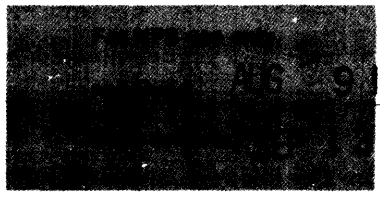
NPS Form 10-900
(7-81)

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form



See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Teater, Archie, Studio

and/or common n/a

2. Location

street & number ~~T6S, R13E,~~ Section 28, N 1/2 NE 1/4 NW 1/4 NE 1/4 ~~n/a~~ **not for publication**

city, town Bliss Vic. X **vicinity of** ~~congressional district~~

state Idaho **code** 016 **county** Gooding **code** 047

3. Classification

Category	Ownership	Status	Present Use	
___ district	___ public	X occupied	___ agriculture	___ museum
X building(s)	X private	___ unoccupied	___ commercial	___ park
___ structure	___ both	___ work in progress	___ educational	X private residence
___ site	**Public Acquisition**	**Accessible**	___ entertainment	___ religious
___ object	N/A in process	___ yes: restricted	___ government	___ scientific
	N/A being considered	X yes: unrestricted	___ industrial	___ transportation
		___ no	___ military	___ other:

4. Owner of Property

name Henry Whiting II

street & number Teater's Knoll P.O. Box 101

city, town Bliss X **vicinity of** **state** Idaho

5. Location of Legal Description

courthouse, registry of deeds, etc. Gooding County Courthouse

street & number Main Street

city, town Gooding **state** Idaho

6. Representation in Existing Surveys

title Idaho State Historic Sites Inventory **has this property been determined eligible?** ___ yes X no

date 1982 ___ federal X state ___ county ___ local

depository for survey records Idaho State Historical Society

city, town Boise **state** Idaho

7. Description

Condition		Check one	Check one
X excellent	___ deteriorated	___ unaltered	X original site
___ good	___ ruins	X altered	N/A moved date N/A
___ fair	___ unexposed		

Describe the present and original (if known) physical appearance

Located on a bench about a hundred feet above the Snake River between the towns of Bliss and Hagerman, the Archie Teater Studio is a 3000-square-foot studio/residence designed by Frank Lloyd Wright in 1952. The floor plan of the house is a parallelogram. The roofline slopes gradually forward; it and the terrace beneath it give the sense of a ship's prow. The walls of the structure were constructed out of Oakley stone, a quartzite rock obtained from a quarry eighty miles to the east. The earthtone hues of the Oakley stone blend in and harmonize with the sandy soil and lava rock of the canyon walls.

The facade of the studio facing U.S. Highway 30, the single access to the property, is the east wall. Constructed out of Oakley stone laid, as identified on the original drawings, horizontally and "occasionally projecting 2" or 3" from wall surface," the massive wall runs for 82' parallel to the highway and is shielded from it by the original landscaping. The only interruption in the wall is a narrow (2'6" x 7') bedroom window that slants into the wall at a 120-degree angle. From this point the rear portion of the wall, 34' long, sits out five feet from the plane of the front section.

The plane of the roof line, which runs north to south, is particularly striking. Along the east walls it rises from 7' above ground level at the southernmost point to 21'6" at the northern prow. The rise of the roof is 7" in every 5' (1 13/32 in 12) and this long line caps the ground floor, providing a strong demarcation. The plan of the studio is reflected in the roofline. The smaller living and working spaces at the southern end (the carport is covered by the main roofline and bordered by the east wall)--the kitchen, work space, and bathroom--extend spatially up through the main roofline. Their smaller subordinate roof, parallel to the main one, sits atop a clerestory 27' in length with five 2' x 4'6" parallelogram-shaped windows on each side. This roofline is enclosed on the north/south plane by two massive Oakley stone chimneys. The one at the southern corner rises 14'10" from the floor line while the larger chimney at the northern edge extends up 21'; at the crest it is 8' 6" wide.

Entrance to the studio is from the south. As the visitor comes past the end of the eastern wall, the broad entry area opens up, as does a vista of the Snake River Canyon. At once the open carport, whose fascia sits a bare six feet above the ground level, channels the visitor past it into an open space overlooking the Snake River and to the entrance, which sits back an additional 42'. Shallow stone walls, one along the open side of the carport and the other along the western edge of the property as it drops off into the canyon, guide the visitor up to the three steps leading into the loggia. At this spot the roofline is 10' above the floor of the loggia.

Immediately to the right, where the southern wall of the house cuts in at the rear of the carport, is a single-hung door into the workshop/kitchen. The main entryway, double-hung doors whose glass panels, transom, and sidelights mirror the parallelogram floor plan, provides light for the interior as well as a view into the broad expanse of the studio.

8. Significance

Period	Areas of Significance—Check and justify below				
___ prehistoric	___ archeology-prehistoric	___ community planning	___ landscape architecture	___ religion	
___ 1400–1499	___ archeology-historic	___ conservation	___ law	___ science	
___ 1500–1599	___ agriculture	___ economics	___ literature	___ sculpture	
___ 1600–1699	X architecture	___ education	___ military	___ social/ humanitarian	
___ 1700–1799	X art	___ engineering	___ music	___ theater	
___ 1800–1899	___ commerce	___ exploration/settlement	___ philosophy	___ transportation	
X 1900–	___ communications	___ industry	___ politics/government	___ other (specify)	
		___ invention			

Specific dates design 1952; construction 1953-56 **Builder/Architect** Frank Lloyd Wright

Statement of Significance (in one paragraph)

The Archie Teater Studio is architecturally significant as the only documented structure in Idaho designed by Frank Lloyd Wright. Because of Idaho's late settlement and economic development, the state's architecture is characterized by relatively modest residential structures designed by regional architects, and buildings designed by the masters of modern architecture are rare. In addition, the Archie Teater Studio is the only studio, except for Wright's own, designed by Frank Lloyd Wright. The original owner, Archie B. Teater, was an important Idaho artist.

9. Major Bibliographical References

See continuation sheet.

10. Geographical Data

Acreage of nominated property less than one

Quadrangle name Bliss **Quadrangle scale** 7.5 minute

UMT References

	Zone	Easting	Northing
A	11	6 7 10	2 17 10
	4 17	4 19	3 14 10
B			
C			
D			
E			
F			
G			
H			

Verbal boundary description and justification The nomination includes the Archie Teater Studio and the property on which it stands, lot 3, section 21 T6S, R13E, B.M., Gooding County, Idaho, more particularly described as commencing at a point where highway 30 crosses the south line of section 21, thence west 250 feet; thence approx. N 134 feet, (see continuation sheet)

List all states and counties for properties overlapping state or county boundaries

state	n/a	**code**	n/a	**county**	n/a	**code**	n/a
state	n/a	**code**	n/a	**county**	n/a	**code**	n/a

11. Form Prepared By

name/title Robert G. Waite, Historic Preservation Consultant

organization N/A **date** May 21, 1984

street & number P.O. Box 38 **telephone** (208) 788-2974

city or town Hailey **state** Idaho

12. State Historic Preservation Officer Certification

The evaluated significance of this property within the state is:

___ national X state ___ local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature Merle Wells

title State Historic Preservation Officer **date** 28 July 1984

For NPS use only

I hereby certify that this property is included in the National Register

Keeper of the National Register **date** 9/13/84

Attest: **date**

Chief of Registration

The west elevation provides the grandest view of the Teater studio. Viewed from across the canyon, this elevation reveals the grandeur of the structure, with the fullest plane of the roof rising to its greatest height. This wall of the studio rests upon a foundation of concrete faced with Oakley stone, and it culminates in a terrace and prow that sails out 17' from the wall.

The Oakley stone wall behind the entryway on the western elevation, with the main chimney projecting above it, provides the central fulcrum for the structure. To the south is a short wall (11') that extends back at the head of the carport. A long, shallow stone wall planter, 2'6" wide and 27' long, separates the carport from the gravel walkway. Six triangular wooden posts support the roof of the carport. Above the fulcrum wall and immediately to the south is the second and smaller roof (5' high and 25' feet long) described earlier. The rake pattern in the fascia is identical to that of the main roof. Together this rear section of the studio serves to balance the larger and more forward section.

The fulcrum wall is 17' long and it is at this point that the foundation, concrete faced with Oakley stone, begins to emerge below the studio. The foundation extends out 65' and at its highest point is 17'. The largest part of this western elevation is comprised of 30 windows of varying sizes whose sills run parallel to the roofline and whose vertical frames are perpendicular. The space contained by the windows is 27' long and its height ranges from 9' high at the south to 12'6" at the north. These windows, echoing the parallelogram pattern of the floor, provide a great deal of natural light for the studio and a grand view of the Snake River Canyon.

The west elevation ends with a 5' equilateral triangle pillar that supports the roof. At this junction the end wall cuts across at an 120' angle to meet the north wall. The end wall has double-hung doors, each with a large glass panel, and they open onto a terrace whose floor plan is an equilateral triangle. Enclosing the terrace is a stone wall 3' high that is a continuation and extension of the wall underneath the windows on the west elevation. The face of the north wall forms a parallelogram and extends up 14' to support the roof. Over the terrace the roof continues to a point with the prow reaching out 17' from the north wall.

The north wall, resting on a base of Oakley stone that is a continuation of the terrace wall, is 23' long. Its 23 windows fill almost the entire space and they slope at the same angle as those in the west elevation.

The interior of the studio is broken into several smaller spaces and a large studio area. The major two blocks of space, the work/living areas and the studio, are separated by the fireplace, with an 8'6" wide opening, which merges into a 16' wall. The bedroom sits midway along the east wall and is partitioned off from the larger studio space by a wall of shelves and "hinged boards," as noted on the original drawings, for a door.

The door into the workshop from the east side of the loggia, originally a dutch door installed by the Teaters, and not part of the Wright design, was replaced by a glass-paneled wooden door that matched the other doors of the house. The walkway under the loggia and the steps to the carport, flagstones set in concrete and completed by Teater, were taken out and re-done in concrete duplicating the color and patterns of the interior.

On the interior of the studio, the window seats along the north and southwest walls were, out of necessity, rebuilt, and the size of the bathroom, work space and workshop changed. The rear of the bath, originally at a right angle to the east wall, was extended and set at a 60° angle. A kitchen was constructed in the workshop/kitchen area. These alterations were designed by Tom Casey, the original Wright apprentice on the job and now with the Taliesin Foundation, and Henry Whiting, the owner.

On the southern edge of the property, approximately 20' from the corner of the carport, where the land slopes sharply downward into the canyon, a bunkhouse was located. This was constructed by Tom Casey as a place to stay while working on the house in the spring of 1954. It was moved from a spot closer to the road for Patricia Teater, who used it as her ceramics studio. This small structure, originally built as temporary housing, fell into serious disrepair and had collapsed. In its place another structure, 180 square feet, was constructed as Mr. Whiting's office.

Access to the new bunkhouse is by a staircase alongside a large planter (the top of which is as high as the smaller planter along the carport), also built of Oakley stone and constructed by Kent Hale, the original mason for the studio.

The bunkhouse, faced with mahogany, has a redwood deck with a mahogany wall facing it. The lines of the siding emphasize its parallel lines which are also strengthened by the main flat roof and a smaller roof that sits atop of a clerestory and extends out four feet. The roofs are covered with gravel, which serves to blend the bunkhouse into the landscape. The bunkhouse is a fully compatible addition to the property.

The built-in furniture was designed by Frank Lloyd Wright and was included in his original plans. In the bedroom a dressing table with shelves to one side and above it were constructed in the center part of the east wall where it bends outward. Also in the bedroom along the east wall are wardrobes 7'6" long and cabinets 6'6" long with shelves above. The shelves were built into the bedroom partition wall. On the far side of the partition, along the east wall and facing the studio, are more cabinets and shelves.

Another built-in feature of the interior is the two rows of seats along the north side of the studio and the southwest wall. The backs of these window seats border the sills of the windows. A dining-room table shaped as a parallelogram and five matching chairs, all designed by Wright, are an integral part of the furnishings of the studio. There are also five hexagonal hassocks in the studio.

The floor of the studio is 3 1/2" of poured concrete with (as specified in the original drawings) "Red Colorundum" "mfg by the A. C. Horn Co., L.I. City, N.Y. (or equal)" covering it. The plans further stated that "the slabs shall be troweled to a smooth hard uniform surface and shall be lined (marked) on all unit lines with a 1/4" deep joint lines." This provided for diamond-shaped grids (60° and 120° angles) on the floor throughout the studio.

The ceiling for the studio is uncovered rafters with the main 12" x 18" x 42" beam running from the central fireplace wall to the center of the north wall. This beam supports the joist system (4" x 12" and 5' on center), which extends past
the walls and forms an intricate soffit pattern. The same pattern of joists is found in the clerestory, the loggia, and the carport roofs. Mounted to the interior joists are the original triangular-shaped light boxes.

After the death of Archie Teater in 1978, his wife Patricia left the Bliss area and the house lay unoccupied for several years. During this time the north prow and the carport roof sagged by more than a foot. Both were straightened and braced with structural steel as part of a careful restoration that took place in 1982-1983. A knee brace, which had temporarily supported the north prow and which was not part of the original drawings, was replaced by a stepped brace as shown on Sheet No. 2 of the original plans. A similar brace was constructed adjacent to the main entryway to support the roof at that location. The Teaters had used a section of a high antenna support (triangularly-shaped steel brace) to hold up this part of the roof. The windows, originally single panes, were replaced with matching double-paned windows that match the originals, and the sills and mullions were resurfaced, for they had been badly scarred by the strong winds and blowing sands of the Snake River Canyon.

The Teaters gained the services of Wright largely through family connections on Patricia Teater's side. As she explained in a letter to William A. Storrer (12 May 1974), "Mr. Wright's family and mine were close friends. His uncle and my grandmother (a pediatrician) started the Browning Society in Chicago of which Mr. Wright was very proud. His sister Mary, a semi-invalid, stayed in our home often under grandmother's care. His uncle, Jenkin Lloyd Jones, Unitarian Minister in Lincoln Centre--Chicago--taught Religions of the World, and I was one of his last students."

Teater, who was born and raised in Hagerman, opened a studio in Jackson Hole, Wyoming, in 1928. His works sold widely. In 1957 Teater received the National Art Guild's award for the best landscape painting. In addition to a large number of private collectors, Teater's paintings are in a large number of private collections and the collections of the Joslyn Art Museum in Omaha and were shown at the Feragil Galleries in New York City. The Metropolitan Museum of Art in New York City described Teater as "one of our outstanding contemporary landscape artists." In a review of one of his showings, the New York Times noted: "Among the many art exhibitions that now honeycomb New York City, there recently was a unique group of paintings by an Idaho painter, Archie B. Teater, which not only challenges attention, but one that will stay long in the memory . . . significant work, of unusual character, beauty and intensity." Articles describing the paintings of Teater also appeared in Flair Magazine, Saturday Evening Post, and Better Homes and Gardens.

Additional significance is gained from the outstanding use of local stone in the construction of the studio. The original mason, Kent Hale, developed the quarry in Oakley that provided much of the stone. Hale's workmanship is of the highest quality and fit closely with Wright's specifications. Hale worked on the 1982-1983 restoration. The actual construction of the studio was closely supervised by the Teaters. The main beam supporting the roof was put into place by Vardis Fisher (along with Archie Teater), an important novelist and a friend of the Teaters.

MAJOR BIBLIOGRAPHICAL REFERENCES:

"Studio for Patricia and Archie B. Teater, Hagerman, Idaho, Frank Lloyd Wright, Architect."
Sheet No. 1, Main floor plans
Sheet No. 2, Elevations
Sheet No. 3, Sections, Storage Cellar
Sheet No. 4, Roof Construction Plan
Sheet No. 5, Details, Hardware
Sheet No. 6, Workshop space and Furniture Details
Glass Schedule

"The Archie Teater Papers," located at the Archie Teater Studio, Hagerman, Idaho.

William Allen Storrer, The Architecture of Frank Lloyd Wright, A Complete Catalog.

Interview, Kent Hale, June 1983.

United States Department of the Interior
National Park Service

National Register of Historic Places Inventory—Nomination Form

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received
date entered

Teater, Archie, Studio

VERBAL BOUNDARY DESCRIPTION (continued):

thence in a northeasterly direction 108 feet to the west line of the U.S. Highway 30, then following the west line of U.S. Highway 30 south to the point of beginning.



Teater, Archie, Studio
T6S, R13E, Section 28, N 1/2, NE 1/4, NW 1/4, NE 1/4
Bliss vicinity, Gooding County, Idaho

Photograph by Arthur Hart
November 15, 1983

Negative on file at the Idaho State Historical Society,
Boise, Idaho

View from southeast

Photograph 1 of 3



Teater, Archie, Studio
T6S, R13E, Section 28, N 1/2, NE 1/4, NW 1/4, NE 1/4
Bliss vicinity, Gooding County, Idaho

Photograph by J. M. Neil
1976

Negative on file at the Idaho State Historical Society,
Boise, Idaho

View from east

Photograph 2 of 3



Teater, Archie, Studio
T6S, R13E, Section 28, N 1/2, NE 1/4, NW 1/4, NE 1/4
Bliss vicinity, Gooding County, Idaho

Photograph by J. M. Neil
1976

Negative on file at the Idaho State Historical Society,
Boise, Idaho

View from west

Photograph 3 of 3