EXHIBIT E --- KALITA HUMPHREYS THEATER DESIGNATION REPORT
Kalita Humphreys Theater in William B. Dean Park

1. Name

Historic and/or common: Kalita Humphreys Theater

Date: Original construction date: December 1959

2. Location

Address: 3636 Turtle Creek Boulevard, Dallas, Texas 75219-5598
Location/neighborhood: William B. Dean Park, Turtle Creek Boulevard
Block: 1049 *lot:* *land survey:*_____ *Tract size:* Original Lot approximately 1.2 acres
Existing site: See Exhibit B, Limits of Designation

3. Current Zoning

Current zoning: Special Use District

4. Classification

Category	Ownership	Status	Present Use	
____district	_X_ public	_X_ occupied	____agricultural	____museum
_X_ building(s)	____private	____unoccupied	____commercial	____park
_X_ structure	____both	____work in progess	_X_ educational	____residence
_X_ site	Public Acquisition	Accessibility	_X_ entertainment	____religious
____object	____in progess	_X_ yes:restricted	____government	____scientific
	____being considered	____yes:unrestricted	____industrial	____transportation
		____no	____military	____other, specify
				_____

5. Ownership

Current Owner:

The Kalita Humphreys Theater is owned by the City of Dallas. The Office of Cultural Affairs oversees the management of the building. The Equipment and Building Services Department maintains the building, including five feet outside the perimeter, and underground utilities serving the building. The Parks and Recreation Department maintains the site outside of the five-foot line. The theater is leased and operated by the Dallas Theater Center, and overseen by its Facilities Managers and the Facilities Committee of the DTC Board.

Contact: General Manager, Dallas Theater Center *Phone: 214 252 3901*
Address: 3636 Turtle Creek Boulevard *City:* Dallas *State:* Texas *Zip:* 75219

6. Form Preparation

Date: January 6, 2005
Name & Title: Ann K. Abernathy, A.I.A.
Organization: Ann Abernathy, A.I.A
Contact: Ann Abernathy
Booziotis & Company Architects
2400A Empire Central
Dallas, TX 75235-4398
Phone: 214 350 5051

Acknowledgments:

The Dallas Architecture Foundation contributed partial funding for the original research for this report. Kelly Oliver, original Taliesin supervising apprentice, contributed interviews and documentation.

Research leading to the building chronology were partially funded by the Dallas Theater Center through the generosity of Deedie Rose.
Mary Dolan edited the Designation Report.
Legal expertise and coordination in the preparation of the Preservation Criteria were generously provided by John Howell and Melissa Lindelow, Hughes & Luce, LLP.
Marcel Quimby provided guidance in the preparation of the documents.
Additional acknowledgments are noted in Section 15, Bibliography and Resources.

7. Representation on Existing Surveys

Alexander Survey (citywide) *local* *state* *national* *National Register*
H.P.L. Survey (CBD) *A* *B* *C* *D* *Recorded TX Historic Ldmk*
Oak Cliff *TX Archaeological Ldmk*
Victorian Survey
Dallas Historic Resources Survey, Phase ____ ___ high ___ medium ___ low

For Office Use Only

Date Rec'd:_____ Survey Verified: Y N by:_____ Field Check by:_____ Petitions Needed: Y N
Nomination: *Archaeological* *Site* *Structure(s)* *Structure & Site* *District*

8. Historic Ownership

Original owner: Dallas Theater Center
Significant later owner(s): City of Dallas, See Section 5.

9. Construction Dates

Original: Original completion date---December 1959
Alterations/additions:

The following chronology is a partial list of the events based on research from publications, available documents, field investigation, and oral history.

1965
Addition: "Room at the Top" over Actor's Terrace. Nagler Engineers, Inc.

Prior to 1968
Addition: Upper Basement Offices, at southwest basement, under overhang. Architect unknown.

1968
Addition and alterations: Education Wing and Rehearsal StudiosEast Balcony Terrace parapet wall removed and area enclosed as rehearsal rooms.
Ten columns added at foyer to support second-story Education Offices over new drive-through.
Driveway extended, as horseshoe, to access porte-cochere drop-off area.
Removal of retaining wall and curb, at circular drive, for new drive-through accessing Lobby.
Taliesin Associated Architects, plans dated 3-12-68.
(See Attachment #3, Construction photo c.1968)
Alteration: Refreshment Counter on east wall of Foyer, in place of former drinking fountain. David George and Regan George, Architects.

1970s
Alteration: Auditorium repainted darker taupe color approved by Taliesin Associated Architects.

1977
Alteration: Auditorium balcony rail removed and balcony floor extended forward approximately six feet, columns added for support. The Architects Partnership, Datum Engineering.

1982
Site Addition: South Parking Lot along Lemmon Ave. McKee Building Service.

1983-1984
Alterations:
Auditorium—Rake of floor increased by 1'6" overall. Removal of original banquette seating.
Interior repainted dark green. The Architects Partnership, Arthur Rogers, principal.
Replacement of original seats.
Auditorium ceiling–New lights on pipes suspended from ceiling coves. Roger Morgan, consultant.
By 1983 the carpet had been changed several times.

Stecker Library (Committee Room) banquette seating was altered and then removed (exact date and architect unknown).

1989
New Facilities for the Dallas Theater Center, A 1982 Bond Project, City of Dallas, Frank P. Wise, Park Board Engineer and AR Architects, April 15, 1989, Revisions May 10, 1989.
Upper basement—
Stair from the Foyer to the Men's Lounge floored over. Men's and Women's restrooms reversed and reconfigured.
First Floor Lobby–
Porte-cochere area enclosed to create a Lobby on exterior side of existing Foyer wall, entailing removal of portion of original southeast wall.
Original East Foyer doors relocated.
Angled stairs from the Foyer, previously accessing the Women's restroom, rebuilt with wider treads perpendicular to the stairway walls.
New stair added within the stage left (east) ramp-tower, behind the stage elevator, replacing previous kitchen.
New corridor to the existing "handicapped" bathroom built over original stair to Men's Lounge.
Box office and promotion office, now called Ticket Sales, expanded into the space formerly occupied by the Coat Room.
New refreshment bar added outside original Foyer exterior wall.
Spray-on acoustic texturing added to the entire Foyer/Lobby ceiling.
Auditorium- One more aisle seat in each row and six new handicap spaces added. The first aisle moved closer to the stage.
Second floor—Backstage Dressing Rooms partitioned.
Third floor—Costume Room partitioned and renamed " Library".
Dye vat added.
South Entry and site—Former drive (1968) now terminated at new glass and aluminum doors.
Driveway along south side of the building (1968) removed.
South Entry Terrace added with stairs, ramp, and new fountain.
South Parking Lot added, leveling areas of sloped terrain.
North site—
Two-story rectangular "Auxiliary Building," now called Heldt Administration Building, added uphill, approximately 130 feet to the north.
New U-shaped drives and parking lots added to the north, leveling areas of sloped terrain.

1993
Maintenance and restoration: Asbestos abatement, Auditorium ceiling. City of Dallas, General Services Department, Fugro-McClelland (Southwest), Inc.

1997
Alterations: Remodeling of Auditorium floor, necessitating new steps at Committee Room; side stairs "vomitories" decked over to provide additional seating loges; new rear partitions and sound booth cubicle, Spencer Design Group, Inc, and Charles Gojer and Associates, Inc, consulting engineers; McCreary and Associates, electrical consulting engineers.

1998
Restoration and alterations: Demolition and reconstruction of Entry Terrace patio, steps and portion of driveways, new handrail. City of Dallas, Public Works and Transportation Department, Robert Van Buren; Charles Gojer and Associates, Inc., Consulting Engineers.

2001
Immediate Needs Assessment: Dallas Theater Center, Booziotis and Company Architects and Ann Abernathy, AIA.

2002
Maintenance and restoration: Restoration of traffic coating, Actor's and Balcony Terraces; removal of 1989 dye vat; removal of 1965 "Room at the Top"; HVAC repair and replacements Education Wing and Auditorium; selective asbestos abatement. City of Dallas, EBS, and AAE Architects.

2003
Maintenance and restoration: Lobby carpet replaced with carpet of original color, new Wright-inspired tables and benches; plumbing restoration of original fountain, restoration of building drains and sewer connections; restoration of miscellaneous electrical, plumbing, water service, storm sewer, gas equipment; repairs to exterior recessed lighting and control systems, exterior lighting reconstruction per 1959 plans; paint analysis and restoration of stage doors and entrance columns; perimeter landscaping. City of Dallas, EBS, Booziotis & Company Architects, and Mesa Design Group.

10. Architect

Original construction: Frank Lloyd Wright
Alterations/additions: Included in above chronology

CAREER SYNOPSIS

From his work with his "Lieber Meister" Louis Sullivan in the late 1880s to the futuristic projects of the late 1950s, Wright's career spanned 70 years lasting from the end of the Industrial Revolution to the Media Age. Wright died in 1959 at the age of 92, having completed over 1,000 projects, at least 410 built.

Emerging from the influence of late-Victorian domestic architecture in the office of his first employer, Joseph Lyman Silsbee, Wright was then influenced by architects of the "Chicago school" while working downtown with Sullivan. After opening his own first studio in Oak Park, Illinois, he and his apprentices developed the uniquely American style of architecture that came to be known as the Prairie Style, which spread across the country, influencing burgeoning suburban developments for decades.

His international influence was secured with the publication of his work in Europe, the Wasmuth Portfolio, 1910, even as scandals about Wright spread at home in the U.S. After leaving his wife and six children and suffering great personal tragedies, he spent some years in Japan, working on the Imperial Hotel and then returned to live in California where his office developed what he called textile-block or unit-block construction. His assistants included Rudolph Schindler, his own son Lloyd Wright, and later Richard Neutra.

In the 1930s, Wright created another home and studio in the Arizona desert, Taliesin West, and began accepting resident architects. From this office he developed a new style of homes that were space-saving, efficient, and horizontal; he called them Usonian homes and these became the model for America's affordable post-war ranch houses.

In 1936, a major commission for a country estate in Western Pennsylvania led to his signature house, Fallingwater, which cantilevered dramatically over a waterfall. The public buildings after 1943 became increasingly bold in their unusual geometries and forms. As a fitting end to his career, the latest constructed buildings were actually affordable houses, which could be ordered from a catalogue.

INTRODUCTION TO WRIGHT'S DESIGN PRINCIPLES

A prolific writer as well as designer, Wright articulated his methodology of "organic architecture" as a holistic approach to design that was sympathetic to the nature of site, structure, and materials, and that enabled human use and comfort. Architectural historian Vincent Scully defined organic architecture in this way: "When a building built by men to serve a specifically human purpose not only celebrated that purpose in its visible forms but became an integrated structure as well, it then took on the character of an organism which existed according to its own complete and balanced laws" (Scully 13-14).

Wright insisted his rural upbringing was one of the most significant influences in his work, and that the "Book of Creation" was his textbook. Wright's mother educated her son with a set of kindergarten manipulatives called the "Froebel gifts," from which Wright learned to abstract from nature. Wright was influenced by his readings in Emersonian Transcendentalism and the great American literature of Walt Whitman and Mark Twain. As well, Wright referred to Asian Taoist principles and especially to what he said he learned from the study of the Japanese print.

Stylistically, the buildings from different periods of Wright's career may look quite different, but according to Wright, the design principles were a consistent methodology, not idiosyncratic. All basic elements of Wright's design philosophy were in evidence at the Kalita Humphreys Theater.

Wright believed that buildings should be "of the land not on the land," rooted in the landscape and visually growing out of it. Horizontal lines stratified his buildings, relating them to the horizontal expanse of the prairie.

Often a central vertical form, usually the chimney, but in the theater's case, the stage-loft cylinder, anchored Wright's dynamic forms.

Wright said of the prairie, "spaciousness was a virtue" and that a building should be a "broad shelter in the open, related to vista" (Wright, Natural House, 16). Wright achieved his sense of space and vista by creating broad sheltering decks and overhangs. He eliminated unnecessary divisions so spaces flowed together. To create these features, Wright used the structural cantilever extensively, according to the principle he called "tenuity," which he saw naturally evidenced in the branches of trees.

Entries to his buildings involved a sense of discovery and a circumambulation that forced the visitor to experience the building before finally entering. Further drama was achieved by juxtaposing spaces of contrasting openness or closure, horizontality or verticality.

The geometries of his designs were strikingly apparent. The diamond, hexagon, circle and spiral are related forms that Wright juxtaposed and integrated at the KHT. Wright developed a working method he called the "unit-system," a grid that organized the building from the largest scale to the smallest.

He believed that architecture was the "mother art" incorporating all the arts in a unity of purpose and that when successful, architecture "spoke as poetry to the soul."

ARCHITECT'S INFLUENCE INTERNATIONAL, NATIONAL, AND LOCAL

Neil Levine, Harvard University professor of the History of Modern Architecture, and author of one of the most comprehensive books about Wright, in a testimonial to Wright's importance and influence, quotes Arthur Drexler, Curator of Architecture and Design at MoMA from 1950 until 1987: "If you put Wright on one side of the balance and Mies, Gropius, and Le Corbusier on the other, and even throw in Aalto for good measure, Wright will outweigh them all in significance" (Levine pviii).

With the Wasmuth Portfolio, European architects were well acquainted with Wright's work before it became widely valued in America. In 1923 the Wendigen Edition of *The Work of Frank Lloyd Wright* was published in Holland and included testimonial articles by famous architects of the modern movement including Berlage, Oud, Mallet-Stevens, and Mendelsohn. In America, Wright finally received universal recognition for the powerful and lasting influence of his career when, in 1949, he was awarded the Gold Medal of Architecture by the American Institute of Architects. In 1951, an exhibit called "Sixty Years of Living Architecture" toured Europe, and Wright received additional awards including the high honor of the European "Star of Solidarity." In 1953, this Wright retrospective was displayed in New York, on the Guggenheim Museum site (Pfeiffer, Collected Writings, Vol. 5, 7).

Regional Influence

In Texas, the influence of the Prairie school was spread by two Oak Park apprentices who moved to Dallas: George Willis and Charles Erwin Barglebaugh. Willis worked with Atlee B. Ayres, and Barglebaugh was employed with Lang and Witchell, where he designed the capacious Prairie style Higgenbotham home on Swiss Avenue. Other architecture firms in Dallas would have seen Wright's work published in journals such as *Western Architect*, which included Wright's articles about organic architecture, as well as plans and photos of his work.

Fifty years after the Higgenbotham house was built, the last Wright-designed house constructed before his death was built in Preston Hollow. Built for John Gillin, who was a bachelor at the time, it was also one of the largest of Wright's residences at 10,000 square feet. Like the KHT, the home was on a beautiful wooded site by a creek and was organized on the diamond-shaped unit-system.

Dallas also has a legacy of unbuilt projects. The Rogers Lacy hotel, which John Portman has acknowledged was the prototype for his atrium-lobby hotels, was a tall twisted prism of glazed panels suspended from cantilevered slabs. The story of Wright's un-realized house for Stanley Marcus was chronicled in drawings and

correspondence in a 1994 exhibit at the Dallas Museum of Art, "The Eye of Stanley Marcus." Unbuilt homes in Fort Worth included the Gladney Project, from 1925, and "Crownfield" for Robert Windfohr, designed in 1949.

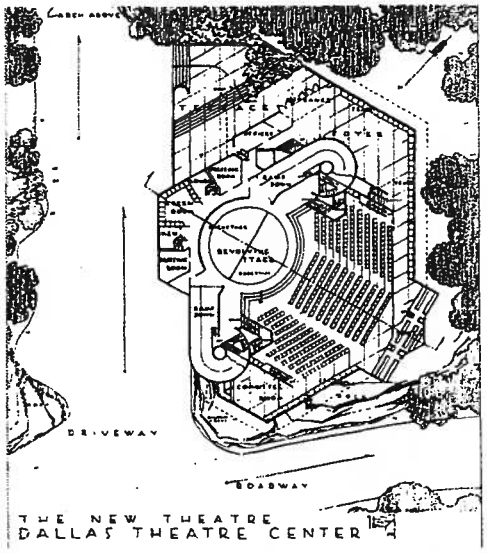
Elsewhere in Texas, were a home near Houston, the Thaxton residence, and another in Amarillo, the Sterling Kinney. Both of these were modest homes with terraces and small pools. A 1942 design for a hemicycle house in El Paso, the Lloyd Burlingham residence, was never realized.

Architecture historian, Jay C. Henry, notes that the influence of Wright's Usonian homes and later period public buildings "is reflected in the work of Karl Kamrath of Houston and to a lesser degree in that of Howard R. Meyer of Dallas." Additionally, he suggests that Texas regionalists, David Williams and O'Neil Ford "also share with Wright, and perhaps even with Gropius and Breuer, the attempt to incorporate organic, indigenous, or vernacular qualities into an authentic modern architecture" (Henry 8). O'Neil Ford, who shared Wright's interest in an architecture sympathetic to people, place, and nature, wrote an article in January 1932 for *Southwest Review* entitled "Organic Building" in which he espoused "the notion of organic as the basic organizing principle of design" (Dillon 20).

11. Site Features

Natural: Sloping hill site with exposed rock ledges, indigenous vegetation

The original building site, in 1959, was in the center of a large tract of undeveloped parkland just north of downtown Dallas. The site was a roughly square section between the M.K. & T. Railroad right of way and Baer Drive (now Sylvan Drive), the park access road.

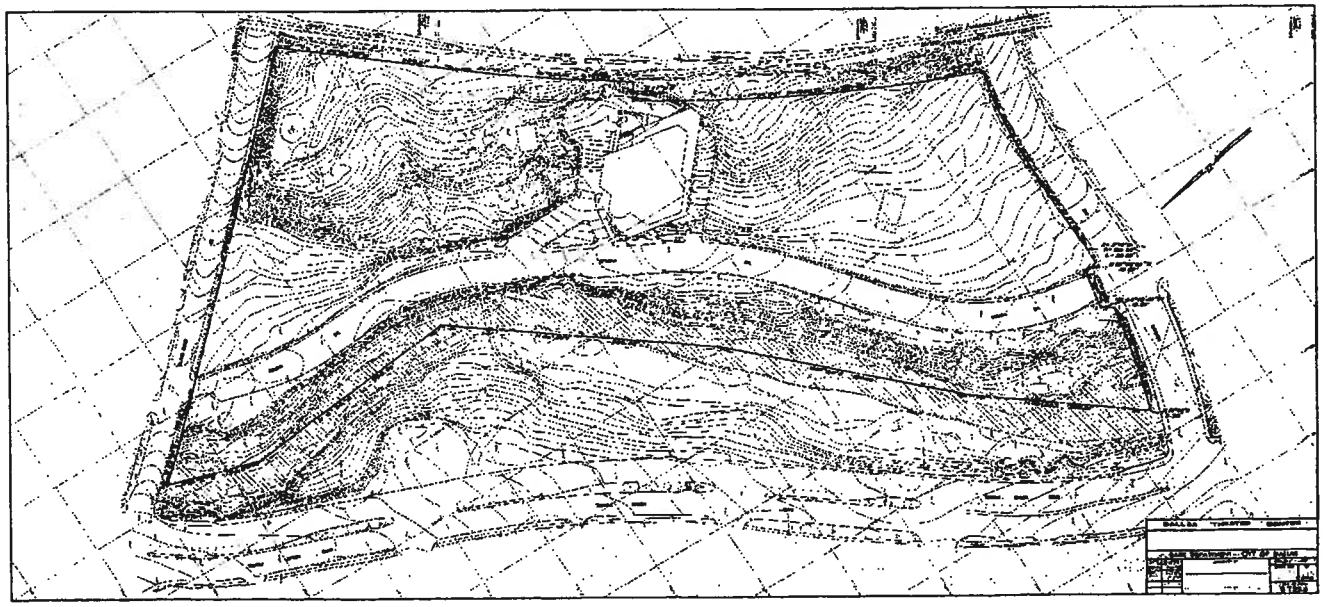


The space created between the building and the natural rock outcroppings along the driveway, and around the Entry Terrace, was an important aspect of the architecture. This early rendering of the Site Plan was drawn when a tunnel was planned to access a parking lot on the east side of the railroad right of way. The lot was not built, and instead the driveway terminated in a circular turnaround in front of the Entry Terrace. Patrons parked along Sylvan Drive and walked up the driveway.

The indirect sequence of entry to the theater was characteristic of the architect's style.

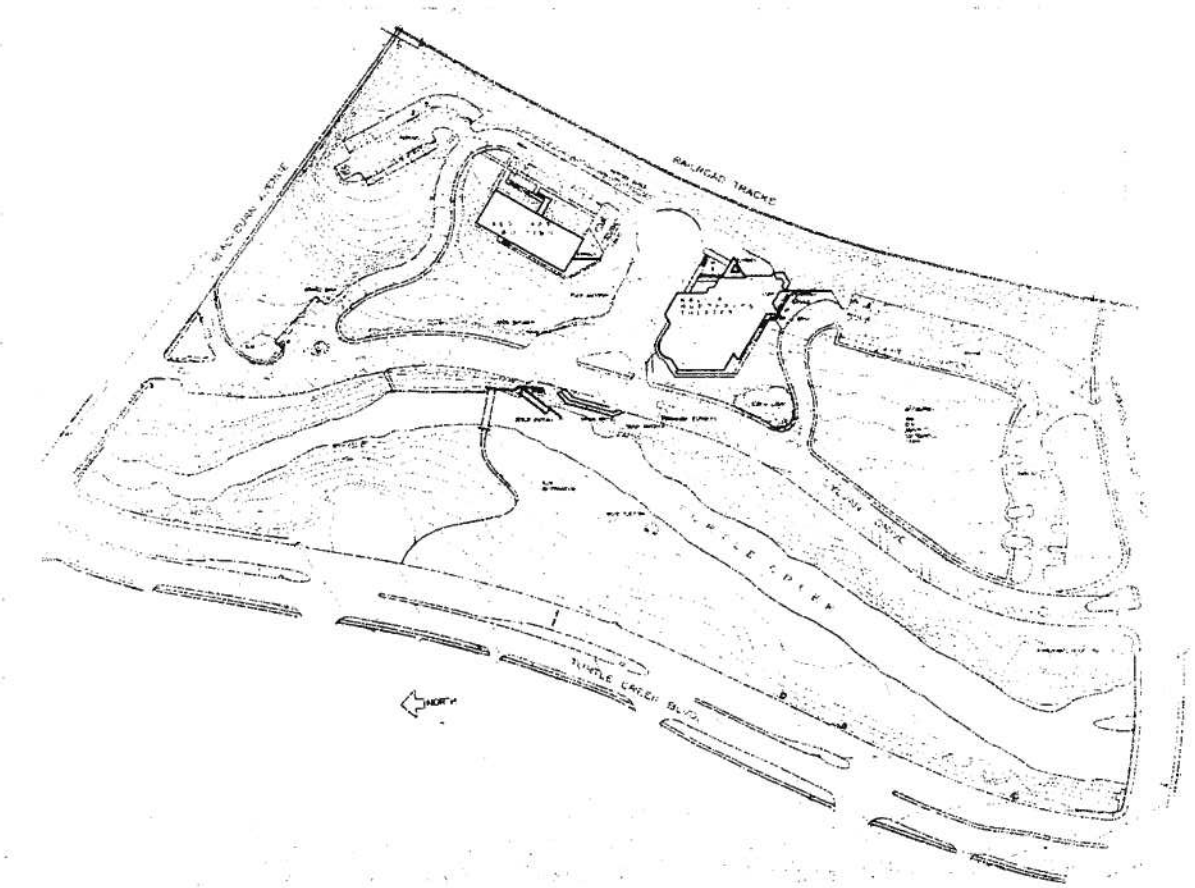
An Electrical Plan for the site, dating from 1959, shows the original configuration of Sylvan Drive, the circular drive, and the areas designated for walkways behind the building. This plan, Attachment #2, forms the basis of the Historic District Limits of Designation. There are also extant copies of original drawings that show the 1959 driveway design and the 1960 design for a stairway over the railroad tracks.

Successive additions of parking lots and driveways have created a bare zone around the building. In 1968, a driveway was added under the Education Wing Additions, illustrated below in the 1975 Topographical Survey.



City of Dallas Parks and Recreation Department Files

The effort in 1989 to create what a theater manager called "ceremonial drives" caused the effect that architecture critic David Dillon later described in the *Dallas Morning News*, saying that the building "looks like a forlorn ammonite in a sea of asphalt." A comparison of the current Site Plan (below) with the 1975 Topographical Survey shows the extent to which the hill has been removed to make way for surface parking areas.



Adapted from drawings in DTC files.

For current site description, see Section 12, Current Site Condition, p.10.

12. Physical Description

Condition, check one:			*Check one:*
____ *excellent*	____ *deteriorated*	____ *unaltered*	__X__ *original site*
__X__ *good*	____ *ruins*	__X__ *altered*	____ *moved(date)*
____ *fair*	____ *unexposed*		

BUILDING DESCRIPTION

The Kalita Humphreys Theater (KHT) is an internationally significant building designed by Frank Lloyd Wright for the Dallas Theater Center (DTC). Originally commissioned in 1955 and completed in 1959, it has been in continuous operation as a theater until the present.

The building as originally completed, was four and a half stories high and topped by the stage loft rising 66 feet above grade. The poured reinforced concrete building system allowed for dramatic structural features including the cantilevered roof terraces as well as sculptural rounded towers.

(Further description of significant features and the history of the building follow in Section 13.)

Before 1968, offices were added under the south cantilever of the Auditorium, which obscured the Director's Office. (See Exhibit C.3, C.4.) Major alterations to the theater building were made in 1968, with the addition of a two-story Education Wing to the east. In 1989, the Foyer was extended and new storefront-type entrances added which fronted new surface parking lots to the north and south. Uphill and to the north a stuccoed two-story administrative building was added. All of these alterations substantially changed the experience of arrival to the KHT. Modifications have changed some interior configurations and finishes.

The setting for the DTC, Turtle Creek campus is William B. Dean Park, which is approximately 9.7 acres and is owned and maintained by the city of Dallas, Parks and Recreation Department. (Section 11, Site Features and Attachment #1, Survey Plat.)

The surrounding neighborhood is primarily residential. To the east is a proliferation of lowrise condominiums and townhomes. To the north and south, along the creek, are areas of single-family homes. To the west are many mid-rise and high-rise apartment buildings. Safe and continuous pedestrian access to the site is not ideal and a dearth of continuous paths through the site makes ADA access difficult. The two sides of Dean Park, divided by Turtle Creek, are connected only by one narrow and non-compliant footbridge.

Dean Park lies within a string of parks from the Kessler Plan, stretching from Knox Street to the north down to Reverchon Park to the south. Also connecting these areas is the former M.K.& T. railroad right of way, now the Katy Trail. Plans have been drawn for a connection from the KHT to the Katy Trail incorporating a bike ramp and the reconstruction of the unbuilt stairway originally designed by Wright and drawn by Kelly Oliver in 1960.

CURRENT CONDITION

Current Building Condition

An *Immediate Needs Assessment for the Kalita Humphreys Theater* (See Section 9, Construction Dates) recommended priorities for maintenance and repairs. Generally, the underlying structure of the original building was found to be intact and in good condition, except for the parapet walls of the original East Balcony Terrace and several staircases, which have been removed and/or encased. The 1968 walls of the Education Wing are battered (sloped) and create a condition for ongoing moisture penetration. Improvements are needed in mechanical, electrical, and plumbing systems and technical equipment. Interior and exterior finishes need refurbishment and/or restoration. There are ADA/TAS compliance issues. Original furnishings have been removed. The 1959 driveway is deteriorated and landscaped areas have been paved or have suffered from erosion.

To date there is no Historic Structure Report (HSR) that fully documents the building's history, condition and standards for maintenance and/or restoration.

Current Site Condition

The theater building is accessed by a driveway (13 parking spaces) and parking lot (30 parking spaces) to the north. An additional parking lot (59 spaces) was created to the south of the KHT, with parking (27 spaces) along a driveway paralleling Lemmon Ave. At one time Sylvan Drive was closed to traffic overnight. While two of four gates are still in place, they are no longer supervised and are always open. The looping system of driveways and persistent disregard of the one-way direction has resulted in the use of the park for "cruising" throughout the day and evening, a deterrent to full use of the park by others.

A Conceptual Site Plan drafted in 2003 for the DTC Facilities Committee, with the input of Park officials, and Booziotis and Company Architects, has proposed that the original site be considered a historic zone and that the long-term goal be to return this zone to its original condition. The historic driveway leading to the Entry Terrace is steeper than ADA limits permit and a secondary pedestrian access must be maintained.

The Park and Recreation Department has created a Vegetation Management Strategy for Dean Park, which includes "View Corridors" to the KHT. These areas for selective pruning and clearing are part of an overall plan to enable the KHT to be visible from adjacent streets.

The Heldt Administration Building, added in 1989, is sited prominently on the crest of the hill just north of and slightly above the theater. The proximity and size of the new building fundamentally changes the experience of seeing the theater building as a sculptural form in its natural setting. This kind of competitive siting is specifically discouraged by the Secretary of the Interior Guidelines for historic buildings.

Plans are underway to reconstruct the original configuration of streetlights on the east side of Sylvan Drive. The south side is lit by tall mercury vapor streetlights that detract from the aesthetic of the park, and do not light the heavily vegetated banks of the creek area at street level. Overall park lighting and pathways should be studied to improve security.

Visitors have trouble locating the KHT from the adjacent streets because no signs exist from the surrounding access streets to the building, which is surrounded by vegetation within the park.

There is an eight-foot diameter underground storm sewer pipe that bisects the area from the theater building to Lemmon in an east-west direction. It deposits street debris from as far away as McKinney Avenue into the creek just below the theater site. This debris is trapped by a boom. The City of Dallas has not proposed a solution to ameliorate this situation.

Suggestions have been made for additional out-of-doors functions such as children's theater and storytelling areas, refreshment kiosks or carts, outdoor amenities for joggers, outdoor performing arts and music venues, and a trolley stop. The building is under a flight path to Love Field and the decibel level should be considered in planning outdoor uses.

13. Architectural History—Original Building Design and Construction

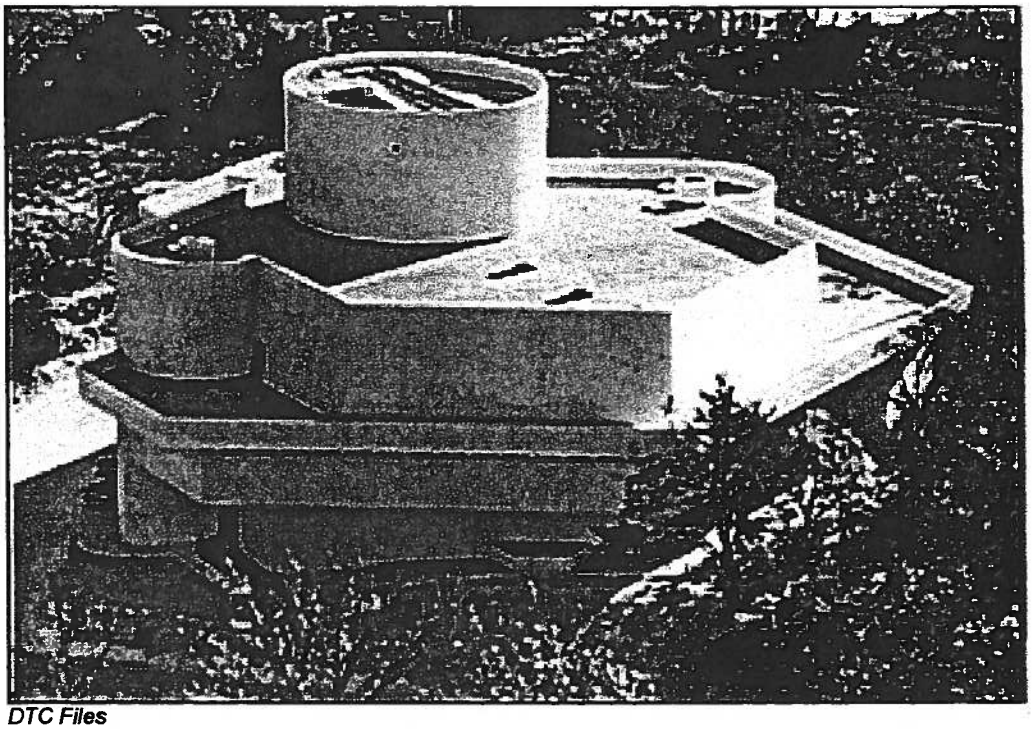
INTRODUCTION

The Kalita Humphreys Theater (KHT) has the distinction of being the only extant free-standing theater fully designed by Wright under construction before his death. The ultimate realization of Wright's vision for the "New Theater," the facility was hailed as the most innovative and interesting theater building in the country when it opened in 1959. The building was illustrative of the visionary founders of the Dallas Theater Center organization and its daring artistic director, Paul Baker. It influenced the design of the many community-based theaters that sprang up after World War II.

The modified thrust stage and open proscenium, creating an intimate connection between actor and audience, were the result of a structural tour de force unique to this theater building. The KHT was also on the cutting edge of theater technology with its motor-driven winches and lighting controls by George Izenour.

The monolithic concrete building was a combination of curved and angular forms typical of Wright's late-period public projects. The vertical cylindrical forms of the four-and-a-half story building, encircled by horizontal cantilevered decks, presented a sculptural façade, both monumental and dynamic, within a wooded park setting. The entire building was based on a 60/120-degree equilateral parallelogram, such that there were virtually no right angles. The unit-system organized not only the floor plan, but also many of the details from the smallest design of the window shapes to the facetted columns and the built-in furniture.

The KHT was unique for its structural experimentation, its unusual theater layout, the spare simplicity of its concrete shell and muscular elegance of its dramatic forms. These qualities, even in its altered state today, are still apparent. The quality of the architecture along with the cultural importance of the theater organization, events, and director cannot be overstated.



DTC Files

ORIGINAL BUILDING DESIGN

Architect and Site Selection

The DTC Building Committee was looking for an architect with a national reputation and considered both O'Neil Ford and Mies Van der Rohe before deciding on Wright. The Building Committee chose Frank Lloyd Wright as the architect to bring imagination and expertise to the project, to match the daring, innovative character of their accomplished theater director, Paul Baker.

The Turtle Creek area, just north of downtown, was developed according to the 1911 George Kessler Plan, and the site was one of the few remaining large tracts of land in 1955. Stanley Marcus, President of Neiman-Marcus Department Stores, enthusiastically endorsed this central location for the theater (Cory 27). Sylvan Baer intended to allot part of the Turtle Creek land for a large art center and concert hall (DMNews, 1957), but he placed so many conditions on the use of the site that the DTC almost returned the land to him. There was no provision on the site for parking; neither would Baer allow the road to be widened to accommodate it, but he did provide a bridge easement over Turtle Creek.

Wright first visited the site in August of 1955 and was delighted with the natural vegetation and the prominent rock outcroppings along the contours of the hill. From the east lot line, near the M.K. & T. Railroad tracks, to the west boundary at Sylvan Drive, the site had a total vertical fall of about 30 feet. There was a natural swale down the fall line along the north lot line, exposing an undulating line of limestone outcroppings. (See Section 11, Site Description, p.7.)

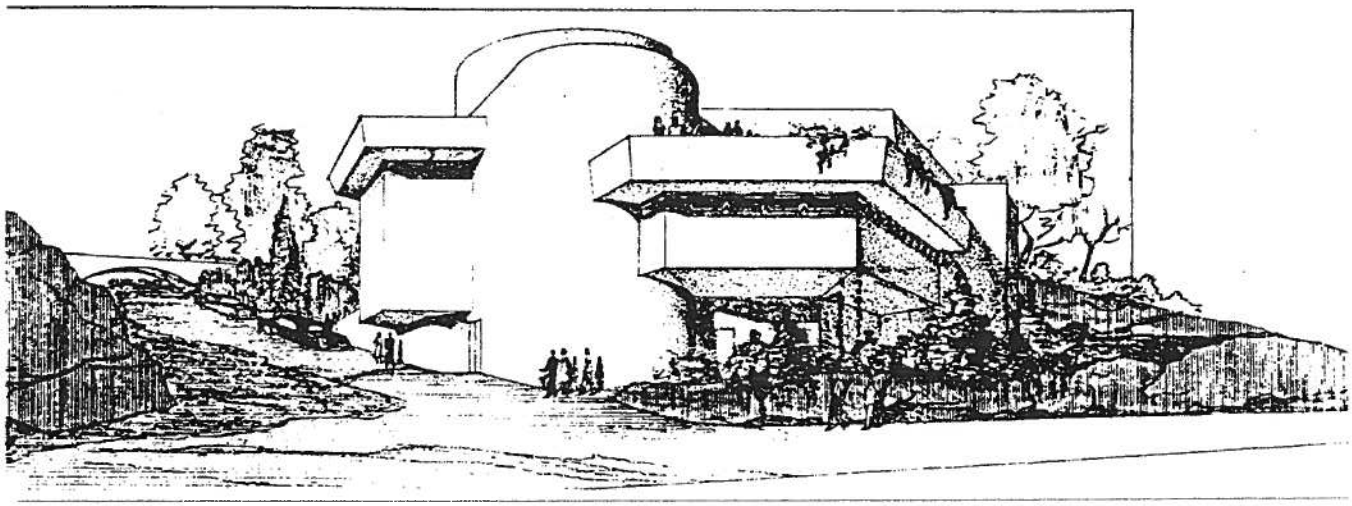
Program

The DTC founders wanted to create a community ensemble theater group that also had a strong education mission and would produce a full season of high-quality productions, both classical and modern. The original program called for a medium-sized theater, with offices for the director and a small administrative staff, as well as backstage dressing and costuming areas and a scene shop. All of this, and the driveways, were to fit on the 1.2-acre site within an original budget of $500,000. By the end of construction, in spite of cuts in the program, the construction costs and fees reached $1,000,000.

In September of 1955, the Building Committee visited Wright's studio in Wisconsin, Taliesin East, and heard his concept for the "New Theater," beginning with his several iterations of the theater for Aline Barnsdall at Olive Hill, California, 1915 -1925. Here, stage and auditorium shared the same ceiling and one scheme included a cyclorama in the rear of the stage. Wright had been influenced by Kabuki theater in Japan and had provided a stage revolve and music balconies for the theater within the Imperial Hotel in Tokyo (now demolished). Wright also showed the Building Committee his latest configurations for theaters in New Haven, 1931, and Hartford, Connecticut, 1949, both unrealized. Wright's basic concept aligned with that of the director, Paul Baker---the space for audience and actor should be melded to form a more intimate setting conducive to modern productions, and the architecture should facilitate the technical aspects of handling scenery, lighting and acoustics.

Siting and Massing

In contrast to Wright's earlier drawings of the Hartford Theater of 1949, sited on a smooth knoll, this vision for the Dallas theater was more engaged with its site and had greater clarity of its geometric forms than his earlier concepts. Popular misconceptions about the way the KHT was oriented toward the back of the site have arisen through lack of understanding about the original condition. Wright 's early renderings from November of 1955 showed a building deftly tucked into its site but also extending out along the hill and to the creek. Originally, a main ceremonial drive and promenade with fountains and overlooks angled from Turtle Creek Boulevard. The driveway was rendered as though it were a river, with the bridge at the top to reinforce the metaphor, recalling Fallingwater, Wright's seminal residence built for the Kaufmans in 1936. The bridge over the drive, the bridge over the creek, and numerous fountains en route reinforced the water imagery. Ultimately, neither of the bridges was built, the land for the parking uphill was not acquired, and only the Entry Terrace Fountain remained in the plans, next to a truncated circular driveway.



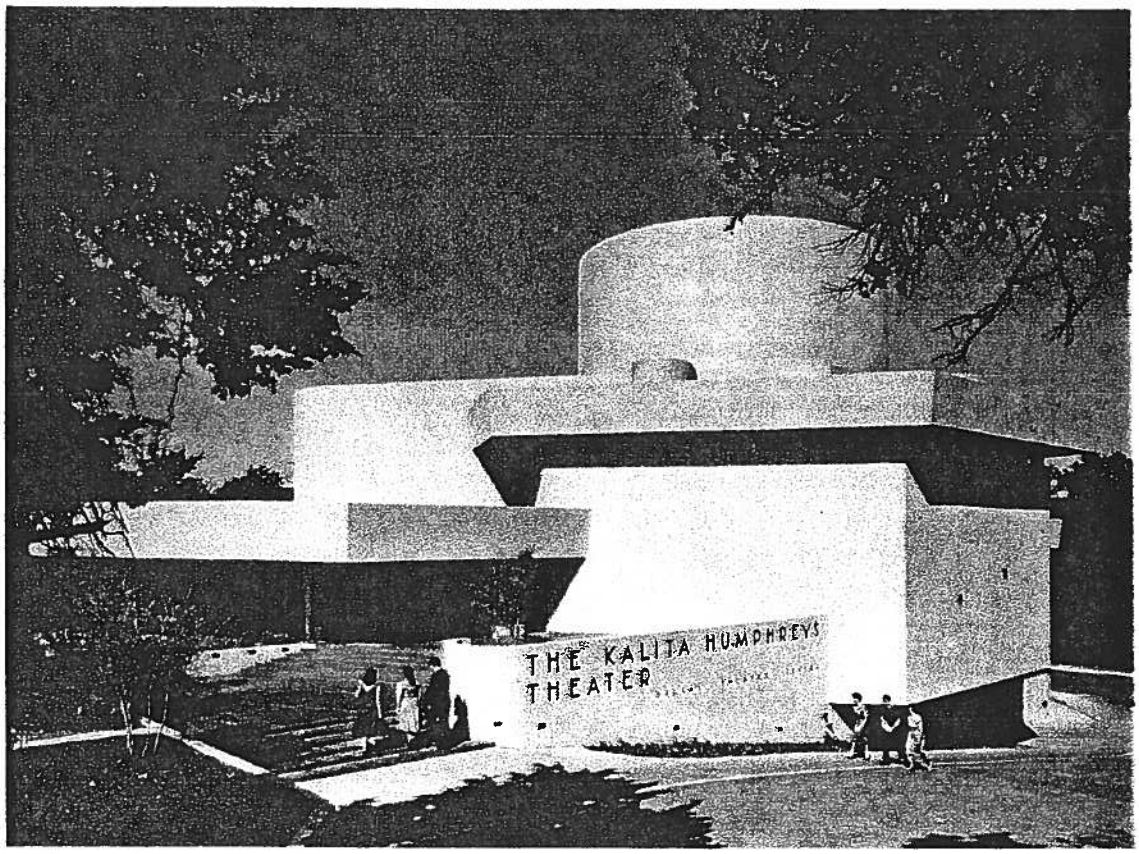
Sylvan Drive, then, became the main approach to the site, and the pedestrian route to the main Entry Terrace was via the driveway itself. The intermingling of automobile circulation and building space, which characterized the design for the KHT, is found in many of Wright's public building designs.

This gradual progression into the building, from Sylvan Drive, was a series of turns that oriented the visitor, with framed vistas, to each direction of the building setting. Each part of the approach sequence allowed the visitor to experience spaces created between the building forms and the natural forms of the rocky undulating landscape. The dialogue between the site and the building was as architecturally significant as the building itself.

As central and beautiful as the site was, it had the disadvantage of being obscured from view from any of the surrounding streets or access points. Wright's concept for a tall cylinder of smooth, light-colored concrete gave the building the prominent aspect necessary to advertise its presence from a distance. In addition to providing visibility, however, vertical stacking of uses was Wright's only option on this tight site. Not only did he have to meet the basic functional requirements for a theater and all of its attendant functions, but Wright had also to provide separate entrances for the patrons, service vehicles, and actors on only 1.2 acres.

To modulate the height of the concrete monolith, Wright created a series of horizontal lines, stacked cantilevered levels, punctuated by horizontal bands of windows, which stratified the monolith. In the renderings, the soaring concrete decks, draped with vegetation, appeared as extensions of the natural rocky ledges, and the point was visually clear---the building was built landscape, fully integrated into its natural setting. Kelly Oliver, the Taliesin apprentice who supervised the project, confirmed, "It was meant to grow out of the hill" (Interview, 2002). The levels also recall a building designed by Wright that was an institutional building in an urban setting, the Guggenheim Museum, in New York, in progress from 1943 to 1959.

The foundation for the building was cut into the bedrock of the sloping site. The basement scene shop was below grade on the uphill side while on the downhill side it opened to the street. The main level for the Entry Foyer and the Auditorium was at grade on the uphill side, while on the downhill side that same level was high above the street. Thus while the uphill spaces had a low intimate feel, the building on the downhill side was high, like a promontory overlooking the creek. This contrast of sheltering cave-like spaces leading to promontory-like terraces was emblematic of Wright's work.

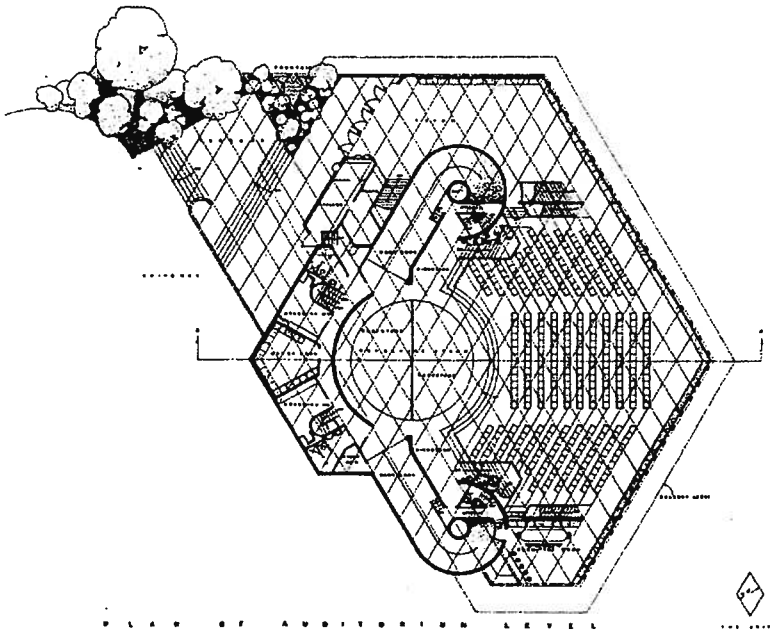


DTC Files

Entry Terrace/Foyer

At the Entry Terrace, two levels of landscaped terraces led to the low entry area guarded by only two gold columns. Here the roof canopy nearly touched the ground, making the building appear to grow out of the hill. Adding to the grotto-like feeling of this outdoor space was the sound of water from the fountain and the play of its reflections on the soffit of the cantilever above. The complex articulation of the Entry Terrace created the only area of the building where the definition between inside and outside space was blurred. In contrast to the closed form of the theater auditorium, this kind of transition space, so characteristic of Wright's designs, only happened here at this original entrance. This area of the original building should be noted as being particularly architecturally significant.

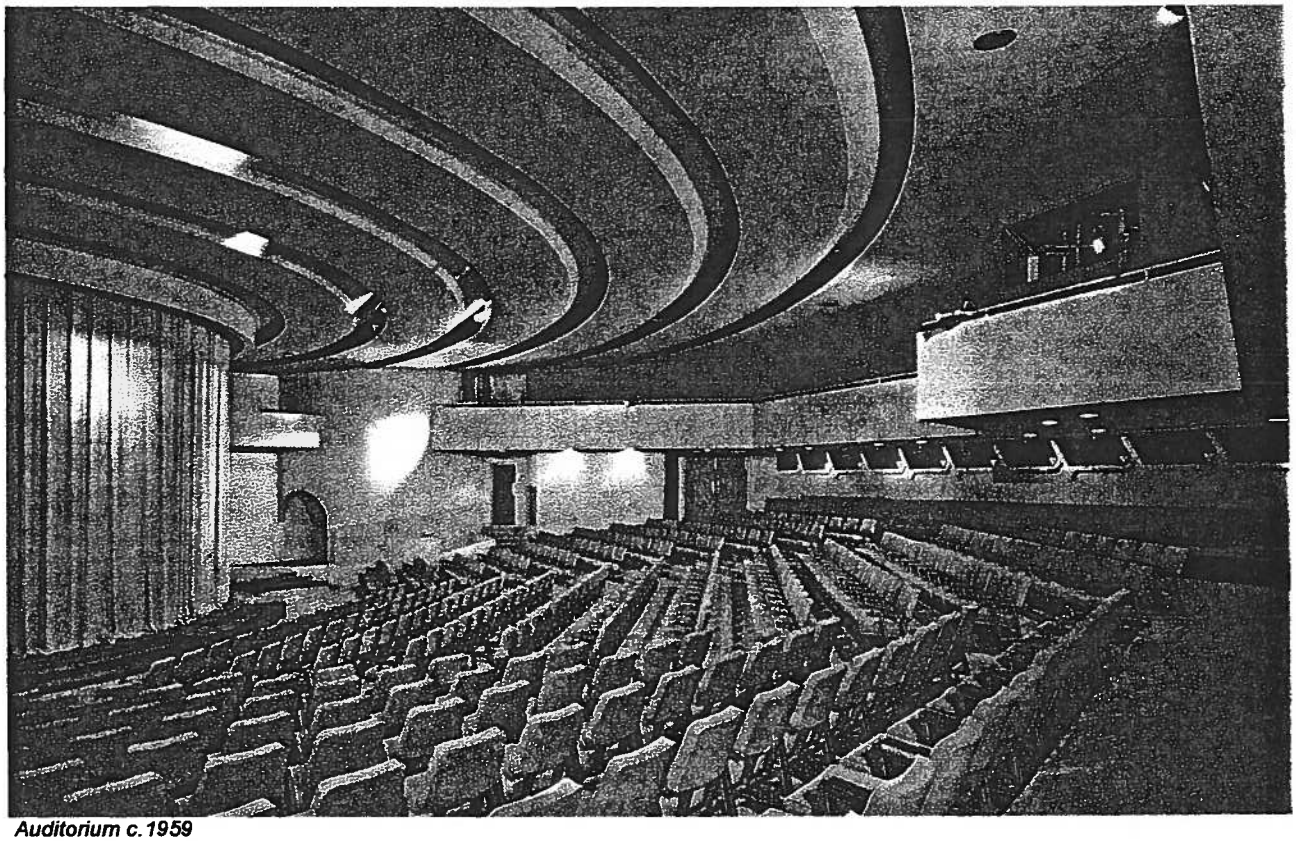
Building Plan
The building was designed on a grid of equilateral parallelograms, an organizational method that permeated the design at all scales, which Wright referred to as the "unit-system." Related examples of the equilateral parallelogram unit can be found in houses as early as the forties. Precedents of buildings combining round forms, such as the "hemi-cycle" houses, are numerous. Precedents for round forms combined with angular or orthogonal geometries include the 1955 Greek Annunciation Orthodox Church, Wauwatosa, 1955-61.



Building System—Reinforced Concrete
Wright's choice of a reinforced concrete building system had many environmental benefits. Acoustical privacy was of paramount importance for a theater, which was just downhill from the railroad to the east as well as under the flight path to Love Field to the west. The monolithic concrete shell could also provide insulation from the Texas heat, and the reinforced concrete cantilevers could create overhangs to shield the linear windows from the sun. For a public building, concrete gave appropriate solidity and a feeling of permanence. About this monolithic theater, with characteristic hubris, Wright said that someday "this theater will mark the spot where Dallas once stood" (Cory, 72).

Wright called concrete a "neutral" and "moldable" material because it took the shape of the formwork into which it was poured. Wright's earliest use of reinforced concrete was in Unity Temple, 1904, Oak Park Illinois, where the shapes were blocky and rectilinear. By the thirties Wright was exploring the fluid rounded lines possible with this plastic material. It was the material of choice for many public buildings that had need for shielded, quiet interiors, at a remove from the outside world, such as the Greek Annunciation Orthodox Church, the Guggenheim, and the unbuilt Crescent Opera, Baghdad.

As compared with all other institutional projects, the KHT had a greater percentage of planar concrete surface, and the least amount of decorative detail. Because of this simplicity, almost austerity, of form following function, the theater was arguably one of the most "modern" of Wright's edifices.



Auditorium c.1959
DTC Files

Program Requirements and Auditorium Design

The director, Paul Baker, and Frank Lloyd Wright had many parallel beliefs: They both believed the creativity of each individual could have a transformative effect on society. They were teachers who nurtured this artistic vision and believed great art or architecture could change people's lives for the better. Both had strong ideas about how to break with traditional theater forms and create a vibrant contemporary work of art, whether an architectural masterpiece or a great performance.

After decades of designing unrealized theaters, Wright's ideas culminated in the KHT. By moving the round stage farther into the orchestra floor and dispensing with the proscenium arch, Wright intended to "free the legitimate stage from its present peep-show character and scenery loft, establishing a simple workable basis for presenting plays in the round, performers and audience together in one room, allowing staging more like sculpture than like painting: now a frame (or proscenium) places performance in one room, audience in another" (Kaufmann and Raeburn 290).

Paul Baker and Virgil Beavers, his designer at Baylor, prepared their own floor plan for the entire theater that included three stages, each with lifts to give multiple sectional levels. Their design included a flexible seating arrangement for 350-375 with swivel chairs to view the surround action or, if the audience sat on the three stages, the audience area became the stage (Cory 39).

The resulting KHT Auditorium plan was a melding of these concepts. The stage was 40 feet in diameter within which was the 32-foot-diameter revolve. When the stage was not bisected with scenes, the convex wall behind it, the cyclorama, gave the stage a feeling of greater depth. The height of the stage was just two steps up from the first rows of seats, reinforcing the feeling that actors and audience shared the same large space. The actor could make eye contact with everyone in the room easily, and all views of the stage were good.

The rake (slope) of the orchestra floor was lower than that of Wright's earlier theater designs and the seating was placed on wide terraced levels, probably to accommodate the flexible seating and swivel chairs Baker proposed. The 8,000-square-foot Auditorium sat 404 people at orchestra level and 40 in the Balcony.

A panoramic scene was afforded by the addition of side stages, flanking the main stage. Above these were small balconies for musicians or for the staging of short scenes during set changes.

Multiple entrances and exits to the main stage, side stages, and music balconies allowed for action all around the audience. Side stairs from the downstage right and left led to the basement on either side. Orchestra stairs known as "vomitories" connected the stage and the basement. Historically, these stairs were used in Elizabethan theater and they also functioned as fire exits. In the 1990s the vomitory stairs were covered over for loge seating, cutting off the view from some seats and precluding the use of the side stages as originally intended.

One entered the Auditorium from the relatively low constricted space of the Foyer, passed under the Balcony and then entered the large hall, where the space expanded dramatically to the ceiling plenum above and beyond to the concave cyclorama at the rear of the stage. In contrast to the current condition, in 1959 the Balcony above was narrower, the rake of the floor was flatter, the seats were spaced further apart and there were no intermediate partition walls. Thus, the original experience of spatial expansion would have been greater. Originally the view from the banquette seats was almost level with the actors, and some considered these seats the best in the house (Interview Gavin, 2003).

Wright was adamant that the semi-circular ramps flanking the stage would be adequate for moving scenery. Scenery was to move up one ramp and be set on the stage behind a bisecting screen. The center section of the stage was to revolve, so when one scene was being played, the previous set, concealed from view behind, could be struck and removed to the basement via the down-ramp. His early plans noted that there would be spacious workspaces below in which an entire scene could be set and studied during construction. Historically, theaters had never had enough space in the wings and access to the basement via the ramps enabled the entire space of the basement scene shop to effectively function as the wing. Wright wanted sets to be moved without a surfeit of mechanical devices---the building itself was to be the machine.

Wright strove to provide acoustics that were equally good for theater as for music or lecturing. (Conventional wisdom in theater design is that a theater that is good for spoken voice is not good for music, and vice versa.) According to Paul Baker, interviewed by Joyce Cory in 1966, "Wright...particularly hated the idea of the acoustical expert. He said that he "tuned" his theaters---he learned this from the Great Sullivan who built the opera house in Chicago---and that you make the stage like a wooden drum, as a sounding board, and design your building so that it will handle sound and project it so that you do not need any kind of acoustical expert. I must say that Mr. Wright was quite correct and that the acoustics in the building are excellent" (Cory 44). The acoustics of this, essentially, very big room, were live, uniform and intimate. No sound amplification was used, just the natural voice.

Design and Revisions

By April 1957, the design had evolved to some compromise between Wright's mechanical concept of the staging, Baker's theaters in the round, and the realities of the budget. One of the budget cuts was Mr. Baker's generous swivel seats, changed to "inexpensive but cushioned affairs suspended on an iron loop implanted in concrete tiers. They have no legs and no other parts to trip a spectator or force him to slide to his seat" (DMNews, April 1957). The original seats (now removed) although smaller than envisioned, had a beautifully detailed understructure that repeated the triangular geometry found in the unit-system (Illustration p.16, Auditorium c.1959).

While the space in the Auditorium itself was prioritized, almost all other areas were compromised to remain within the budget. The part of the Basement Scene Shop with the highest ceiling became the mechanical room, and space for rehearsal rooms was cut. Roofs coated with traffic-resistant materials could be used for taking in the view and fresh air during Intermissions. That these terraces could be used for rehearsals or other

functions during mild weather was an added benefit of these gratuitous spaces. Wright's design had every space packed as efficiently as possible, with leftover space used for things like mechanical chases, a dumb-waiter, and small, irregularly-shaped storage rooms.

Stage Equipment
A specialized winch system was designed by George Izenour to enable sets to be flown without having cable systems that showed around the stage. Six motorized variable synchronous winches, mounted on the walls and the gridirons above the proscenium, were used separately or together to fly in scenery. All the operational controls for the winches were contained in an analogue console unit. With the technology at the time, they were unreliable and were ultimately disconnected, but remain in situ. In 1960, Izenour designed the technical equipment for the Loeb Theater, Harvard University, one of the first mechanically operated multi-form theaters in the country.

In the open slots between the semi-circular coffers of the Auditorium ceiling, stage lights could be hung from continuous steel poles. The lighting plenum occupied the entire ceiling, which, combined with the balcony lighting rails, additional lighting positions in the fly-loft, and added footlights, made it possible to light the stage from virtually every angle.

The Balcony was entirely cantilevered from the back wall and the light control booth jutted out from the catwalk like a prow. "In the booth is located the electronic console with a pre-set memory developed by George Izenour which controls all stage lighting" (Architectural Record, 1960). (Later, in 1989 when the catwalk was extended for additional seating, two columns had to be added in front of the light control booth to support the additional weight.)

According to Art Rogers, architect for the DTC 1989 alterations, the original panel was the first electronic light board in the world, and, given current electronics, both the winch system and the original lighting controls could be made operable (Frank Lloyd Wright Home and Studio files).

Additional Significant Areas
Foyer/Gallery
Art exhibitions could be held in the Foyer with the art placed on continuous built-in ledges below the ribbon of windows. The walnut ledges formed the top of the built-ins which both enclosed ductwork and formed the back of the plush banquette seating. The line of the windows, the gallery ledge, and the banquette seating (now removed) continued unbroken through the Lobby, through the Auditorium, to the Library, and was an important element in unifying these separate areas. The colors of the Foyer were golds and oranges, with gold anodized aluminum appointments.

Foyer at the Main Entrance c. 1959
Dallas Theater Center Files

Reception, Coat Room, Stairs to Lounges
Outside the Box Office was a Coat Room. The reception desk (extant, needs refinishing) was in front of the Box Office and was command central for the DTC. From the Foyer, angled stairs on either side of the curved wall (the ramp tower) led to the Men's and Women's Restroom and Lounges in the basement, the former now covered over, the latter recently altered.

Committee Room with Coffee Bar
Patrons could gather in this room, later called the Stecker Library, for refreshments and meetings. The original plans show hexagonal tables, one of which remains. The built-in walnut bookshelves and the linoleum counters at the bar sink are original. From the round interior window (now covered), patrons could see the center stage.

Stairway to the Balcony Terrace
On either side of the rear Auditorium were narrow staircases that led to the Balcony. The steps were angled and the treads narrow. The stairways had the feeling of a subterranean tunnel, which was a device Wright often used to make people more aware of their passage, and to heighten the difference between the compressed space of the route and the relatively great expansion of the destination. At the top of the stairs was a wide, heavy door, sloped backwards at the same angle as the battered wall. At the landing there was no indication, such as a window or vestibule, that there was any destination on the opposite side. When the heavy door was pushed open, the space on the outside was in dramatic contrast to the passage: an open deck with an expansive view of the surrounding park and the city beyond. Wright intended that the audience use these passageways to the Balcony Terraces at intermission. There were connections to water and power there, and early photos show furnishings.

(When the east section of the parapet wall was removed and the Balcony Terrace covered by the additions of 1968, only one stairway to the Balcony Terrace remained, which was insufficient for egress. The roof deck was restored in 2002 with a red-colored surface material matching the product described in the original specifications.)

Actor's Roof Terrace
The Actor's Roof Terrace was cantilevered out over the three-story block of backstage dressing rooms and was the exclusive domain of the cast and crew. High above the driveway, it afforded with wonderful views of the Park looking north toward the Blackburn entry.

Backstage Areas
Two semi-circular backstage stairs flanked the three-story backstage wing. They were both beautiful and utilitarian, with open riser treads and sinuous rails of steel, painted turquoise. (See Attachment #4.)

Three levels of backstage dressing rooms and storage areas were divided into Men's and Women's sides. (Subsequent partitioning has subdivided these areas further. All brighter cherry-red vinyl tiles are from a later period.)

Areas within the flanking towers were used for Costume Storage, a Library, Children's Classrooms, and Offices.

Basement Scenery Workshops
Amazingly, the tremendous concrete cylinder of the stage and stage loft was supported from below not by a wall but by columns. This left the underside of the stage hollow and also left the basement area open. Regrettably, the higher area of the basement had to be filled with mechanical equipment, relegated to the basement at the last stages of the preparation of construction documents. In addition, for budgetary reasons, this open area had to double as indoor rehearsal space.

Upper Basement Level
At a level between the Basement and the Foyer, was the area referred to on the original plans as the "Upper Basement Level." A stair from the Foyer led down to the Women's Lounge at this level. (The entrance to the Lounge is now a small coatroom. What is now the hall to the Ladies Room used to be a small gallery space.)

Also on the Upper Basement Level was the Men's Lounge, in the space currently occupied by the Ladies Room. It was accessed from the Foyer by a set of stairs, which was later enclosed within a closet.

The Directors' office, secretarial space and half-bath, also on this level, had their own exterior entrance, leading to a private walkway to Sylvan Drive. (Original angular built-ins remain, including a desk and bookshelves. The area outside Mr. Baker's Office, under the cantilever of the Auditorium above, was enclosed for offices sometime before 1968.)

BUILDING CONSTRUCTION

Mr. Henry Beck of Beck Construction was to begin excavation on the proposed parking area on August 25, 1958. The mechanical engineer was Herman Blum, Engineer. The lighting and mechanical consultant for the stage was George C. Izenour.

Kelly Oliver, who was already in Dallas finishing the work on Wright's residence for John Gillin, continued on at the theater as supervising Taliesin apprentice.

In the summer of 1958, Wright had a mild stroke.

In October, work on the foundation proceeded and construction reports reveal that the building foundation was completely set into solid rock which had to be blasted out with dynamite.

Several months into construction the drawings were revised to show the decision that had been reached regarding the ramps leading from the basement to the stage. Wright's concept of moving sets from the basement to the stage was inadequately drawn; the actual turning radiuses and head-heights restricted the use of the ramps. Therefore, unbeknownst to Wright, the supervising architect at Taliesin, Wes Peters, replaced the ramp at the stage-left side with a large stage elevator sometime after October of 1958. It is said that the area was boarded up so that Wright could not see the elevator on a planned trip in the spring of 1959. Wright passed away, however, in April of that year and never did see the revised shaft. Later actors referred to the two sides of the theater as Stage Wright and Stage Baker (Interview 2003, Gavin).

In July 1959, the fundraisers tapped donors who had already given generously; they also solicited over 3,000 visitors who flocked to the site. Excitement was building as the theater took shape, but funds were still inadequate. By September, Paul Baker listed items he was willing to forego to cut costs, including the dumb-waiters in the dressing rooms (these shafts still remain empty), hardscaping, landscaping, and site lighting.

Finally, the theater was contacted by Mrs. R.W.Humphreys, whose daughter Kalita, a young Texas actress, had worked with Paul Baker as a guest artist several years earlier but was tragically killed in a plane accident in 1954. The donation made in honor of her daughter came at a critical time, insuring the continuation of the project, and so the theater unit of the building was named after her (Cory 69).

Finishing Touches

The finishing touches included the careful surface treatment of the curved concrete surfaces. The quality of the work had to be very high since virtually all structural concrete was also the exposed surface material, both inside and outside. Imperfections were sanded down and only liquid filler and a concrete coating were needed to finish the unadorned surfaces. The original buff color was similar to the color of contemporaneous Wright projects with plane and cylindrical surfaces: the Guggenheim, the Annunciation Greek Orthodox Church, and the Marin County Civic Center.

The Entry Terraces were poured concrete slabs incised with the diamond pattern expressing the building grid and colored Wright's favorite "Cherokee red," with integral pigment. The fountain was fabricated from steel pans and gratings painted in Wright's standard turquoise color. The Entry Columns were painted gold and the glass doors had gold anodized frames. (See Attachment #4.) Inside, the rust colored Terrace segued to an orangey-gold carpet, and the warm colors were picked up in the plush upholstered banquettes. Various gold metallic accents included the ash-cans, the gold columns, recessed lights and railings.

The color scheme of the Foyer continued into the theater. The buff walls had a matte finish emphasizing the sand texture of the concrete. The upholstery was a warm ochre, and the expanse of stage curtain, encircling the forestage, a shimmering gold. In keeping with the theory that space of the stage and audience should blend, the color-scheme de-emphasized the dichotomy of the light stage and dark hall, to enhance the amphitheatre-like feeling that all shared the same space. (In the 1970s Mr. Baker got permission from Taliesin to paint the walls a darker taupe color to reduce the reflected light of the walls. The current dark green and black paint was added later under director Eugene Lee, and successive coats of paint have given the walls a slick patina.)

THE THEATER IN USE

In April, 1957, the Dallas Morning News reported, "There is no such resident theater in the southwest. It has been Dallas' history since the 1920s to initiate resident activity for the Southwest and then put up with second-best while rival communities outstrip it. With this theater, plainly the cause of resident theater will take a giant step forward. Perhaps a new era is dawning and this is plainly the day for Dallas to initiate."

The building and the first show were ready to open two days after Christmas, 1959.

Actors who experienced the theater in its original configuration say that it was the most intimate medium-size theater known. For the audience, it broke down the barrier between actor and audience. For the actor, it created an intimate relationship to the audience---visually, physically, and acoustically.

Adapting to this type of stage layout took several seasons for actors and crew. It lent itself to simple sets and staging, rather than multi-level constructions. It had a classical feeling, probably because of its features associated with the Greek amphitheatre, and was especially effective for Shakespearian acting in which a single player moved to the front of the stage and the sets were minimal.

The lighting arrangement was highly acclaimed. Drama Critic Virgil Miers wrote on opening night, "Lights of different colors come from all points of a fabulous lighting system during the show. All acting areas, including balconies, are utilized " (Corey, 96, from Dallas Times Herald).

The original concept of the bisecting screen and revolving stage to present successive scenes was used occasionally. The set often bisected the stage and the actor could be walking off stage while it revolved which made exits and entrances more dynamic (Interview Gavin, 2003). In the 1970s, the DTC produced plays during a fifty-week schedule, and sometimes a whole play would happen in front of the stage, behind which was another set ready to be revolved in for the second play. In later years, however, using the full depth of the stage with the curved cyclorama as the background was generally considered more effective.

In the Foyer, at the specially designed Reception Desk, members of the Guild volunteered their time to man the phone, act as the receptionist, and give tours. This was an exciting, prestigious volunteer job, where socialites hobnobbed with the visiting stars (Interview Gavin, 2003).

14. Historical Significance

HISTORICAL AND CULTURAL SIGNIFICANCE---ARCHITECT

CAREER SYNOPSIS (See Section 10, p.4.)

SIGNIFICANCE AS A THEATER BY WRIGHT

The Kalita Humphreys Theater (KHT) has great significance in Wright's oeuvre because it is the only extant professional theater that Wright personally designed. There are small theaters at Taliesin East and Taliesin West, built for the use of architectural students and without full lofts or stage equipment. A theater for 500 was built within the Imperial Hotel in Tokyo, with a conventional proscenium, and a seating plan reminiscent of Wright's design for Unity Temple. That theater, constructed in 1922, was demolished in 1967. A small auditorium, not equipped as a theater, exists in the basement of the Guggenheim.

A later theater, the Grady Gammage Auditorium, at Arizona State University, which was designed the year Wright died, was engineered and the drawings stamped by Taliesin Associate William Wesley Peters, the architect of record; the stage designer was also George Izenour. The late date, formal analysis, and a general knowledge of Wright's health at the time suggest that it may not be considered authentically Wright. Consequently, the theater in Dallas, which exemplifies Wright's theories about what a modern theater should be, is a unique and historic place of significance in Wright's work, as well as in the history of theater design.

Wright had designed what he called the "New Theater" for several other clients, but his concept for the modern theater did not become a reality until he was able to construct the KHT, here in Dallas, Texas.

SIGNIFICANCE IN THEATER DESIGN

At the turn of the century, theaters in America were generally of the proscenium type, poorly equipped, with cramped quarters backstage. After World War I, in Europe and America, experimentation with new forms included the ancient arena prototype, as well as modifications of the Elizabethan open thrust stage, popular among theater educators. The KHT reflects the influence of the open thrust, suitable for Shakespearian drama, with its multiple entrances and exits, including the vomitory stairs below the audience seating area.

Wright's theater, intended to "liberate the theater from the shackles of tradition," was a pivotal event in the history of theater design. Visiting architects agreed the KHT was at the cutting edge of theater design and one of the finest of Wright's buildings. Boston Architect Karl Koch flew to Dallas to study the theater before designing a theater for the Cambridge Drama Festival. He said that he believed the theater to be "far in advance of anything in its field in the world and one of the finest examples of Frank Lloyd Wright's architecture" (Cory 65).

The state-of-the-art winches, which were synchronized to operate together or in sequence, formed the first system of its kind by world-famous stage technician George Izenour. The fact that all controls were operated in the stage manager's office from an analogue console was also revolutionary.

Actors extolled the theater as well. Burgess Meredith was quoted, "I want to congratulate you on having the most beautiful theater in America." Other celebrities who visited the theater in its first year included Director Fred Zinnemann, Broadway producer Robert Whitehead, General Manager of the Metropolitan Opera, Rudolf Bing, *Life Magazine* photographer, Eliot Elisofan, and actress Janis Page (Cory 65-66). Maurice Chevalier called it "fascinating and revolutionary."

Director Paul Baker expressed his pride in the theater: "There is no substitute for genius and Wright had it and no one has topped him in this intimate relationship between audience and stage. This is where theater is!" (Dallas Morning News *DTC: Eight Years and Still Growing,* Neville, 1967).

HISTORICAL AND CULTURAL SIGNIFICANCE

History of the DTC Organization

The vitality of the architecture was matched by the spirit and stamina of the theater center's founding members. "Work, dedication, sacrifice, dreams, gifts, creative spirit, determination, the ideas of excellence---all of these went into the idea and the planning that made possible the building of the space called the Dallas Theater Center..." (Cory 98).

In the fifties, Dallas had the Dallas Little Theater, the regional "Margo Jones Arena Theater," venues at the State Fair, at SMU, and several amateur theaters including one at Highland Park Town Hall, but there was no medium-sized theater, and none that included an educational program. Encouraged by John Rosenfield, Amusements Editor of the *Dallas Morning News*, the momentum began with Bea Handel, who had been director of development at the Cleveland Playhouse. Robert Stecker, Vice President of Sanger Brothers Department Store, who became the first President of the DTC Board, joined her, along with other founding members. They wished to create a regional theater with a permanent professional staff and repertory ensemble, committed to drama education for all age groups. Their choice for the director was from Waco, Texas; Paul Baker, head of the Baylor University Drama School, had developed a national reputation there as a great teacher and an innovative director.

Together these founders galvanized their mission, in the words of Robert Stecker, "to take the individual and develop him completely so as to bridge this big gap between the college theater and the professional theater" and to create a "recognized graduate school giving university graduate degrees" (Eason 4). In 1955, the Dallas Theater Center was chartered as a non-profit.

After searching for a site, they secured the donation of property by Sylvan T. Baer under the conditions that they raise $100,000 within two years and that building commence construction within three years. In April 1959, the Board of Directors and members of the fundraising campaign included Angus Wynne, Waldo Stewart, Eugene McDermott, Mrs. John Leddy Jones, Paul Raigorodsky, Robert D. Stecker, Mrs. Alex Camp, W.C.Scurry, Alan R. Bromberg, W.W.Overton, James S. Travis, James Aston, Charles E. Beard (president of Braniff International), James B. Biddle, Jerome Grossman, Richard Goodson, R.Dawson Hughes, Stanley Marcus, John R. McCarty, Eugene McElvaney, and Gordon Rupe. Mrs. Henry H. Hawley, Jr. and Mrs. W. Plack Carr ran the first Women's Committee (Cory105). The signatures of the complete list of founders are incised in a brass plaque now installed on the wall outside of the KHT Box Office.

The chronology of the building campaign and construction is described above (Section 13, p 21). Kalita Humphreys, for whom the theater was named, had grown up in Dallas and worked with Paul Baker as a guest artist. In 1954, she was killed in the crash of a private plane. In July of 1959, after her death, her mother Mrs. R.W. Humphreys visited the theater under construction and made a gift of $100,000, which enabled the construction to proceed.

In the fall of 1959, 48 graduate students enrolled, additional money was raised for student scholarships and the Teen-Children's Theater program and adult classes were begun, taught by the graduate students. The graduate students came from all over the country and the world to be trained in an apprentice program, with the possibility of joining the professional troupe upon graduation.

Over the years the company developed into a cohesive group with a long season of multiple performances, including many world premieres and visiting playwrights and scenic designers from all over the world.

Sylvan Baer, Paul Baker and Robert Stecker
Dallas Theater Center Files

IMPORTANT PERSONAGES

Baker's work in Waco at Baylor as an innovative director was legendary. He had fashioned a theater with swivel chairs for the audience who were surrounded by six stages, and he had integrated drama and visual art in a production in 1953 in which three different people played the part of Othello, staged as a game of chess (National Observer, 1966, #28). He used multidimensional and multimedia staging techniques and explored the deeper psychological implications of dramatic works. His career began with a BA Trinity 1932, study in Europe, and, in 1939, an MFA from Yale, after which he worked as an entertainer in the Army and then went to Baylor to teach and direct as Chair of the Drama Department.

Charles Laughton said on a national broadcast: "Down in Waco, Texas, is a man absolutely without fear, Paul Baker. Some people might call the production modernistic but the darned thing worked...I look forward to great things from Paul Baker and his group. The three times I saw the production I have ended up in tears. And it takes a great deal to move me " (Cory 23).

Baker believed that a company should operate like a medieval guild, a permanent troupe in which all members of the group could contribute to all theater activities. He described the kind of investment to be made.
Writer Rual Askew, in a Dallas paper, commented on Paul Baker's concept of theater —"an unparalleled thrust into new dramatic dimensions has been made from the heartland of Texas and the southwest."
Under Paul Baker's direction, the DTC was to become a model for successful regional theater. Students from the Baylor graduate drama program were allowed to take all their classes in Dallas. Actor Edward Herrmann said that "he learned every facet of the theater during his three years at the Theater Center." Many writers studied at the Dallas Theater Center during Baker's tenure.

In 1963, Baker resigned from Baylor and became the chairman of the department of speech and drama at Trinity University, San Antonio. In 1972 , while at Trinity, Paul Baker wrote the book titled, *Integration of Abilities: Exercises for Creative Growth, 1972*, a compendium of the content of his teaching for the previous forty years (Eason 10).

In 1982, Baker left the DTC, after over 23 years of innovative imaginative productions. The DTC association with Trinity ended, and an affiliation with SMU's drama department began (DMN Dec 82). In the Editor's Page of the March issue of *D Magazine*, 1983, Lee Cullum wrote "Almost 25 years ago, an artistic genius came to Dallas to open the Dallas Theater Center on New Year's Eve, 1959. He was Paul Baker innovative director from Baylor and Trinity University, whose first show, *Time and the River*, was dazzlingly inventive. He used multimedia effects before we had a name for them and gave Thomas Wolfe's work a resonance we had never

experienced before. He staged *Hamlet* with three different actors in the title role, exploring triple layers of character. He took *As I Lay Dying* to Paris....Paul Baker brought a dream to Dallas Theater Center and created a very special atmosphere that he was able to transplant with great success to the Arts Magnet High School."

Baker had received the Rogers and Hammerstein Award and the Margo Jones Award, was a member of the Board of Directors of the American National Theater and Academy, the Board of Governors of the American Playwright's Theater, and the Texas Fine Arts Commission, and was past president of the National Theater Conference and The Southwest Theater Conference (Eason 10).

SPECIAL EVENTS

The opening of the theater in 1959 was met with great acclaim. The Dallas paper wrote "Creating interest internationally, the Frank Lloyd Wright designed center will be viewed by the press at a special pre-opening performance Sunday night. Then Monday, the curtain goes up on "Of Time and the River" for the formally clad crowd of civic-minded social leaders, stage celebrities, and theater fans from far and near. Celebrities will include the famed Charles Laughton and his wife, Elsa Lanchester; Mr. and Mrs. Burgess Meredith, and possibly Peggy Wood, Danny Kaye, Lucille Ball, Jose Ferrer and Zachery Scott " (DMNews, Dec 27, 1959). "Burgess Meredith, who once played Hamlet there, called the building the most beautiful theater in the world. " (National Observer, Jan 10, 1966).

"Architects from all over the world were interested in the last building---and the only theater --- that Frank Lloyd Wright had designed. Hundreds of reporters were expected for the opening." "At that time, more than eight-hundred people were directly or indirectly involved with the activities of the Dallas Theater Center" (Dallas Times Herald, Dec 27, 1959).

By 1966, out of all regional professional theaters in the United States, Dallas had the longest season, and produced the most plays per season, fives times as many as its neighbor, the Houston Alley Theater (National Observer, 26, Jan 10, 1966).

During the theater heyday of the 1970s, a small stage shared the basement with the scene shop and props department. Underneath the concrete slab of the main stage, among the columns, it was called the "Down Center Stage Theater" and also the "Tavern Theater" and had seating for up to 99. All but one of Preston Jones' plays began in the basement, while other productions were happening above.

CURRENT USES

Dallas Theater Center

The DTC continues to be dedicated to vibrant theater both in the KHT building and its other theater in the Arts District. For 23 years it developed a strong reputation under the direction of Paul Baker, and then, under Adrien Hall, from 1983 to 1989, it developed further as a professional company. Ken Bryant, who was Artistic Director of the DTC in 1990 wrote, "Theater is change, not a flat presentation of what is. It is becoming, not being. It is active, not passive. Simply, our work must create new ways of seeing and thinking and feeling" (Swank 59). This quote could express the drama of the theater building as aptly as the drama of the play within it. Richard Hamburger, the current Artistic Director, began his career with the theater center in 1992. His artistic vision for the theater has been to be "fully responsive to the time and place in which we live; to the issues that shape our lives and thoughts; and to the rhythms, images and contradictions of contemporary American life" (Swank 59).

The DTC is now celebrating its 45th season. It is a major regional theater and one of the most respected in the nation and performs to an annual audience of 100,000. Current director Richard Hamburger maintains the mix of classics and innovation by "continuing to support young writers whose exploration of language and form lifts American theater out of the bonds of convention and into the startling experience of life." These words resonate with Wright's manifesto "to liberate the theater from the shackles of tradition." The theater center continues its education programs with the Student Matinee series and classes for novice and experienced actors year-round. Programs for the community involve national scholars, directors, and experts who offer context for each theater production.

CONCLUSION--- INFLUENCE NATIONAL AND INTERNATIONAL

The Kalita Humphreys Theater is a testament to Wright's evolved theories of theater design; these ideas simmered during his career and exploded into reality here in Dallas at the end of his life. The building in its natural setting is a mature expression of the principles of organic architecture Wright developed over his lifetime, while being a unique response to this particular site, client, and era. The KHT presents an opportunity for Dallas to educate the public about one of the world's greatest architects.

In addition to its architectural significance, the theater also has great cultural significance as an expression of the revolution in theater design and technical innovations of the post-war mid-century era. In an article in the *Dallas Morning News*, "DTC: Eight Years Old And It's Still Growing", John Neville quotes Paul Baker: "This is where theater is! ...People come from all over the world to see the Center."

The KHT reveals the fascinating story of the history of dramatic productions from the fifties on, a dynamic history that is still alive, where the vision of the director Paul Baker and the vitality of subsequent directors pushed the envelope of their art.

The KHT stands as a testament to what can happen in a community like Dallas when its citizens dedicate themselves to improving their city. In Robert Stecker's words "if an idea is big enough, it will live and grow" (Cory 14).

This Kalita Humphreys Theater, in William B. Dean Park, is a unique and irreplaceable resource, of local, national, and international architectural and cultural importance.

15. Bibliography

BIBLIOGRAPHY AND RESOURCES

Books

Abernathy, Ann , *The Oak Park Home and Studio of Frank Lloyd Wright*, Oak Park, Ill: The Frank Lloyd Wright Home and Studio Foundation, 1988.

De Long, David G., ed. *Frank Lloyd Wright and the Living City*, Weil am Rhein, Germany: Vitra Design Museum, 1998.

— . *Frank Lloyd Wright Designs for an American Landscape, 1922-1932*, New York: Harry N. Abrams, 1996.

Dillon, David. *The Architecture of O'Neil Ford, Celebrating Place*, Austin: University of Texas Press, 1999.

Eason, Robert. *Dallas Theater Center, The Early Years*, Dallas: Dallas Public Library, 1996.

Frank Lloyd Home and Studio Foundation Restoration Committee. *The Plan for Restoration and Adaptive Use of the Frank Lloyd Wright Home and Studio*, Chicago: University of Chicago Press, 1977.

Henry, Jay C. *Architecture in Texas, 1895-1945*, Austin: University of Texas Press, 1993.

Hitchcock, Henry Russell, *In the Nature of Materials*, New York: DaCapo Press, 1942-1979.

James, Cary, *The Imperial Hotel*, Tokyo: Charles E. Tuttle Co., 1968.

Levine, Neil. *The Architecture of Frank Lloyd Wright*, Princeton: Princeton University Press, 1996.

Kaufmann, Edgar, and Raeburn, Ben, ed. *Frank Lloyd Wright, His Writings and Buildings*, New York: Meridian Books, Inc, 1960.

Manson, Grant. *Frank Lloyd Wright to 1910, The First Golden Age*, New York: Van Nostrand Reinhold Co Inc., 1958.

Meilziner, Jo. "Theaters," in *Timesaver Standards for Building Types*, De Chiaro, Joseph ed. , City: McGraw-Hill, Inc., 1990.

Pfeiffer, Bruce Brooks. *Frank Lloyd Wright Collected Writings, Volume 1, 1894-1930*, New York: Rizzoli International Publications, Inc, 1992.

—. *Frank Lloyd Wright Collected Writings, Volume 2, 1930-1932*, New York: Rizzoli International Publications, Inc, 1992.

—. *Frank Lloyd Wright Collected Writings, Volume 5, 1949-1959*, New York: Rizzoli International Publications, Inc, 1995.

—. *The Solomon R. Guggenheim Museum*, New York: The Solomon R. Guggenheim Foundation, 1997.

Scully, Vincent. *Frank Lloyd Wright*, New York: George Braziller, 1960.

Storrer, William A. *The Frank Lloyd Wright Companion*, Chicago: University of Chicago Press, 1993.

Fuller, Larry Paul, ed. *Guide to Dallas Architecture*, USA: McGraw-Hill Construction Information Group, Dallas Chapter of the AIA, The American Institute of Architects, 1999.

Weeks, Kay D. and Grimmer, Anne E. *The Secretary of the Interior's Standards for the Treatment of Historic Properties*, Washington: U.S. Department of the Interior National Park Service, 1995.

Wright, Frank Lloyd. *The Early Work of Frank Lloyd Wright, The "AusGefuhrte Bauten" of 1911, Wasmuth*, New York: Dover Publications, Inc. 1982.

Wright, Frank Lloyd. *The Natural House*, New York: Horizon Press, 1954.

Periodicals

Unknown. "A Theater by Wright." *Architectural Record* (March 1960): 161-166.

Unknown. "Dallas Theater Center." *Architectural Record* (February 1971): 149.

Unknown. "A Dramatic Success in Dallas Holds Clues for Other Cities." *National Observer*, Jan 19, 1966.

Unknown. "Architect in Town." *Dallas Times Herald*, May 1957.

Unknown. "Christmas Present For Dallas: A Theater By Wright." *Progressive Architecture*, Dec 1959.

Cullum, Lee. "Editor's Page." *D Magazine*, March 1983..

Hailey, Oliver. "City Looks Like Paris To Wright." *Dallas Morning News*, April 10, 1958.

Martin, Read. "Wright Thinking." *Dallas Observer*, Nov 23, 1989: 6-9.

Neville, John, "DTC: Eight Years and Still Growing." *Dallas Morning News*, 1967.

Rosenfield, John. "The Passing Show: Plainly It is Time for Dallas to Start." *The Dallas Morning News*, April 5, 1957.

Draper, Ann. "Dallas Theater Center to Open With Festive Black-Tie Events." *Dallas Morning News*, Dec 27, 1959.

Dillon, David. "Humphreys Theater Gets a New Look." *Dallas Morning News*, Oct. 21, 1990.

Other Publications

Cory, Joyce Burke. *The Dallas Theater Center, An Idea That Was Big Enough.* Dallas: The Dallas Theater Center, 1980.

Swank, Patsy. "An Appreciation." In *Thirty-Five Years*, Dallas: Dallas Theater Center, 1994.

Oak Park Visitor's Bureau. "Conversion Study," *Annual Report*, 1999.

Unpublished Sources

Ann Abernathy, AIA. Correspondence files and plan files.

Dallas Theater Center Facilities Files. *Building Specifications and Studies c.1959, 1968, 1989.*

City of Dallas, Equipment and Building Services, *Records of construction documents, c. 1997.*

City of Dallas, Park and Recreation Department, Archives, *Survey drawings c.1975-1989.*

Booziotis & Co. Architects and Ann Abernathy, AIA. *Immediate Needs Assessment for the Kalita Humphreys Theater. 2001.*

Rogers, Art. Correspondence files, FLLW Preservation Trust, Oak Park, Illinois.

Oral History ---Cultural/ Historical

Stewart, Waldo. Former Chair of the DTC Board Emeritus, Interviews 2000-2003.
Gavin, Jacqui. Former Master's Degree student, 1966, Interviews 2002-2003.

Oral History---Architect's , Contractors, Consultants

Oliver, Kelly. Interviews 2001-2004.
George, David. Interviews 2003.
Bowman, Dale, City of Dallas Electrician. Interviews 2003
Taylor, Lynn and Scott, Facilities Managers, DTC staff. Interviews 2001-2004

Archives and Libraries

Dallas Public Library, Fine Arts Division, Dallas Theater Center Archive Collection.
G. William Jones Film and Video Collection of the Hammond Arts Library, Southern Methodist University.
City of Dallas Development Services, Building Inspection Division, Central Files.
Loeb Drama Center, Loeb Library.

Acknowledgements for support and assistance go to the following:

Cheryl Bichon, Frank Lloyd Wright Preservation Trust, Oak Park Illinois
Dallas Architecture Foundation, Research Grant, 2002
Mary Dolan, Editor
Roger Carroll, Manager Fine Arts Division, Dallas Public Library
Stephen Fox, Architectural Historian, Rice University
Brian George, AIA, DTC Board, Facilities Committee
Carl Janak, AIA, City of Dallas Equipment and Building Services, Senior Architect
Kelly Oliver, AIA, former Taliesin Associate Architect, now Principal, Zeiler-Pennock Inc./OHA
Marcel Quimby, FAIA, Landmark Designation Task Force
Deedie Rose, DTC Board Chair
Kathleen Stetson, Loeb Drama Center, Harvard Theater Collections, Harvard University
John Thorpe, AIA, Technical Chair, Frank Lloyd Wright Building Conservancy

16. Attachments

X__District or Site Map
X__Site Plan
X__Photos (historic and current, also appear in the text)
X__Additional descriptive material
__ Footnotes (appear in text)
X___Other: Exhibits

Attachments:

1. Survey Plat, undated, pre- 1989, City of Dallas, Building Records Department
2. Electrical Site Plan, 1959.
3. Construction photo c. 1968, Dallas Theater Center files
4. Details---Existing Original Railing, Column, Fountain, Window
5. Aerial View from City of Dallas website: dallascityhall.org
6. Chronology--- Frank Lloyd Wright's Career
7. Presentation Plan c.1959

17. Designation Criteria

_X_ History, heritage and culture: Represents the historical development, ethnic heritage or cultural characteristics of the city, state, or country.

___Historic event: Location of or association with the site of a significant historic event.

_X_ Significant persons: Identification with a person or persons who significantly contributed to the culture and development of the city, state, or country.

_X_ Architecture: Embodiment of distinguishing characteristics of an architectural style, landscape design, method of construction, exceptional craftsmanship, architectural innovation, or contains details which represent folk or ethnic art.

_X_ Architect or master builder: Represents the work of an architect, designer or master builder whose individual work has influenced the development of the city, state or country.

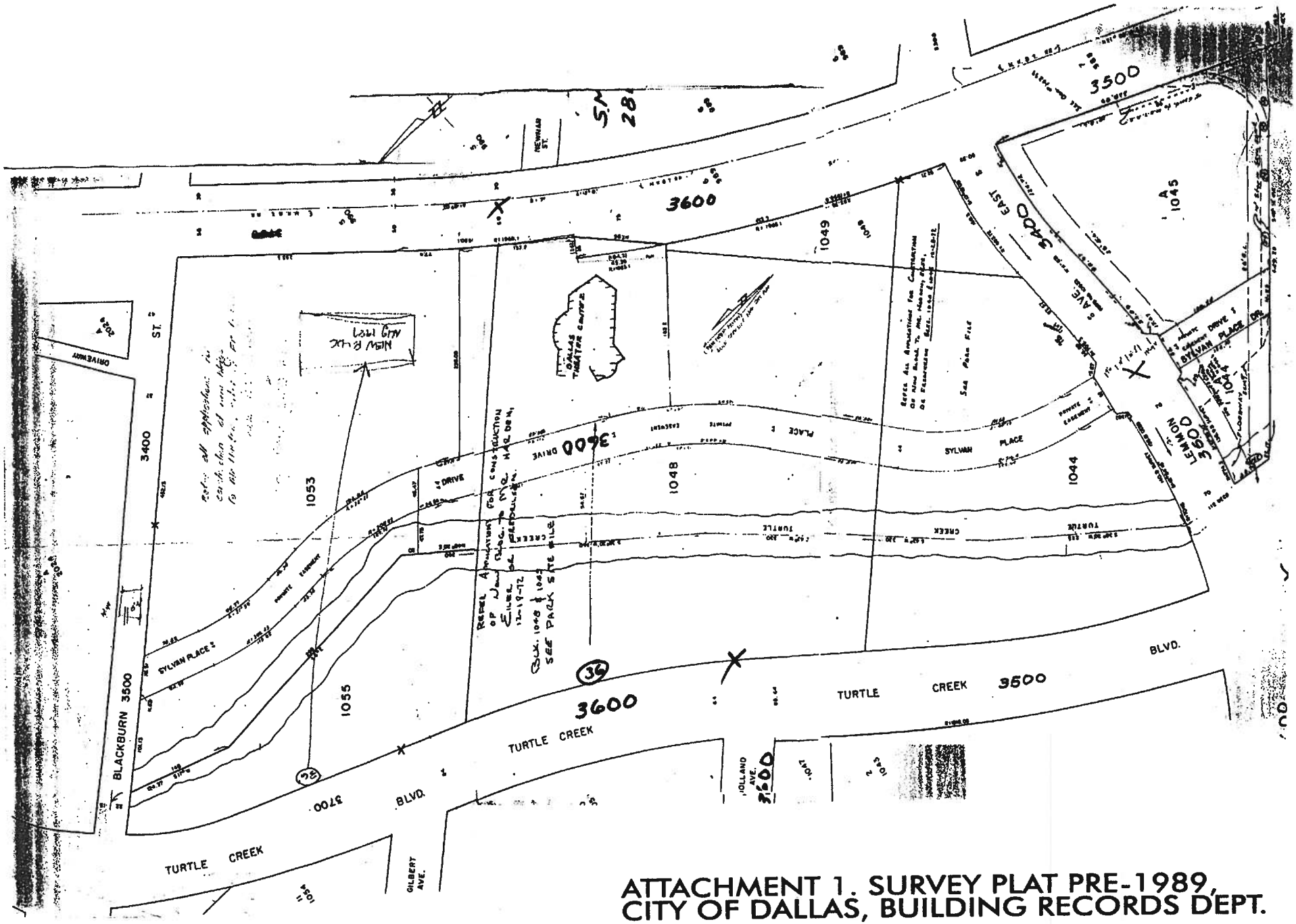
_X_ Historic context: Relationship to other distinctive buildings, sites, or areas which are eligible for preservation based on historic, cultural, or architectural characteristics.

_X_ Unique visual feature: Unique location of singular physical characteristics representing an established and familiar visual feature of a neighborhood, community or the city that is a source of pride or cultural significance.

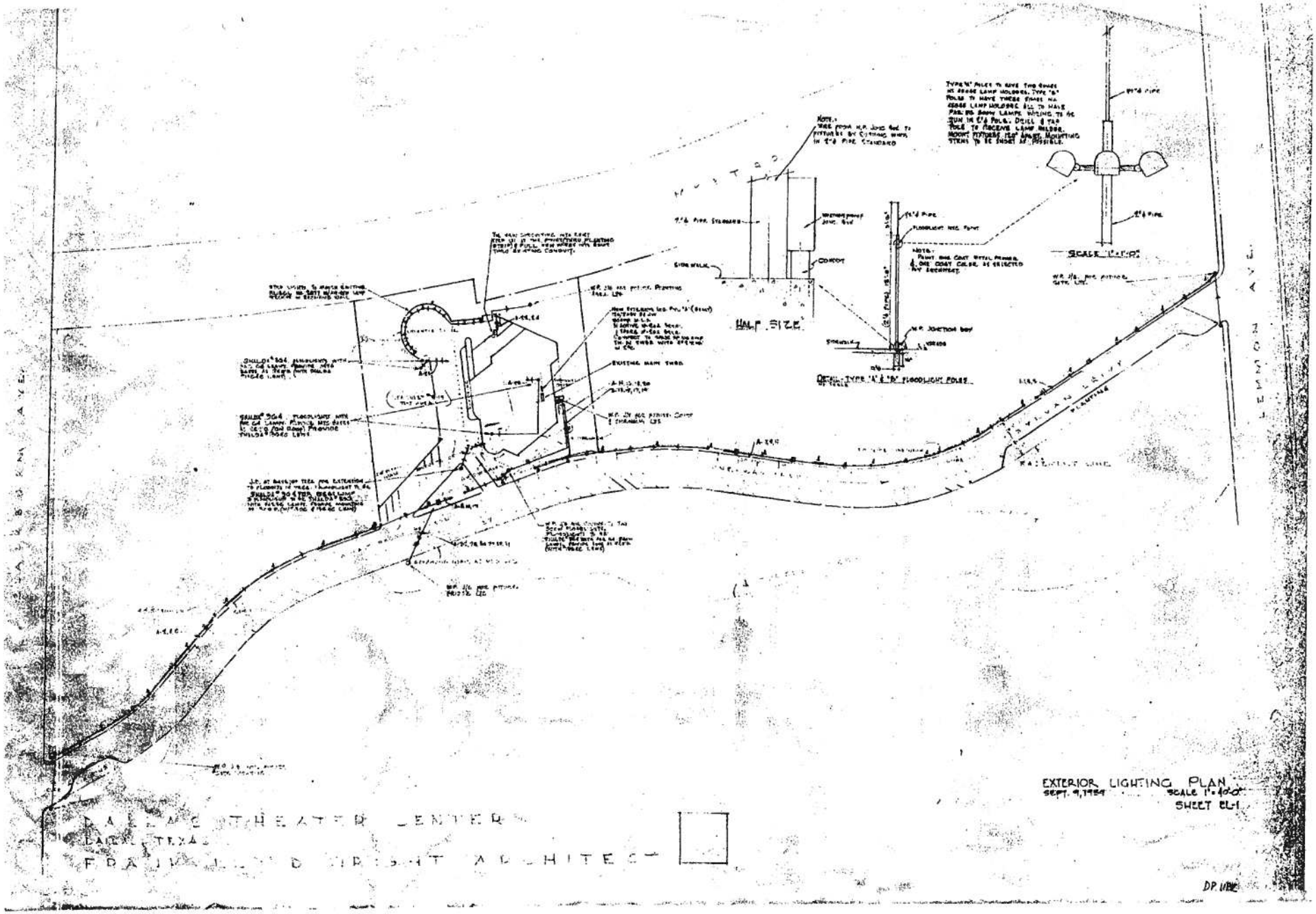
____ Archeological: Archeological or paleontological value in that it has produced or can be expected to produce data affecting theories of historic or prehistoric interest.

_X_ National and state recognition: Eligible of or designated as a National Historic Landmark, Recorded Texas Historic Landmark, State Archeological Landmark, American Civil Engineering Landmark, or eligible for inclusion in the National Register of Historic Places.

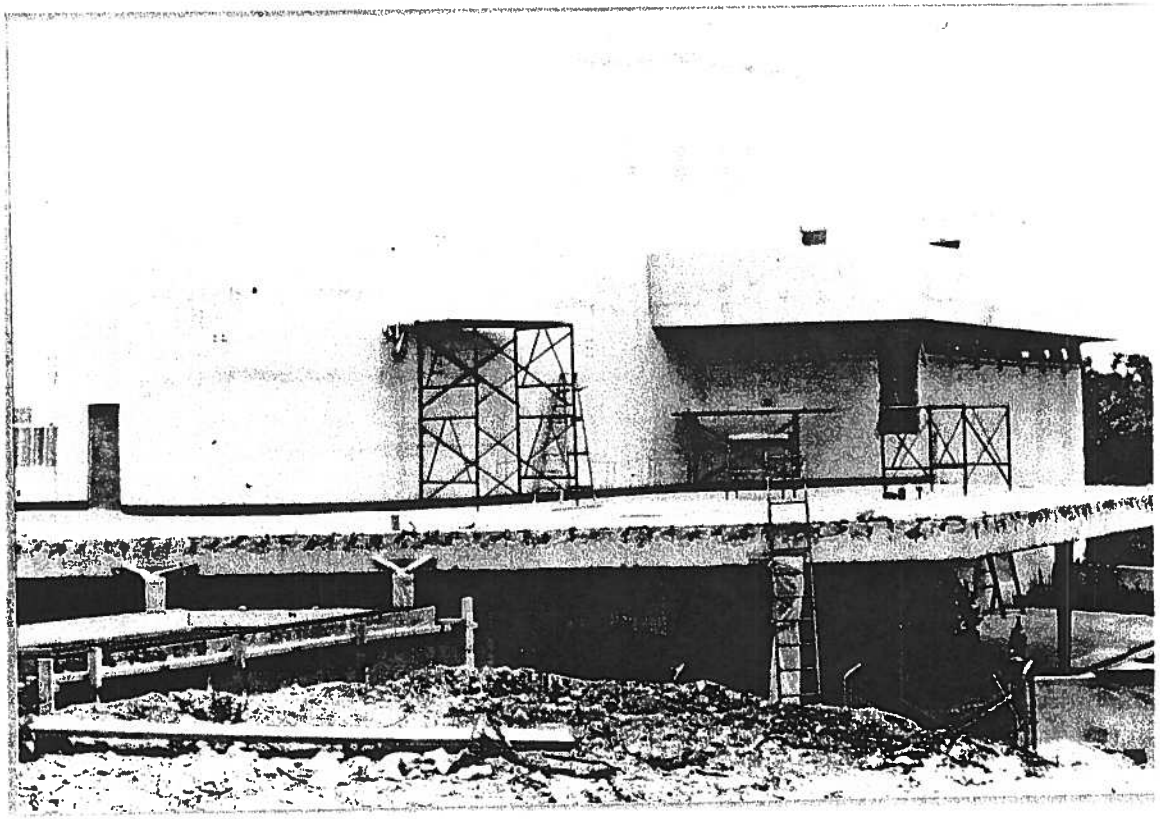
_X_ Historic education: Represents as era of architectural, social, or economic history that allows an understanding of how the place or area was used by past generation



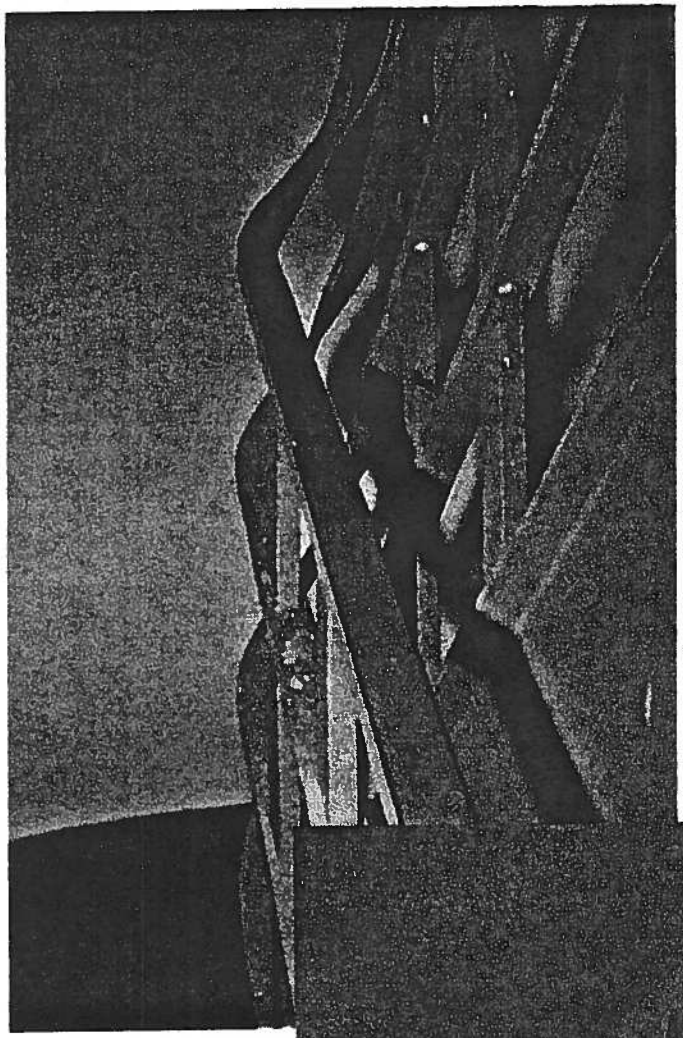
ATTACHMENT 1. SURVEY PLAT PRE-1989,
CITY OF DALLAS, BUILDING RECORDS DEPT.

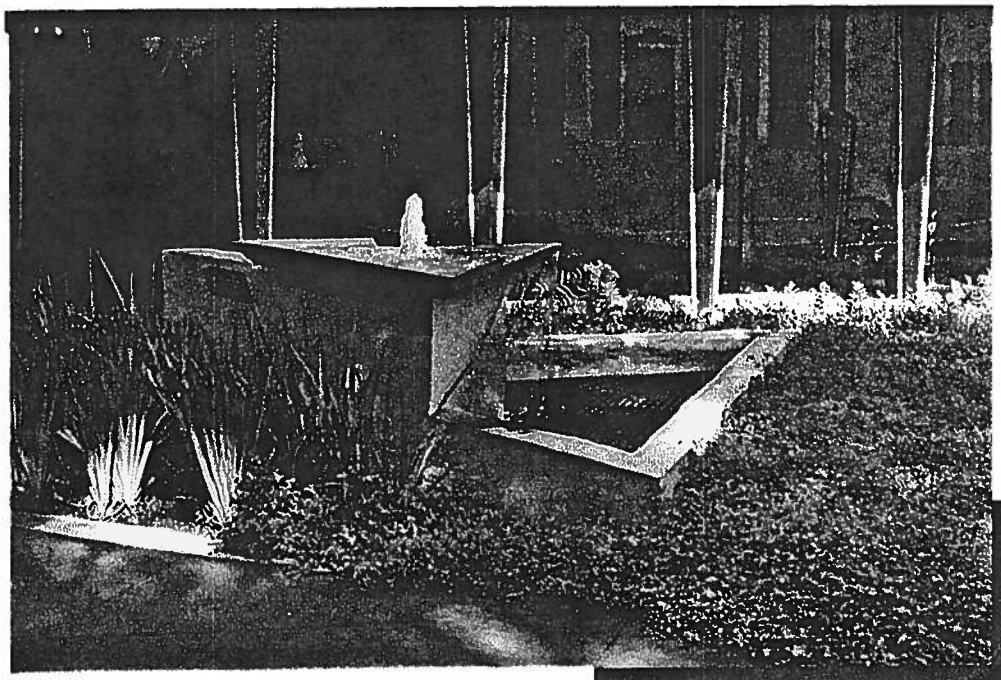


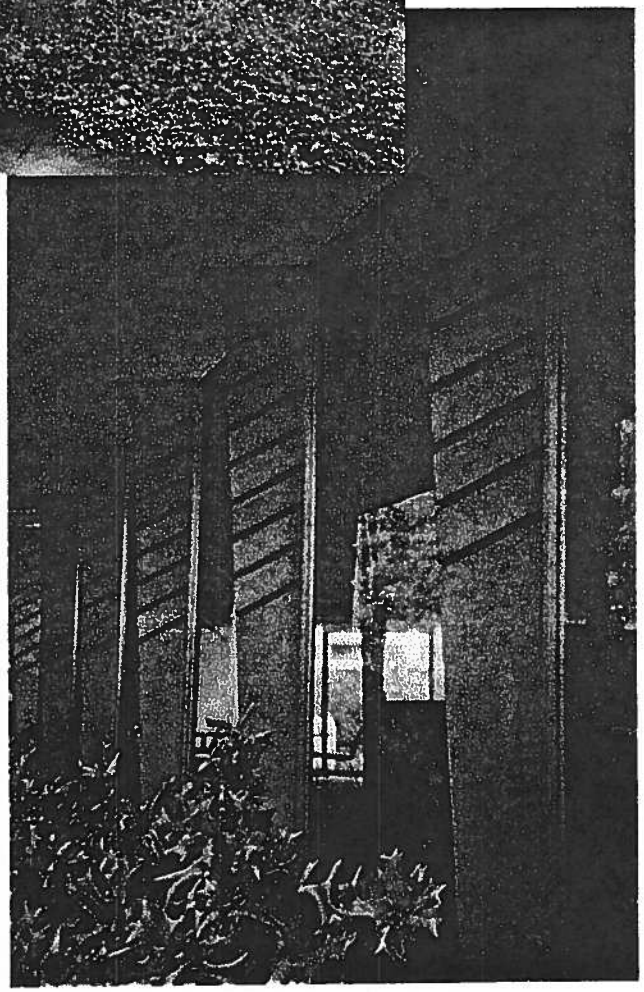
ATTACHMENT 2.
ELECTRICAL SITE PLAN, 1959



ATTACHMENT 3.
CONSTRUCTION PHOTO C. 1968





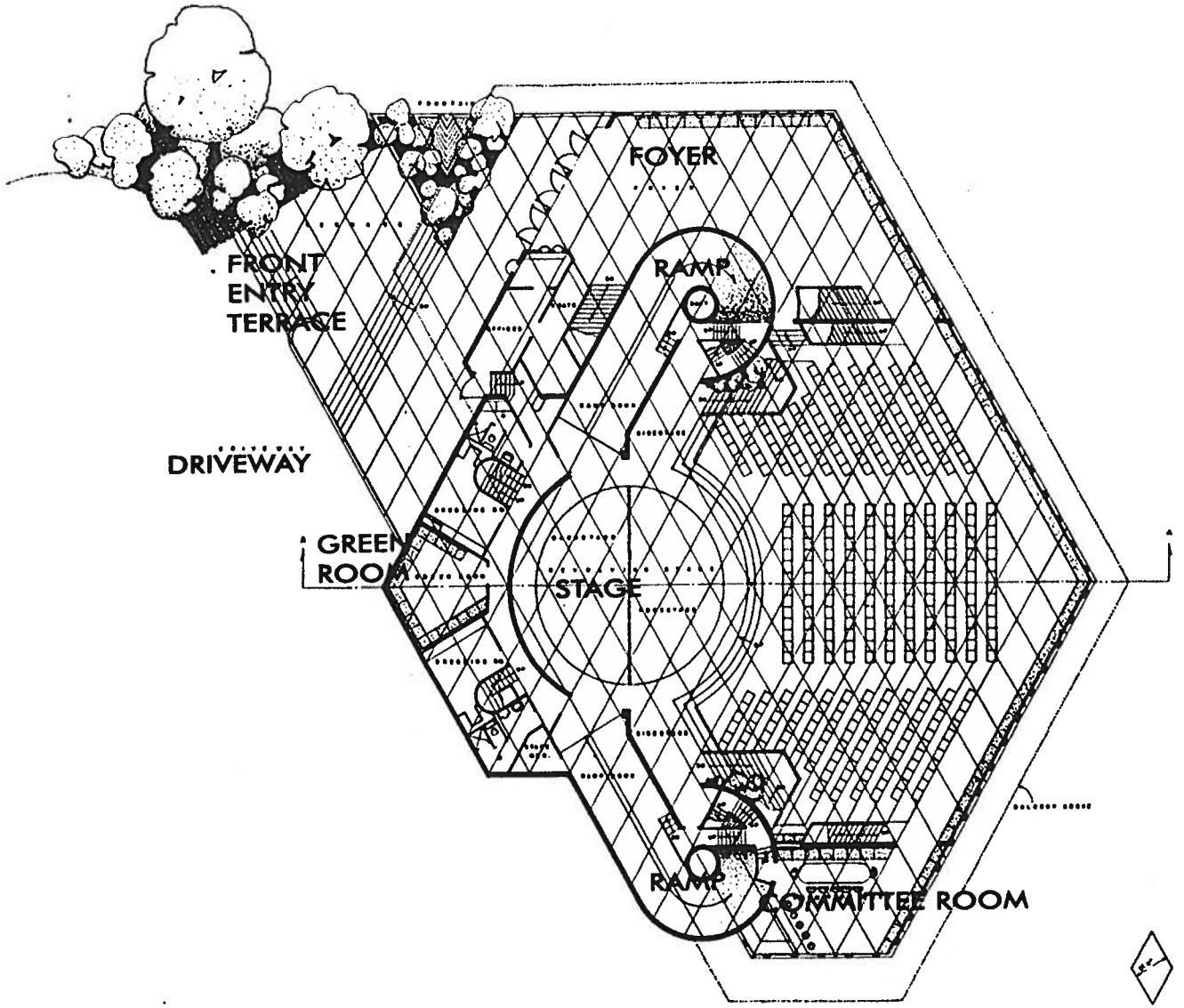


ATTACHMENT 4: DETAILS: ORIGINAL RAILING, COLUMN, FOUNTAIN,WINDOW

ATTACHMENT 5 AERIAL VIEW
FROM CITY OF DALLAS WEB-SITE
http://maps.dallascityhall.com
0
238 ft
NOTE:
THIS IS NOT SYLVAN DRIVE AS
SHOWN ON THIS WEB
IMAGE. THIS AREA IS A
PARKING LOT ADDED IN
1989.
SYLVAN DR
SYLVAN DR
Inwood Rd
Inwood Rd
Inwood Ln
Inwood Ln
Lemmon Ave E
Lemmon Ave E
Travis St
Travis St
Beaumont St
Beaumont St
©City of Dallas NCTCOG

ATTACHMENT 6. Chronology --- Frank Lloyd Wright's Career

1867	Frank Lloyd Wright was born in Richland, Wisconsin where he spent most of his boyhood and adolescence. His mother was an educator; his father was a minister.
1876	Wright's mother introduced him to the Froebel Gifts, educational toys including wood blocks, gridded paper and geometric shapes. From these Wright said he discovered the "rhythmic structure in Nature."
1886	Wright studied engineering at the University of Wisconsin but left before graduating.
1887	In Chicago Wright joined the office of Joseph Lyman Silsbee, a Victorian style architect, and in the same year, Wright joined the firm of Adler and Sullivan.
1889	At 22, Wright married Catherine Tobin and built a shingle style home for them on Chicago Avenue in Oak Park.
1890	Lloyd Wright was born and the family grew as five more children came in thirteen years. John was born in 1892; Catherine in 1894; David Samuel in 1895; Frances in 1898 and Robert Llewellyn in 1903.
1893	Chicago hosted the World's Columbian Exposition popularizing European classical styles.
1896	An issue of *House Beautiful* was designed and printed by Wright and William H. Winslow, for whom Wright also designed his first "Prairie Style" home.
1898	Wright constructed a Studio adjacent to his Home. For the next decade, Wright's practice expanded as he and his apprentices developed the uniquely American Prairie style of architecture. Influential buildings built during these years included the Robie House, the Dana House, Unity Temple and the Larkin Office Building.
1905	Wright visited Japan and began collecting Japanese prints.
1909-10	Wright left for Europe with the wife of a client. The Wasmuth portfolio, a compendium of Wright's designs, was published in Germany. Wright's international influence and reputation spread abroad.
1911	Upon his return, the Oak Park Studio was closed and Wright moved to Spring Green, Wisconsin, where he set up his new home and studio called "Taliesin." A tragic fired destroyed his home there.
1915-1922	Wright spent six years in Tokyo, Japan, supervising the construction of the Imperial Hotel, which had a revolutionary foundation design that was to withstand the earthquake of 1923.
1923-1929	Wright settled in southern California and invented a new construction method, which he called "textile-block," for a new modular style of architecture. In 1925, the studio portion of Taliesin, burned for the second time.
1930-1945	In the early 1930s the Taliesin studio began accepting resident apprentices. In 1936, Wright designed two seminal works---Fallingwater in Bear Run , Pa., and the Johnson Administration Building in Racine, Wisconsin. In addition to large public commissions and sizeable residences, Wright developed designs for compact middle class homes that were comfortable and had a natural aesthetic. These "Usonian" homes had open plans, dining els, carports, radiant heat in the floors, and a new kind of panelized construction for the walls. In 1943, Wright began designing the spiraling Guggenheim Museum , not completed until 1957.
1945-1959	In the last decade of his life, Wright designed many homes, of increasingly complex geometries, as well as elaborate public projects, including an unbuilt Mile High Skyscraper for Chicago. The Greek Orthodox Church in Milwaukee, the Marin County Civic Center in California, and the Florida Southern University campus were major public projects built of reinforced concrete. Wright died in 1959 at the age of 92, having completed over 1000 building designs, at least 410 of which were built.



ATTACHMENT 7.
PRESENTATION PLAN C. 1959