes and home economics.

The folded plane enters here with merging lines, walls and ceilings made one. Let walls, ceilings, floors now become not only party to each other but *part of each other*, reacting upon and within one another; continuity in all...

--Frank Lloyd Wright

18



Detail of the esplanade column inside the Ordway building.



This was built to be a student lounge, dining hall and cafeteria. It is a very large and dramatic room with three levels within it. The room has also been called the refectory. The esplanades are an integral part of this building.



An exterior view of Fletcher Theater.

A small theater was included within the industrial arts building and was named after a graduate and professor named William G. Fletcher.

Wright did not provide dressing rooms for the theater and as a result it was challenging to hold performances here. Wright did design the very fine acoustics of the theater, which has seen many college activities.



Organic architecture sees shelter not only as a quality of space but of spirit,
and the prime factor in any concept of building man into his environment as a legitimate feature of it.
--Frank Lloyd Wright

19

DANFORTH CHAPEL

... behind this dawning sense of reality there are five more limitless new resources to make it ours and one more.

The first resource is this sense of the within—Space--as reality.

The second new resource is a super-material—Glass. Glass is air in air to keep out or keep it in.

The third new resource is a new standard means of spanning spaces by way of strands of steel cast in concrete. Tenuity. The spider spinning.

The fourth new resource is the newly awakened sense of Materials: their nature understood and revealed in building.

The fifth new resource is Pattern as Natural—Integral ornament.

A spiritual element no less real than the first four resources.

All together are modern in the best sense and may be used to create a new grasp on art of building we now call organic.

-- Frank Lloyd Wright

20

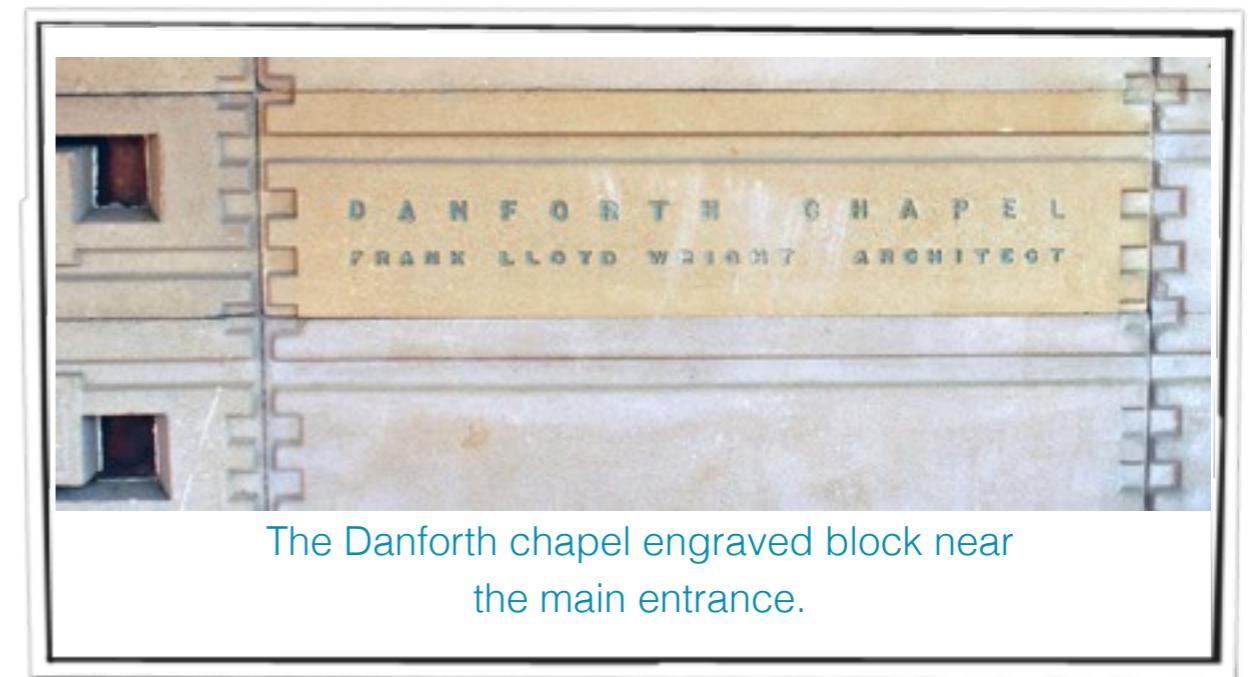




The Danforth Chapel is a nod to another Wright building, the First Unitarian Church in Madison, Wisconsin, which is based on triangular shapes. Here, multiples of triangles and other geometric shapes make up the stained glass front of the Danforth Chapel.



The Danforth chapel sits right beside the larger Annie Pfeiffer chapel. Due to its size and the beautiful stained glass it has a warm and intimate ambiance. The Danforth chapel, finished in 1955, was named for William H. Danforth who founded the Ralston Purina company. Mr. Danforth established a foundation that built 24 chapels on college campuses.



The Danforth chapel engraved block near the main entrance.

As with many Wright buildings, the entrance to the Danforth chapel is a small dark vestibule, giving way to a bright two story light filled and enchanting space.

This chapel has the only leaded glass Wright designed on the campus.



Bring out the nature of materials, always let their nature intimately into your scheme. Strip wood of varnish and greasy paint, let it alone or stain it. Develop the natural texture of the plastering and stain it. Reveal the nature of the wood, plaster, brick, or stone in your designs; they are all by nature friendly and beautiful.

-- Frank Lloyd Wright



Accordian type doors in the first floor level of the chapel, separating the combination meeting room and classroom.

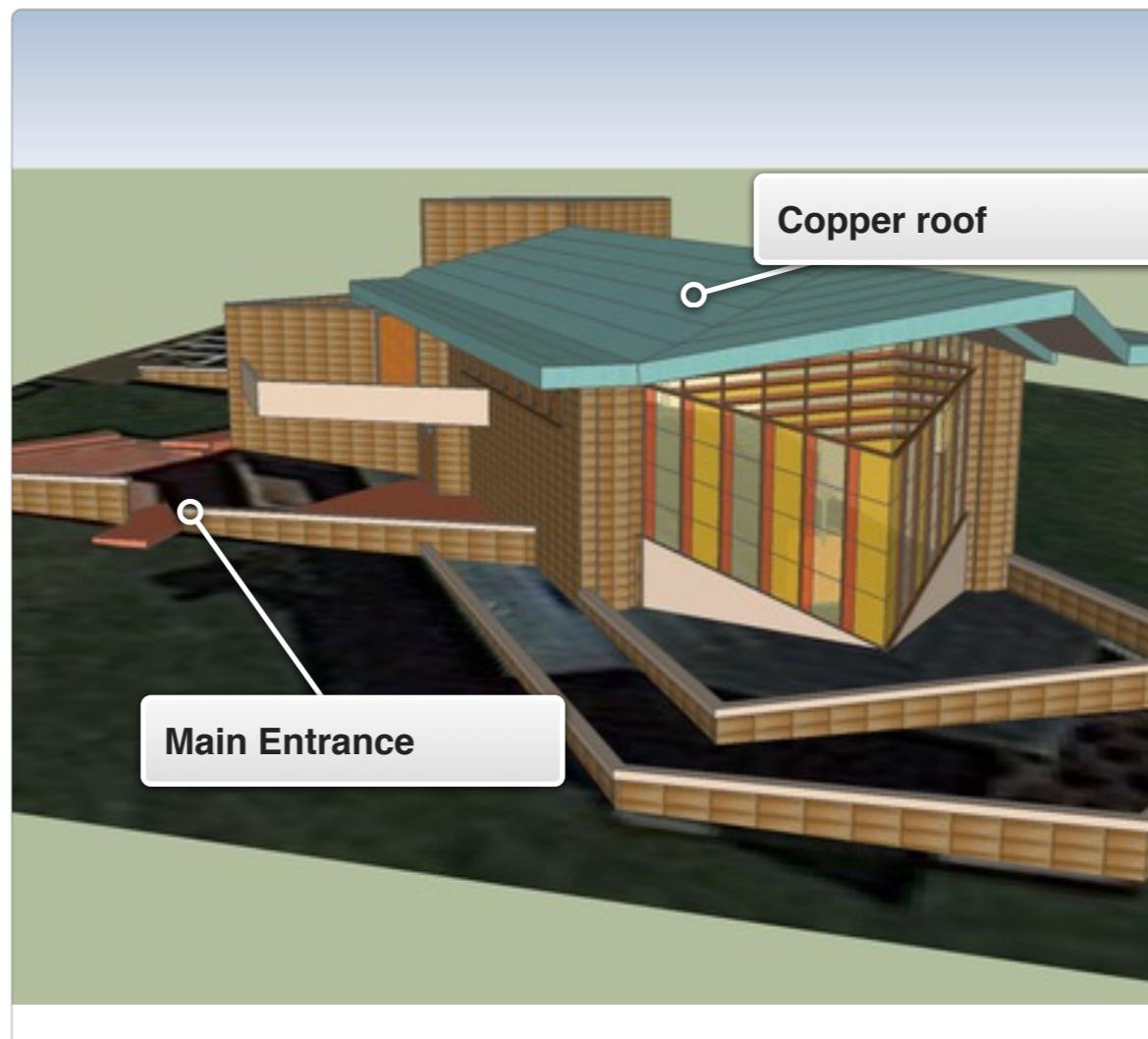
The colors of the stained glass on the second floor contribute to the special warm atmosphere in the chapel.





The massive fireplace in the first floor office of the small, but elegant Danforth chapel.

INTERACTIVE 1.4 Danforth Chapel



[A 3D animation of the Danforth Chapel can be seen at the 3D Warehouse. \(Made by Richard K.\)](#)



The President's Walkway along the Polk Science Building.

POLK COUNTY SCIENCE BUILDING



A view of the Polk Science building, also known as the Cosmography building, and the original greenhouse to the right. The building was dedicated on March 7, 1958 and is the largest Wright building on the campus.

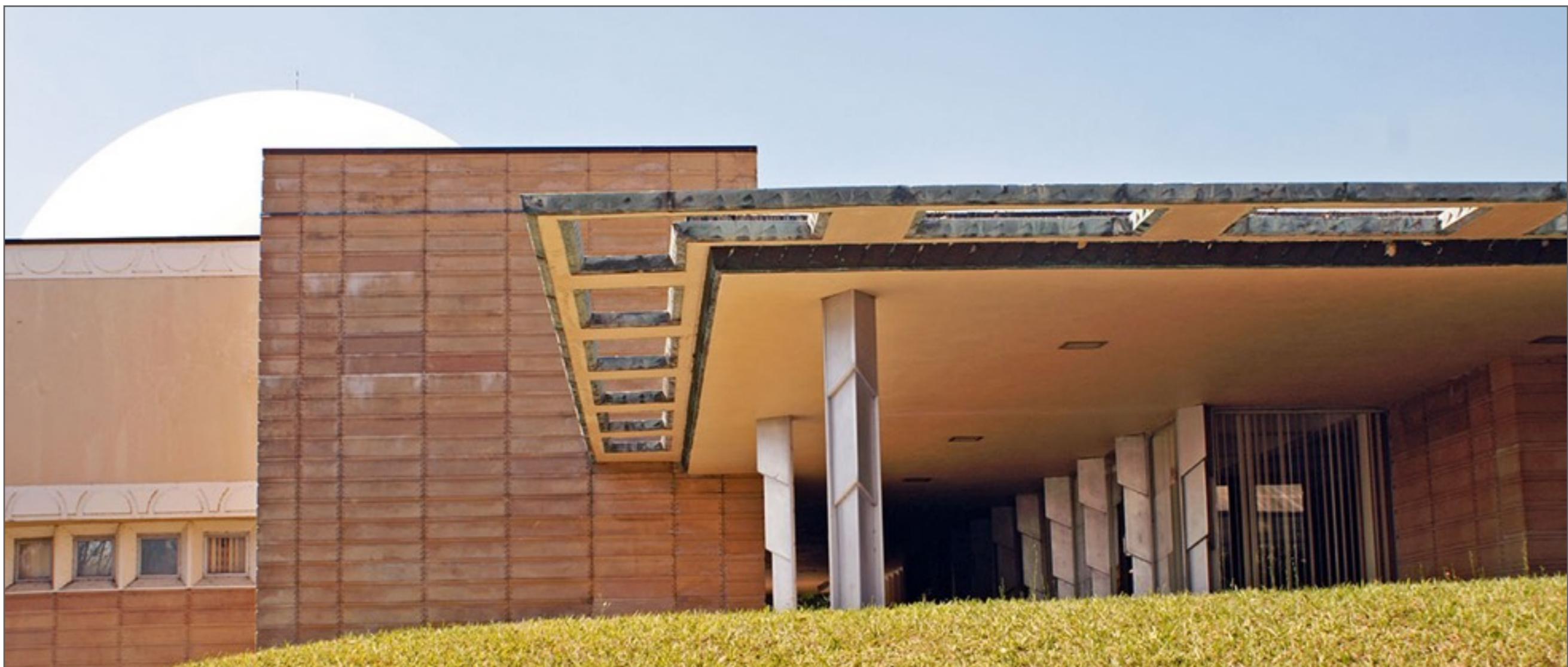
And ever since owing to Dr. Spivey's unremitting efforts this collection of college buildings has been in a continuous state of growth.

Their outdoor-garden character is intended to be an expression of Florida at its floral best. Study these buildings from the inside out if you would know something about the kind of building we call Organic Architecture

--Frank Lloyd Wright



Wright designed this patio in the round for students to use between classes in the planetarium area of the building. Nearby, beyond the trees, is Lake Hollingsworth.



The science building has a planetarium at the southern end of the complex.
Also seen here are the aluminum supports that are additionally integrated into the doors to offices in the building.



This is the only planetarium that Frank Lloyd Wright built. The Wright designed seating is still in use in the planetarium's circular theatre.



Three views of some of the details
Wright built into the Science building





The Esplanade as seen from the walkway of Polk Science.

Classroom in Polk Science.



An abundant amount of natural light floods this hallway in Polk Science.





First, a study of the nature of materials you elect to use and the tools you must use them with, searching to find the characteristic qualities in both that are suited to your purpose. Second, with an ideal of organic nature as a guide, so to unite these qualities to serve that purpose, that the fashion of what you do has integrity or is natively fit, regardless of preconceived notions of style.

-- Frank Lloyd Wright

Greenhouse in Polk Science.

Wright referred to the greenhouse as the “plant room” and didn’t see a need for sunlight to come through anywhere but the roof.





The new Usonian House at FSC

SHARP FAMILY TOURISM & EDUCATION CENTER

A modest house is this Usonian house. A dwelling place that has no feeling at all for "the grand" except as the house extends itself in the flat parallel to the ground, a companion to the horizon.

--Frank Lloyd Wright

24

Dedicated in spring 2010, the Usonian house was a part of the master plan Wright created for FSC, but never built. The house is 1500 square feet and serves as the home of the campus's Tourism and Education Center. The house was completed in the fall of 2012.

Rear view of the building.





The new Usonian House while undergoing construction in 2012.



Walls themselves because of glass become windows and windows as we used to know them as holes in walls will be seldom seen. Ceilings will often become as window-walls.

--Frank Lloyd Wright

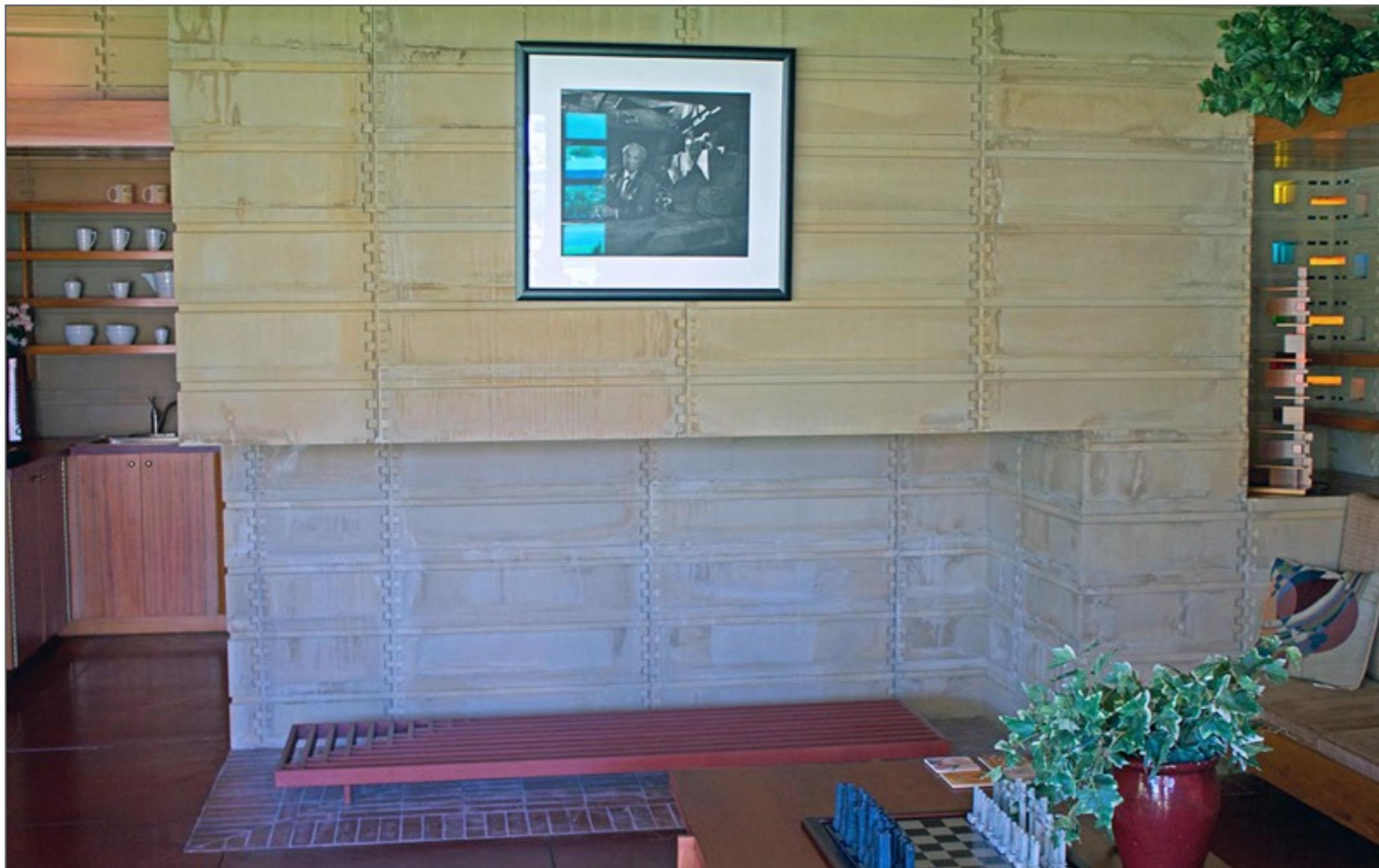


The Usonian house, then aims to be a natural performance, one that is integral to site; integral to environment; integral to the life of the inhabitants. A house integral with the nature of materials - wherein glass is used as glass, stone as stone, wood as wood - and all the elements of environment go into and throughout the house.

--Frank Lloyd Wright

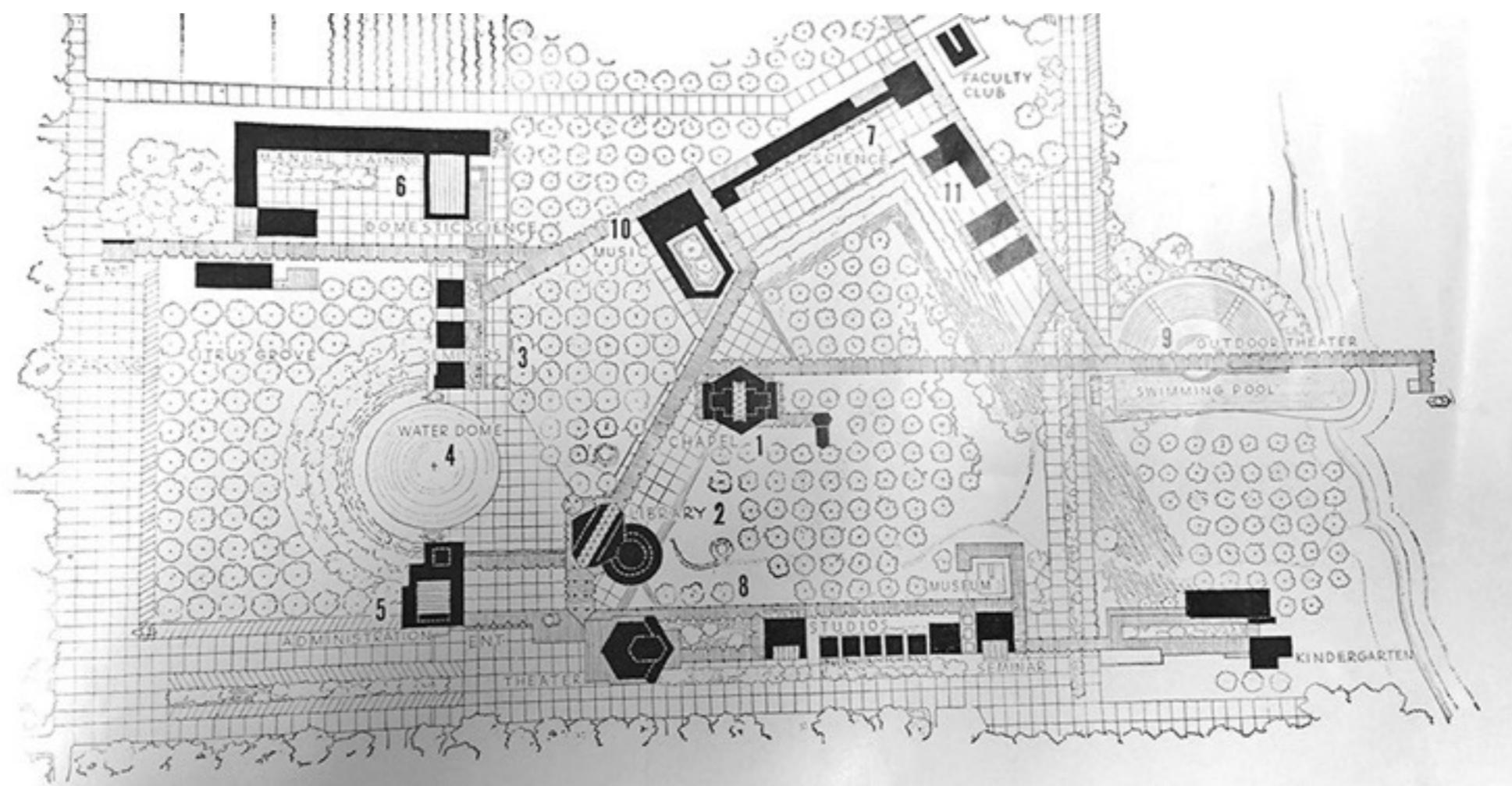


The kitchen with a view looking up toward the windows, which let in a significant amount of light.



The large fireplace in the main living room.

The Usonian home is part of the Sharp Family Tourism and Education Center, which houses a permanent display of material relating to Frank Lloyd Wright and his relationship to the college.



An early sketch by Frank Lloyd Wright of the proposed campus plan.



2

SPRING HOUSE, TALLAHASSEE FL



...it is in the nature of any organic building to grow from its site, come out of the ground into the light-the ground itself held always as a component basic part of the building itself. And then we have primarily the new ideal of building as organic. A building dignified as a tree in the midst of nature.

--Frank Lloyd Wright

The Lewis family in the newly constructed Spring House about 1955

Courtesy Byrd Lewis Mashburn





The main living room of Spring House.

The Spring House was commissioned by George and Clifton Lewis in the early 1950's. Located near Tallahassee in Leon County, this was designed by Wright in the hemicycle style. The Lewis's daughter, Byrd, who still spends some of her time in the house, believes that Wright's design was also inspired by George Lewis's love of boats. The windows above the extraordinary built-in sofa are a nod to a ship's portholes. There are many circular forms throughout the home and, the terrace in the rear garden echoes the circular theme. The concrete slab floor was colored with red pigment, as can be seen in so many of Wright's buildings.



The rounded fireplace in a second floor bedroom echoes the fireplace below in the living room.



The cantilevered second floor balcony was made of red cypress, as were many of Wright's buildings.

This super-material GLASS as we now use it is a miracle. Air in air to keep air out or keep it in. Light itself in light, to diffuse, or reflect, or refract light itself.

Ground and building will thus become more and more obvious as directly related to each other in openness and intimacy; not only as environment but also as a good pattern for the good life lived in the building.

--Frank Lloyd Wright

28

The dining table was built into the cement structure of the building and sits just beyond the semi-circular kitchen.



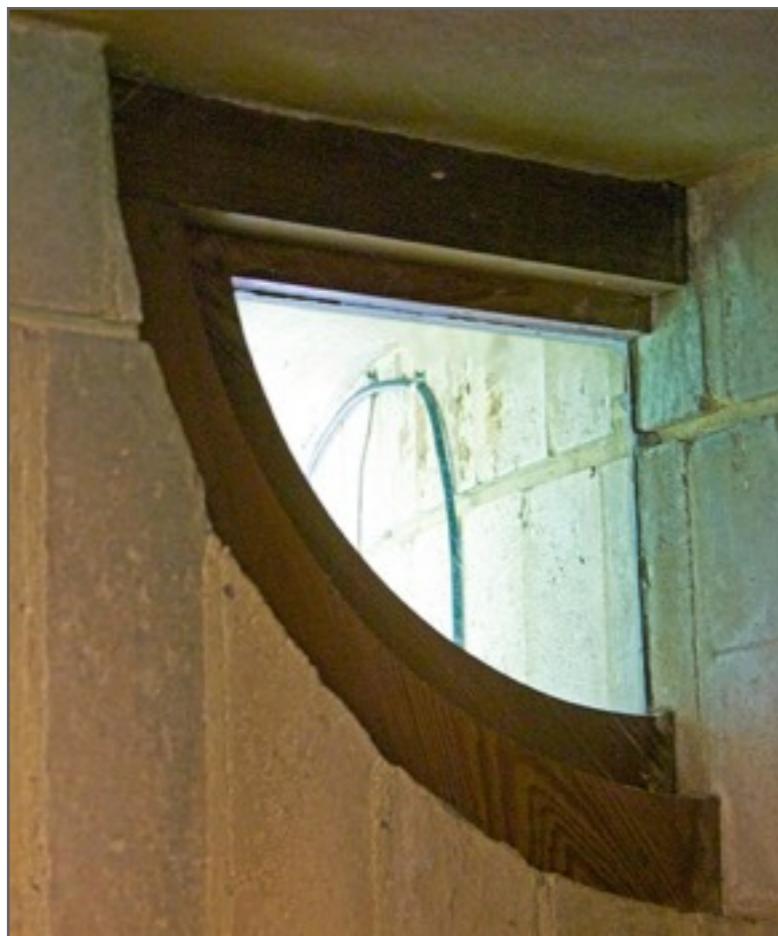


..the space within the building is
the reality of that building.

--Frank Lloyd Wright

29

The kitchen windows are long and narrow but bring in a more than adequate amount of natural light to this small space.



The living room's built in sofa extends into the rounded fireplace. The small quarter circular window is just above this section of the sofa and fireplace.

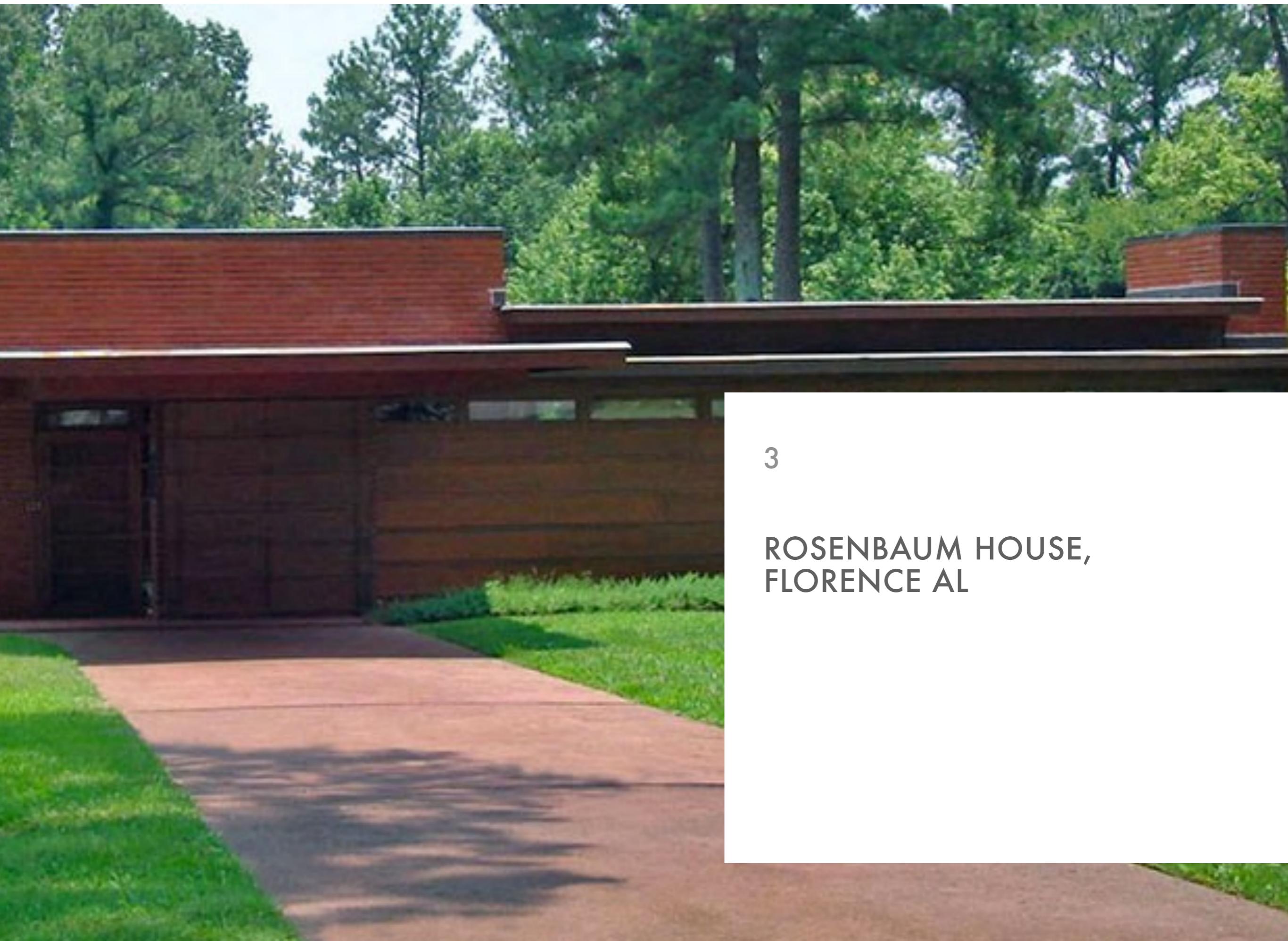




A view toward the spring that runs just behind the house.

Byrd Lewis Mashburn, the daughter of George and Clifton Lewis, who has lived in the home for many years.





3

ROSENBAUM HOUSE,
FLORENCE AL



The rear view of the Rosenbaum House. When it was newly built there was a view toward the Tennessee River.

...by way of glass the sunlit space as a reality becomes most useful servant of a higher order of the human Spirit. It is first aid to the sense of cleanliness of line, form and idea when directly related to free living in fresh air and sunlight. It is this freshness that is coming in the new architecture with the integral character of extended vistas gained by marrying buildings with ground levels, or blending them with slopes and gardens.

--Frank Lloyd Wright



The house was built in 1939, for Stanley and Mildred Rosenbaum and the cost was about \$12,000. It originally had 1540 square feet but was enlarged to include almost 1100 more square feet. The house is located in Florence, Alabama in a tree-lined residential neighborhood and is one of Wright's prewar Usonians.

Frank Lloyd Wright developed five types of Usonian houses. The Rosenbaum house is in the polliwog, (or tadpole) style. The four other Usonian types are the Diagonal, the In-line, the Hexagonal, and the Raised. John Sergeant, in writing about the Rosenbaum house, believed the house was as pure an example of Usonian as Wright could make.



Iconic Frank Lloyd Wright
garden sprite in the front
garden.



After living in the house for ten years, the Rosenbaums worked with Wright to enlarge the house. The addition included another kitchen and a large bedroom for their sons with bunk beds installed into the wall. A long wall of windows looks into this Japanese style garden.

Now what can be eliminated? These:

1. Visible roofs are expensive and unnecessary, though desirable.
2. A garage no longer necessary as cars are made. A carport will do with liberal overhead shelter, walls on two sides.
3. The old-fashioned basement, except for a fuel and heater space, always a plague spot.
4. Interior "trim" no longer necessary.
5. No radiators, no light fixtures.
6. Furniture, pictures and bric-a-brac unnecessary because walls can be made to include them or be them.
7. No painting at all. Wood best preserves itself. A coating of clear resinous oil would be enough.
8. No plastering in the building.
9. No gutters, no downspouts.

--Frank Lloyd Wright

31



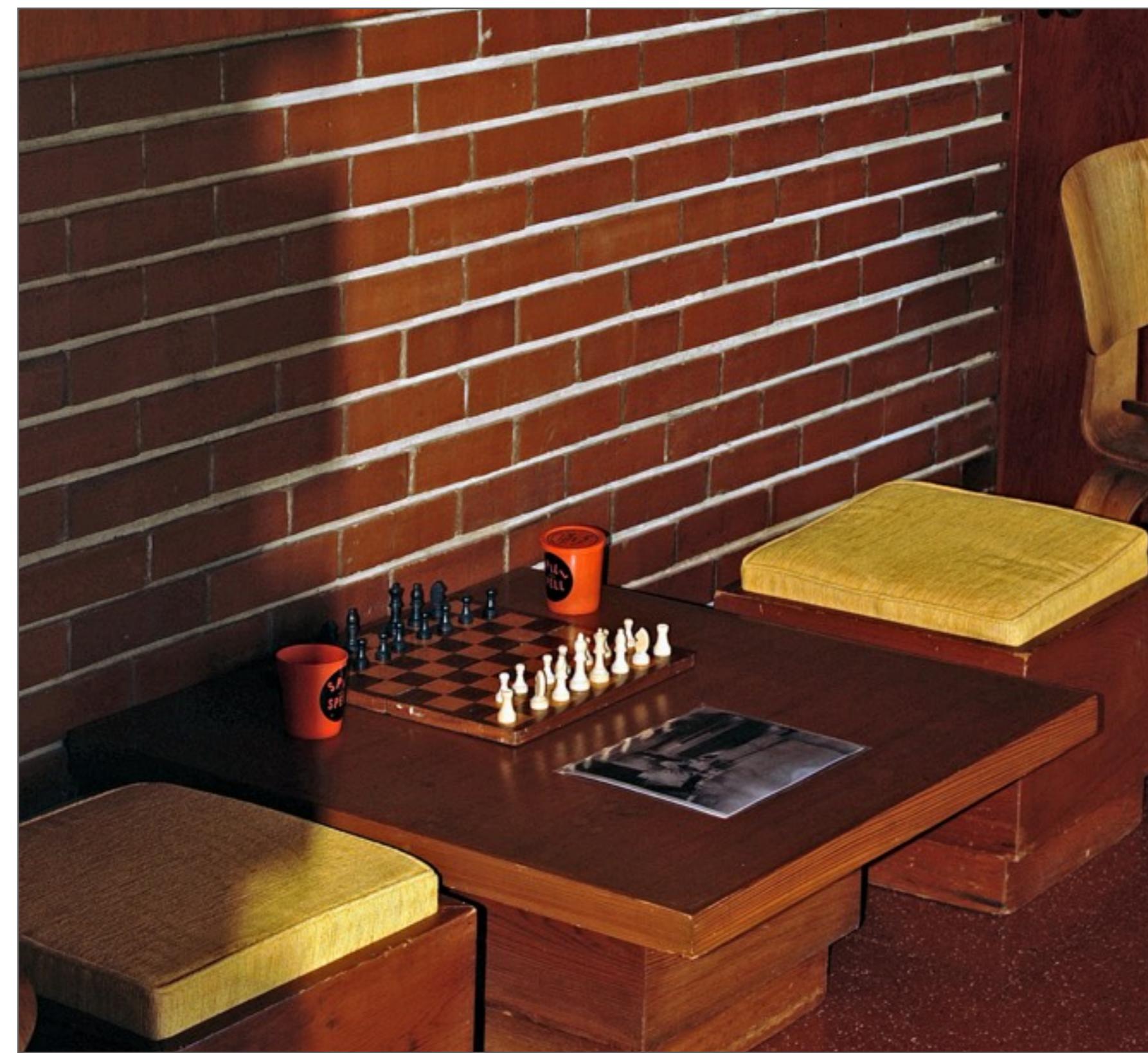
Mr. Rosebaum's small study is a step down from the main living room, with more built in shelving for the overflowing book collection.

In designing the Usonian house, as I have said, I have always proportioned it to the human figure in point of scale; that is to the scale of the human figure to occupy it.

--Frank Lloyd Wright

32





Original Wright furniture. This grouping of pieces can be seen in many Wright homes.



The unique Rosenbaum motif was installed with the windows in the long hallway.



These are the original dining room chairs and table. The Rosenbaums were the only occupants of the home. In 1999 the home was turned over to the City of Florence. It was completely restored and is now a museum.

Organic architecture sees shelter not only as a quality of space but of spirit, and the prime factor in any concept of building man into his environment as a legitimate feature of it.

--Frank Lloyd Wright

33

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4

COOKE HOUSE,
VIRGINIA BEACH
VA



The Andrew and Maude Cooke house is located in a residential neighborhood in Virginia Beach Virginia. Located at the end of a dead end street, the house cannot be seen until one turns up the curved driveway surrounded by a stand of bamboo. There is a sense of anticipation as one arrives, a very Frank Lloyd Wright trademark. Visitors are then made aware that this is most definitely a Wright designed home. A low carport and a small guest suite are attached at the left and turning to the right the house rises to a grand height, where Frank Lloyd Wright placed the main entrance.

This home was sited to take advantage of the view of Crystal Lake. Frank Lloyd Wright always believed his structures should have a water feature and Crystal Lake fits the bill beautifully. The spectacular view only becomes apparent as you walk in the front door and are surprised to see a grand open plan living and dining room where the focus is on the view of the lake. Loblollies, blooming dogwood, and cherry trees add to the beauty of the location.

The imposing main living room is structured in the form of a hemicycle, or semi circle, and at 70 feet with a grand fireplace, it is quite impressive. The original Wright furniture, long sofa type seating, coffee tables and small hassocks, fill up the space.





The wedge shaped patio and lawn outside the main room form a circle.

The occupants of a building readily discover greater opportunity for comfort and more gracious, expanded living wherever shelter is becoming shade. By shade, charm has been added to character; style to comfort; significance to form.

--Frank Lloyd Wright



Wright found numerous ways for his clients to admire Nature. Here, through cutouts in the roof extending out from the patio.



The house was constructed with a warm golden-yellow colored brick and has a Wright element featured in many of his buildings: a cantilevered roof clad in copper. The home is protected on one side by high dunes and natural plantings of trees.



I tried to make my clients see that furniture and furnishings that were not built in as integral features of the building should be designed as attributes of whatever furniture was built in and should be seen as a minor part of the building itself even if detached or kept aside to be employed only on occasion.

--Frank Lloyd Wright

35



Pictured here is the unique Cooke house motif in front of the clerestory windows in the long hallway separating the public and private areas of the home.

In 1951, Maude Cooke, who had envisaged a Wright designed home, wrote to him: "Dear Mr. Wright, Will you please help us get the beautiful house we have dreamed of for so long?" Wright was so busy the dream didn't come true until 1959 when they broke ground just 2 days before Wright died. The previous eight years saw many letters between the Cookes and Wright; particulars about the site, the Cooke's wish list, preliminary sketches, blueprints and building costs. The Cookes were able to persuade Wright into designing a larger kitchen than most of the Usonian homes Wright built. The home was completed in the fall of 1960 and the original budget of \$40,000 grew to four times that number. The Cooke family, including three children, lived there for 23 years. Daniel and Jane Duhl, who restored and renovated the house, bought the house in 1983 and sold it in 2016.

A glimpse into the kitchen. The kitchen window is about five feet above the counter.





The massive fireplace has been well used.

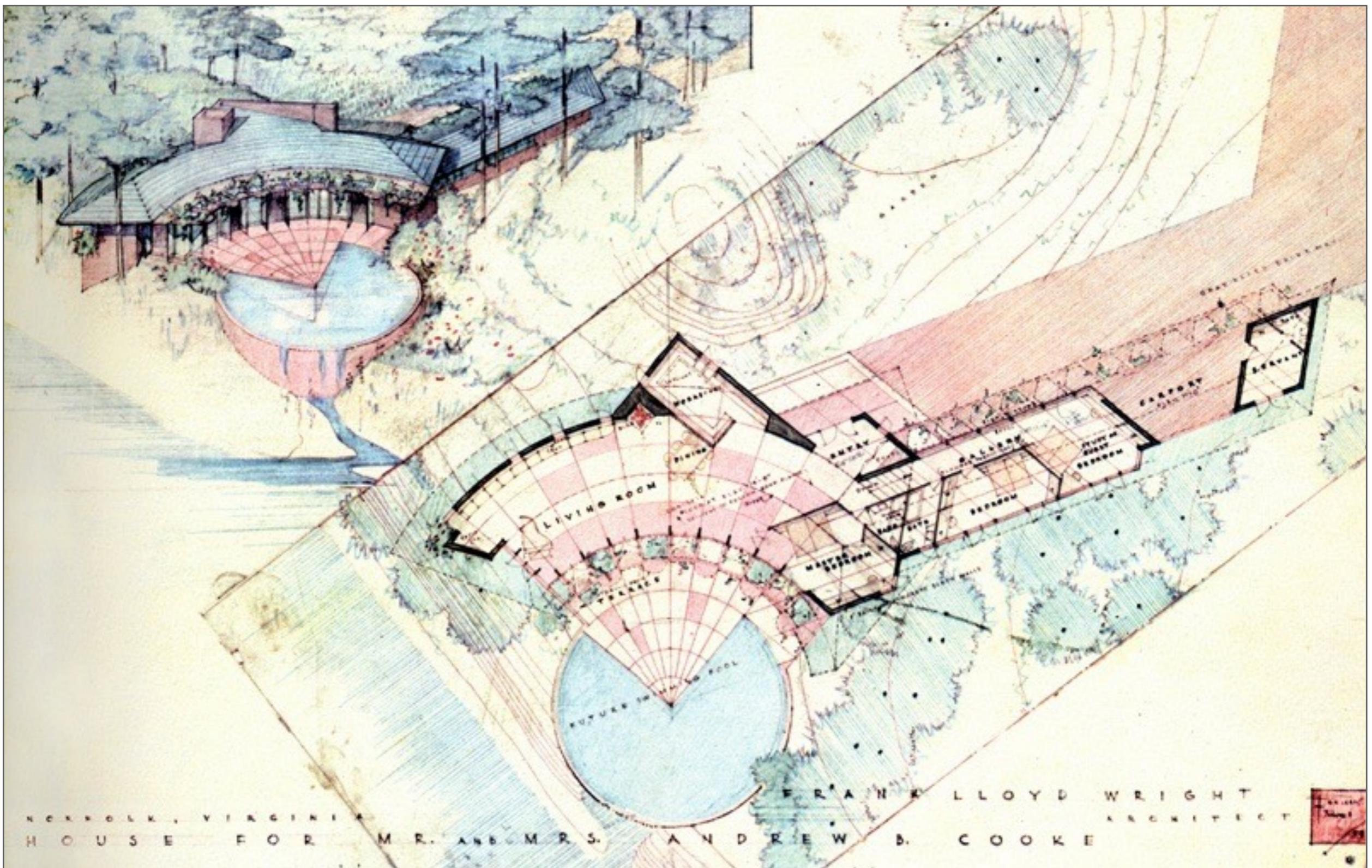


GALLERY 4.1 Historic photos of the Cooke House



The house as it looked just before completion

• • • • •



The Cooke house plans as rendered by Wright

Dan & Jane Duhl, who were the second owners of the Cooke house. They lived in the home for over thirty years and took on the responsibility to restore the home.



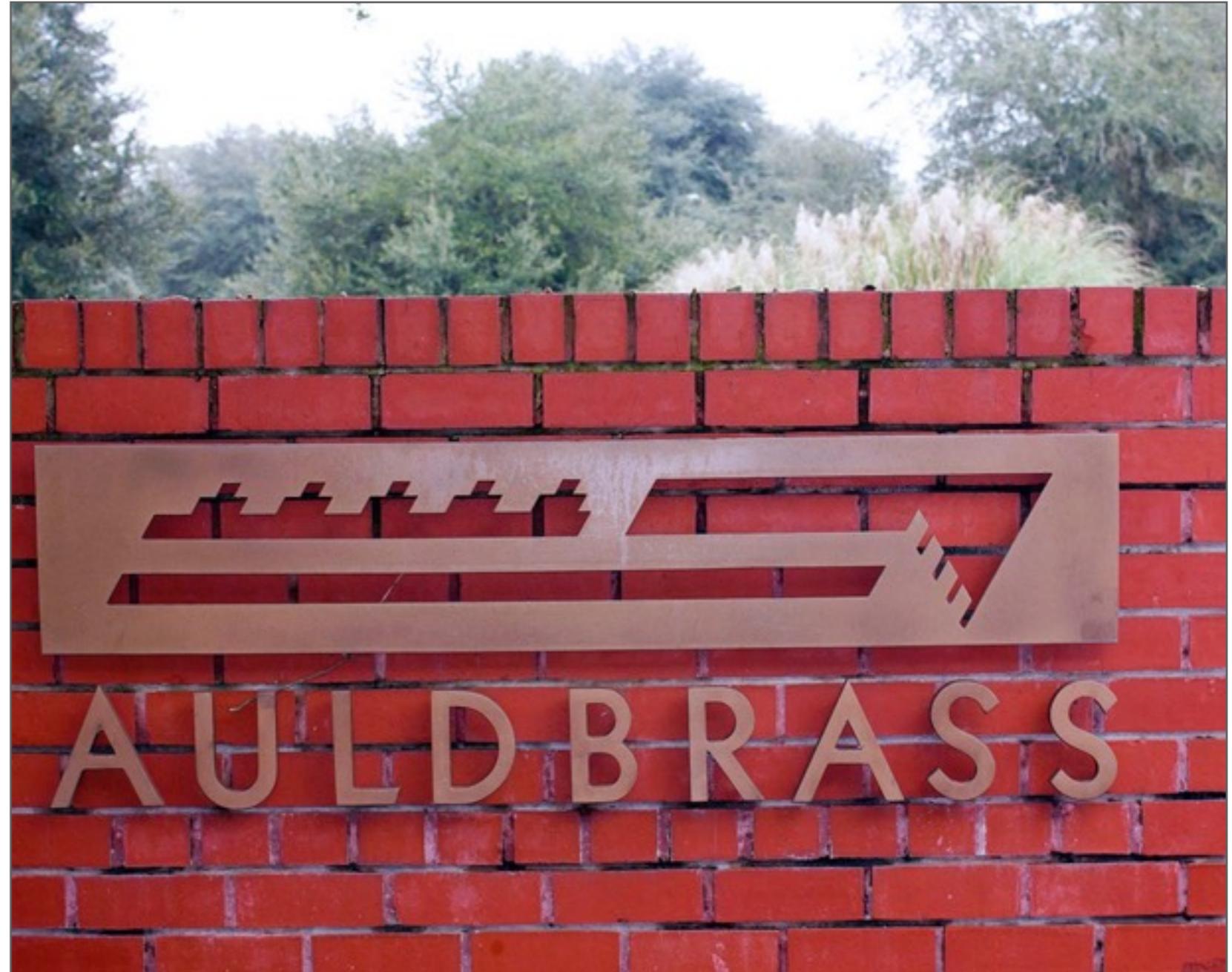


⁵AULDBRASS
PLANTATION,
SOUTH CAROLINA

Auldbass Plantation is an exceptional design of Frank Lloyd Wright. Located in Yemassee, South Carolina, Auldbass was first conceived by the owner of the land, Leigh Stevens. Stevens merged five tracts of land along the Combahee River to create the plantation. He wanted Wright to design a southern plantation that would be both a retreat and a working farm. He first contacted Wright in 1938 and after two years of correspondence between Stevens and Wright, construction commenced in the fall of 1940.

Due to the Second World War, building materials were scarce and in December of 1942 all construction was stopped. After 1946 Stevens moved into a building on the plantation and began making changes to the unfinished plantation. In 1962 Stevens' son and daughter took over ownership and in 1971, Stevens' daughter Jessica Loring and her husband became the sole owners. The Lorings tried to finish some of the work. Ultimately the plantation was only restored and finished in the early 2000s by the current owner, Joel Silver who purchased the plantation in 1986.

Mr. Silver hired Eric Lloyd Wright, Frank Lloyd Wright's grandson to help restore the plantation.



Visitors first encounter a closed and gated entrance to the grand property. The gate, designed by Wright, is made of angled cypress boards that provide a sense of something special that is just beyond. There is a long walk over crushed red concrete, (cheaper than gravel or crushed red brick) to the main house. Along the path are numbers of very old live oaks, helping to conceal the sight-lines of the home.

Auldbrass is the private residence of Mr. Silver, and the home is only open to visitors one weekend in November on a biennial basis.





The plantation is made up of a group of single story buildings that include the main house, a guest house, staff houses, a barn, kennels and stables.

There is also an aviary with a spire atop the copper roof and a few resident birds.

The good ground should determine the fundamental shape, even the style of every building...To see where the ground leaves off and the building begins would require careful attention.

--Frank Lloyd Wright

36



The front of the main house as seen from the pool.
Many of the interiors have angled walls, echoing the old oak trees that grace the property.



Wright details abound throughout all of the buildings of Auldbrass. There are copper downspouts that hang from the corners on the outside of the house, seeming to echo the Spanish moss that covers the oaks. There are spires on roofs, and hexagonal patterns; Wright details are ubiquitous throughout the plantation,



From the front entrance, moving toward the main house of Auldbrass, the first tantalizing glimpse of Frank Lloyd Wright architecture is the dining room, complete with Wright designed furniture.



Door details unique to Auldbrass.





The pool was part of Wright's original design plans, but was not built until after Mr. Silver acquired the home.



The aviary, as it was envisioned by Wright.

128

Mr. Silver, a Hollywood movie producer, had previously restored another Wright building, the Storer house in Los Angeles. At Auldbrass, Mr. Silver's plans involved constructing many buildings that were designed for the plantation but never realized, including the main guest house and the aviary.



...weld these two things, post and beam (wall and ceiling) together by means of steel strands buried and stressed within the mass material itself, the steel strands electric –welded where steel meets steel within the mass. In other words, the upright and horizontal may now be made to work together as one. A new world of form opens inevitably with the appearance of the cantilever.

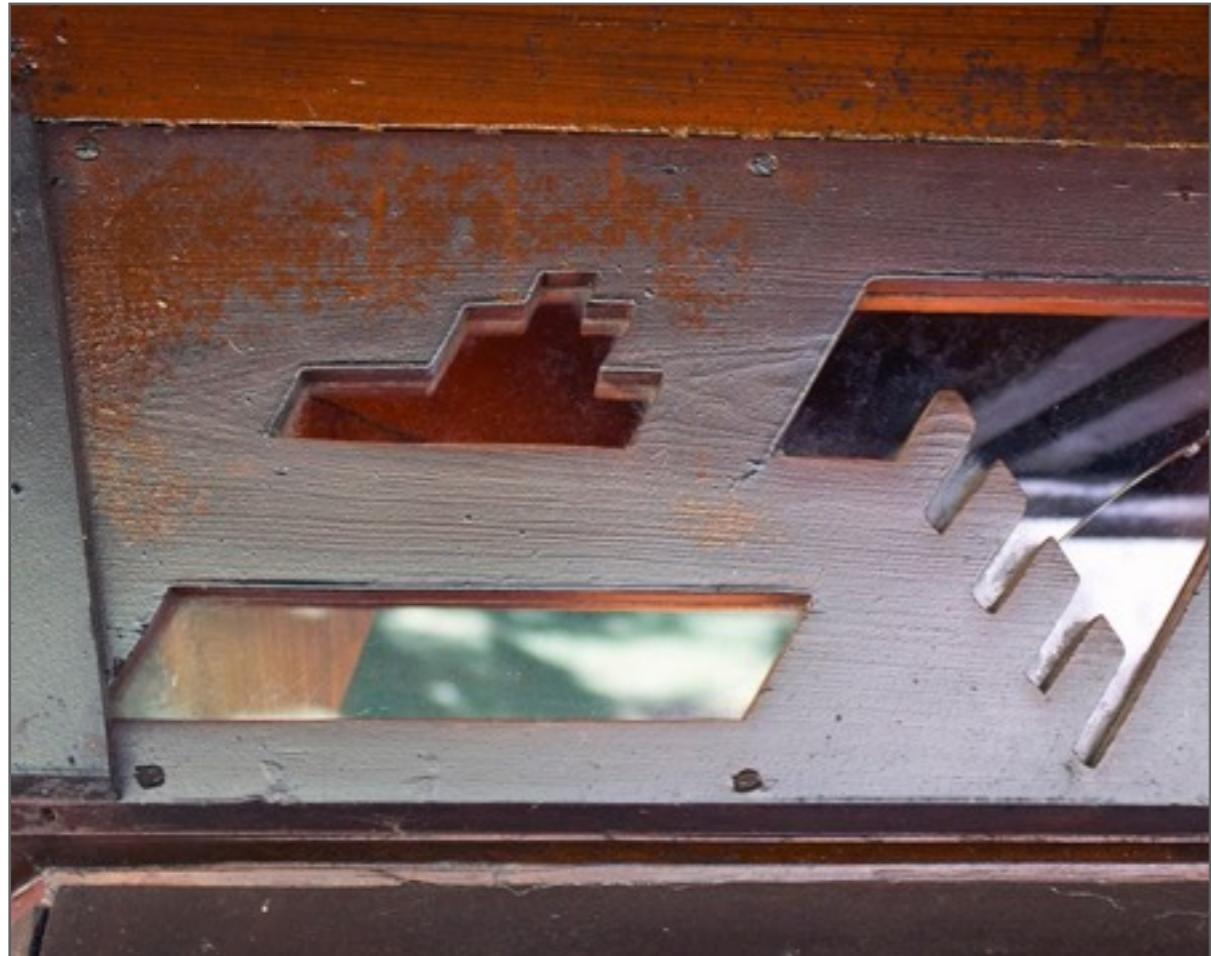
--Frank Lloyd Wright



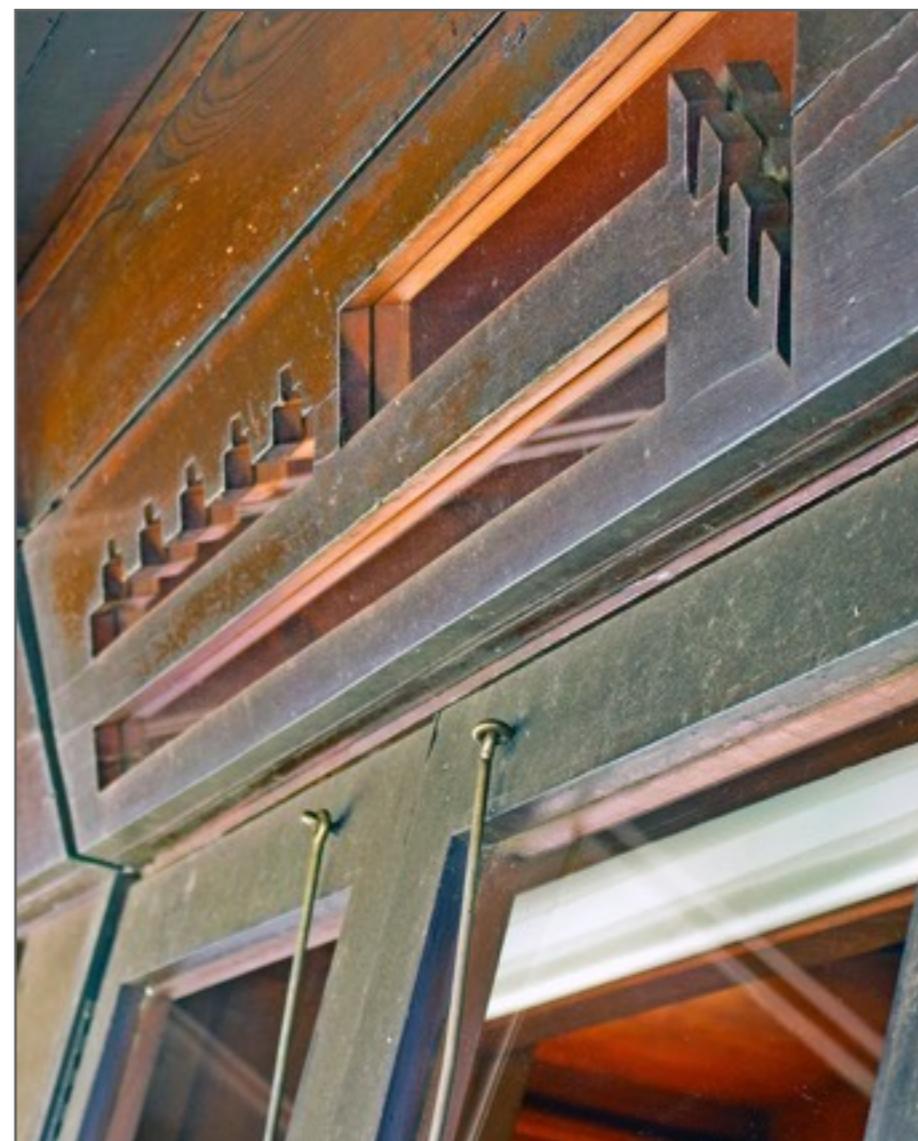
The copper downspouts Wright created emulate the Spanish moss hanging from the old oaks.



Wright preferred to design everything needed for a structure; including all of the lighting fixtures . Here can be seen his outdoor lights for the walkways and a lantern in a covered passage.



The Auldbrass arrow motif was applied all over the plantation; above doors, the perimeter of some of the main house rooms, within partitions, separating interior rooms, and guesthouses.





I began to see a building primarily not as a cave, but as broad shelter in the open, related to vista; vista without and vista within.
--Frank Lloyd Wright
38



Primarily, Nature furnished the materials out of which the architectural forms we know to-day have been developed, and, although for centuries our practice has been to turn from her, seeking inspiration in books adhering slavishly to dead formulae, her wealth of suggestion is inexhaustible; her riches greater than any man's desire.

--Frank Lloyd Wright

39

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P. 45. Courtesy Florida Southern College

P. 87. Courtesy Florida Southern College

P. 89. Courtesy Byrd Lewis Mashburn

P.122. Courtesy Daniel and Jane Duhl

P.123. Courtesy Daniel and Jane Duhl

Acknowledgements

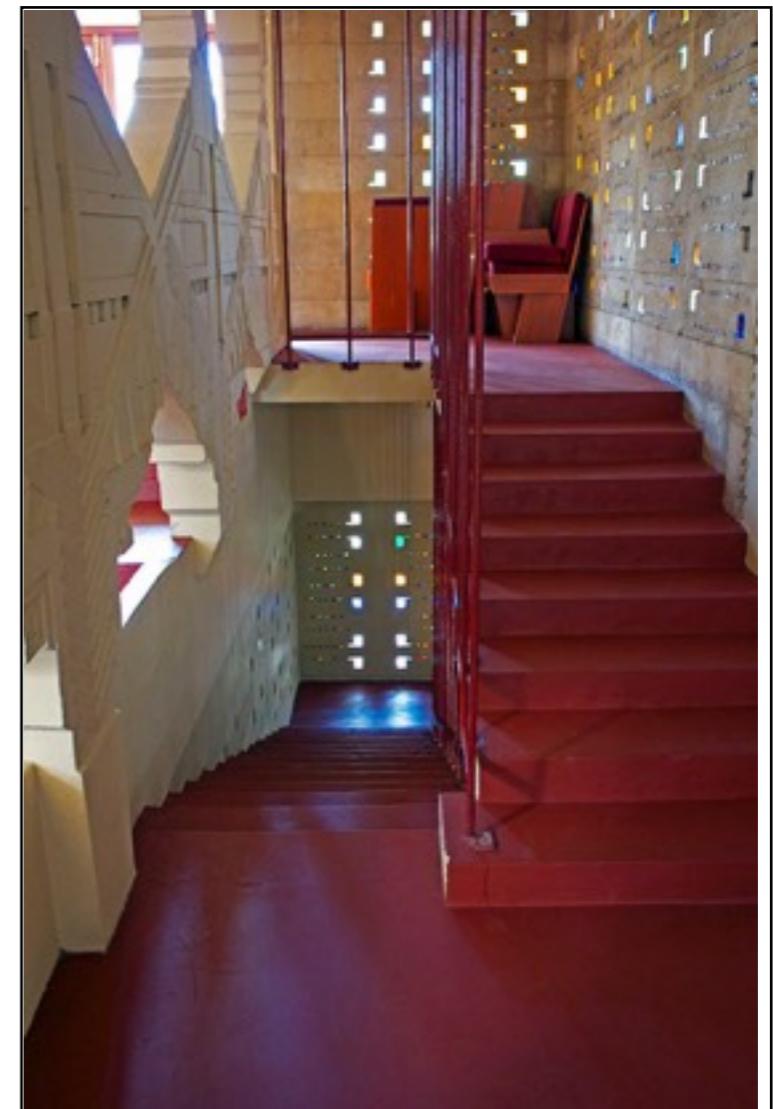
Grateful thanks goes to Florida Southern College for allowing me the opportunity and time to travel to these Wright destinations. Many thanks to Randall MacDonald for getting me started on this journey. Thank you to all of my colleagues at Roux Library for their help and support, including Julie Hornick for her very helpful tips.

Deep gratitude to my family and especially Dave Galbraith for all of the loving assistance, perspective, and encouragement.



For more information on the buildings:

- Florida Southern College: <https://www.fl southern.edu/visitors/fllw-visitors.aspx>
- A wealth of information about Spring House can be found at
<http://www.preservespringhouse.org>
- The Rosenbaum house: <http://wrightinalabama.com>
- The Cooke House is presently a private residence.
- The best site for Auldriss information is this Facebook page:
<https://www.facebook.com/OpenLandTrust/>



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Notes - Frank Lloyd Wright Quotes

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2. Page 8. *Letters to Clients*. Fresno: Press at California State University, 1986. P.170
3. Page 9. *The Natural House*. New York: Bramhall House, 1954. P.29
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16. Page 36. *The Complete 1925 "Wendingen" Series*. P.28
17. Page 41 *The Complete 1925 "Wendingen" Series*. P.20
18. Page 53. *The Natural House*. P.20
19. Page 56. *Writings and Buildings*. P.319
20. Page 57. *An Autobiography*. New York: Longmans, Green and Company, 1932. P.361
21. Page 61. *The Complete 1925 "Wendingen" Series*. P.11
22. Page 67. *Letters to Clients*. P.185
23. Page 75. *The Complete 1925 "Wendingen" Series*. P.46
24. Page 77. *An Autobiography*. P.518
25. Page 80. *An Autobiography*. P.365
26. Page 81. *Writings and Buildings*. P.294
27. Page 85. *The Natural House*. P.50
28. Page 89. *The Natural House*. P.51
29. Page 92. *Writings and Buildings*. P.284
30. Page 97. *An Autobiography*. P.364
31. Page 101. *An Autobiography*. P.518
32. Page 102. *Writings and Buildings*. P.294
33. Page 106. *Writings and Buildings*. P.319
34. Page 110. *Writings and Buildings*. P.319
35. Page 113. *The Natural House*. P.43
36. Page 123. *When Democracy Builds*. P.64
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38. Page 134. *The Natural House*. P.16-17
39. Page 135. *The Complete 1925 "Wendingen" Series*. P.8

