

TALIESIN FELLOWS

NEWSLETTER

NUMBER 10 JANUARY 15, 2003

The Living Legacy of Frank Lloyd Wright

To carry our mission onward we launch a search for stories and pictures of the work of former apprentices. Since our first issue nearly three years ago we have published built designs by Taliesin Fellows to show our readers how the inspiration of Frank Lloyd Wright is being interpreted and carried forward by his former apprentices.

Contrary to views of some former apprentices this work is sometimes fresh and inspiring in its own right and deserves a wider audience— though it appears that some of a discerning public are aware, in general there is little interest in the work of Wright's followers. Certainly, it has been said, publication of their work "would not sell magazines or books".

We have long maintained that the legacy of Wright is not only the great buildings and designs he created during the 70 years of his career, but there is a living legacy as well: the work of gifted former apprentices.

Wright for whatever reason, seemed somewhat reluctant during his days of prodigious production to acknowledge the work of former apprentices though some attained great fame following their days at Taliesin. Among these are John Lautner and Aaron Green among the early apprentices and later, E. Fay Jones who followed Wright as recipient of the gold medal of the American Institute of Architects. Perhaps, by example, perhaps inadvertently, Wright inspired a sort of cult of individuality. And many who followed have practiced successfully and alone as individualists in the furthering of organic architecture.

Myron Marty, an architectural historian, has published one volume featuring the work of Wright's successors focussing particularly on the work of the Taliesin Fellowship, the Taliesin Architects Limited. He is working on a new volume, which will picture the accomplishments of some of the vast number of former apprentices. Taliesin itself and the Frank Lloyd Wright School of Architecture have in some way distanced themselves from the hundreds of former apprentices. There has been occasional inclusion of these designers and architects billed as "Fellowship Reunions" in twice-a-decade events at Spring Green and at Scottsdale Taliesin West.

Although our Newsletter has limited space for real in-depth coverage of the work of former apprentices, we believe our readers and those they influence can be inspired with presentations of outstanding work. In-depth reporting can be left to a rebirth of the *Journal of the Taliesin Fellows* which through some 26 issues covered the work of former apprentices with a strong archival interest in the Wright connection.

We call attention here to a few of our earlier efforts in presenting the designs of several former apprentices as well as an engaging future project from the Midglen Studio. We seek wider coverage to expand this interest. The former apprentices are indeed the living legacy of our mentor, who for many years personally chose them to be a part of the Taliesin experience.



Eric Lloyd Wright



Aaron Green

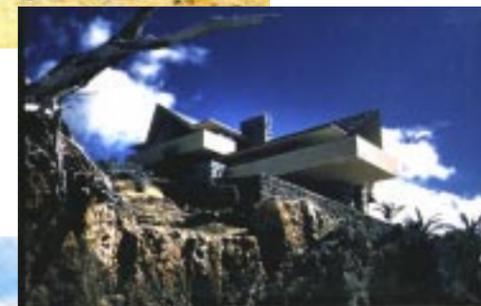


Richard Keding



Milton Stricker

Earl Nisbet



Midglen Studio--now under construction

letters . . .

Jocular and Serious Stuff

Editor: I invariably read, with great interest, the customarily engaging articles in the Taliesin Fellows Newsletter. This month's edition (Number 9 October 15, 2002) was a typical compilation of the varied experiences of the Fellows: from Warren Callister's breathtaking lessons on listening, Milton Stricker's humorous vignette that we could all relate to, "FLLW vs. the Bank of Phoenix" to Bill Patrick's, "Editor's Corner," and Architect Calvin Stempel's Letter to the Editor with Bill's comment suffixed. The latter articles dealt with principles which can be said to define *Organic Architecture*. Adherence to principle is implicit in this month's message in the "Editor's Corner." Bill signalizes the Fellows' "endeavor(s) to spread the philosophy of Frank Lloyd Wright." The final paragraph states, "the Fellows remain dedicated to the mission of spreading the word," and closes with, "The world needs us more than ever."

Perhaps other Fellows came away from the latter readings, as I did, with the feeling that, although good on the surface, the messages somehow left one ungrounded, uncapped, and somewhat queasy in the middle. I mean, "...spreading the word," what word?and, "The world needs us more than ever." *What is the world going to do with us once it gets us?* I think the architecture itself will do more in spreading the **Word** (with a capital W) than any verbal exercise will be able to do.

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FURTHERING THE PRINCIPLES OF FRANK LOYD WRIGHT

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Send all editorial correspondence to Midglen Studio
E-mail: newsletter@midglen.com
650.369.0416 Fax 369.0417
Website: www.midglen.com/taliesinfellows

Editor: William Arthur Patrick

Contributing correspondents: Richard Keding, Frank Laraway,
Earl Nisbet, Barry Peterson, Milton Stricker

Editorial assistant: Reza Javandel

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editor's corner . . .

Bill Patrick



We have been dedicated to the future of organic architecture since our original inspiration as apprentices to Frank Lloyd Wright, which in some cases goes back to the decades of the 30s, 40s, and 50s.

Originally the **Journal of the Taliesin Fellows** was created to explore the work of apprentices and to present experiences with Wright at Taliesin. While the origins of the organic idea in architecture stems from Wright, the philosophy might expand to include work by others who perceive the essence of Wright's approach. After Wright's death in 1959, several former apprentices as well as others followed Bruce Goff as inspiration. Much of this work has come to be regarded as organic architecture, resting mostly with the use of materials, siting, but with a more free-flowing, fluid form.

Former apprentices Arthur Dyson in California and James Schildroth in Maine, among former apprentices and others have created a body of work that suggests a Wrightian beginning with plans developed on a module and materials used in their natural way, but soaring free of these methods to produce swirling, dynamic spaces. There is a distinct difference in these approaches (see the **Newsletter** #4, July 15, 2001) and following Richard Keding's interview with Warren Callister in our last issue, another interpretation of organic principles was included by an architect who was neither an apprentice of Wright nor a follower of Goff.

The purists advise that as Taliesin Fellows we are beholden and obliged to create our designs within the parameters of Wright's ideas. Often, as apprentices in the Taliesin days of more than a half century ago, we heard him admonish: do not copy these forms — search for the essence. Following this dictum, perhaps our publications should be limited to the work of former apprentices though in truth, some have abandoned the Wrightian rules and gone their own way.

In the larger view, we are seeking to publish the work of former apprentices --see our lead article on page one. What have they done, and what are they doing? In this cause we wish to hear from our members and readers.

Indeed, what is the future of organic architecture?



Pictured above is Indira Berndston addressing the September reunion assembly at Taliesin, Spring Green. She was incorrectly identified as Effi Casey.

Correction

Here is Effi:



What attracted us to Taliesin was not an architectural style. We perceived principle there as embodiment to a way of life, to be sure. But most of all we were inescapably attracted, knowingly or unknowingly, because Taliesin was a repository *par excellence* of higher awareness. Organic Architecture and the principles underlying it are merely expressions of such awareness. Take as axiom that Organic Architecture does not, and cannot exist without the level of consciousness that gives it birth. Upon Mr. Wright's death the Frank Lloyd Wright Foundation began its vertiginous descent into style. Most of us Fellows have probably been plummeting to the same fate at an even faster clip (those that stayed behind at Taliesin at least had the visible evidence of elevated awareness emanating, and being imparted to them, from their surroundings). We cannot expect that the dutiful recitation by rote of the principles of Organic Architecture will, by itself, pull us out of that dive. What alternative is there but to realize the exhortations issued by the Master himself to arrive at these heady experiential levels? None.

The Bahá'í writings state that humanity is on the threshold of its maturity as a planetary civilization. The writings predict, moreover, that, as implicit in this maturity, an increasing understanding of, and progressive arrival at higher levels of awareness will take place. This is happening. The predictions are becoming reality: the tools with which to arrive at Awareness are available in the world, now, today. Mr. Wright came upon them on his own, a phenomenon which can be gleaned from his persona, the things he would do and say, from certain features out of his Autobiography, and from his architectural expression. Taliesin must recapture its station as a Mecca for Awareness. It can do that, although maybe it will content itself with assuming the viewpoint expressed by the architect quoted in Archie Tekker's article, "...what he would be doing here would be quite different from what we mere mortals are doing." If Taliesin remains anklosed in this position, then perhaps one or more of the Fellows will be able to arrive at enlightenment. In any case waiting is not necessary. He who wants it can get it.

Mr. Wright was expounding to the Fellowship at Sunday breakfast at Taliesin West in the winter of 1949 on the subject of his recent trip through Washington D.C. He was relating how he had dropped in at the White House, unannounced, because he wanted to meet Harry Truman. When Mr. Truman heard who the caller was he was promptly ushered in to see the President. Mr. Wright said that he enjoyed meeting Mr. Truman and experienced rapport with him. He then added, "But he doesn't have *if* [a sense of the Whole]." Afterward, Bill Patrick, walking toward the drafting room with two other apprentices was saying (with his typical charismatic jocularly), "I want *if* now. I don't want to wait till I'm 80 to get *if*." Even I, at that time the youngest member of the Fellowship (until Dennis Stevens) and still wet behind the ears, was able to savor and appreciate Bill's statement.

We should all follow Bill's well-taken line of reasoning and get *if* now. His statement was true in the now of 1949 as it is true in the now of 2002. We don't have to wait till we're 80. Maybe Bill has already made it (age-wise, at least).

It's, no doubt, obvious to most of us that arriving at Awareness certainly does not mean being reborn as a Wright clone either personally or architecturally. That would be inimical and

contrary to the process. But surely one or more of us will get *it*. When that happens there will be a lot of very good architecture, and the architecture itself will do more in spreading the **Word** (the capital **W**) than any verbal exercise will be able to do.

José M. Marcial, '48-'56
Deltona, Florida

Still jocular at 83--not sure about the IT part.-- Ed.

On Mrs. Wright

August 1, 2002

Editor: I feel compelled to comment on one of the paragraphs in Ms. Babcock's letter (**Newsletter** 8, July 2002) where she refers to "the overdone role of the third Mrs. Wright..." First, I have no idea what she means. Of late there has been no emphasis on Mrs. Wright in regards to what the apprentices are exposed to. There are no Gurdjieff studies, no movements taught and little reference at all to "the third Mrs. Wright" in the context of what apprentices are learning.

It is well known that quite a few former apprentices did not have good experiences with Mrs. Wright; some of these apprentices have been very vocal about it. For some reason they feel the need to cast aspersions on Mrs. Wright years after they attended Taliesin, and almost 20 years after her death. Why this continual harangue? To my knowledge, no one is challenging what his or her personal experience was while at Taliesin. What they experienced they can certainly "own."

But it should also be recognized that many other apprentices had very valuable and positive experiences with Mrs. Wright. Why should these people's experiences and feelings be discounted and belittled? If there are those who gained emotionally and spiritually from their contact with Mrs. Wright, what right do others who feel negatively have to continually assert that their experience was the only one to be believed?

The FLLW Archives is currently in the process of cataloging the correspondence of Mrs. Wright, just as it did years ago with that of Mr. Wright. To date, almost 15,000 entries have been made, and we are only on the letter "K." Among these thousands of letters there have been literally hundreds of letters to Mrs. Wright expressing appreciation - whether for help and advice she has given, for the beautiful occasions that they were privileged to attend, or for

the many gifts which she sent to numerous people. When this cataloging is complete and the contents are available to researchers and others, the world will learn of the many positive qualities of Mrs. Wright, and how she affected so many people in beneficial ways.

In addition, the Archives have recorded over 1300 hours of oral histories. These testimonies of apprentices, clients, friends and others are also revealing as to the character and qualities of Mr. and Mrs. Frank Lloyd Wright.

Meanwhile, perhaps the people with such resentment in their hearts could learn the values of "letting go" of these very old, tired, negative feelings, and try instead to radiate positive thoughts, which could help both their "alma mater" and the world. Jim Goulka has invited our alumni to participate as mentors, to share their talents for the good of the school, and we hope some will respond favorably to that idea.

Indira Berndtson
Administrator, Historic Studies, The Frank Lloyd Wright

TALIESIN FELLOWS NEWSLETTER, JANUARY 15, 2003 / 3

FLLW versus SAFEWAY

By Milton Stricker

It was late afternoon when we made our getaway from the Bank of Phoenix. Mr. Wright commented that we needed to pick up some groceries ... "for you boys" ... for Thanksgiving dinner the following day. He directed me to a commercial section of the city crowded with dead end streets, stop signs, and railroad tracks (LA without the ocean). The area seemed deserted and an unlikely place to shop for a Thanksgiving turkey. The warehouse style buildings all looked the same and after twenty minutes of stop and go driving, Mr. Wright tapped on the window with his cane, "There it is; park in front of that warehouse."

Although the building appeared deserted he ran up the stair and across the platform. He put his shoulder to the front door several times, no response. He jiggled the doorknob, rapped on the door with his cane, peered intently through the wire mesh view panel, and then rapped on the panel - no response. Next he looked through the office window, shielding his eyes while studying the interior intently and then tapped on the plate glass window - no response. Not ready to give up he repeated the door and window procedure. When he finally turned away he gave the door a powerful blow with his cane. He slowly walked back to the Continental, visibly mystified for the first time in his life. As he slid into the back seat he commented, "Well, I know a better place."

After twenty minutes of stop and go on the deserted streets he again tapped on the window with his cane, "There it is; park in front of that warehouse." The building looked similar to the previous one--had we travel in circles? This time he walked up the platform stair and repeated the same door and window actions. It reminded me of a Laurel and Hardy movie and I was the audience. Finally, he gave up and as he collapsed in the back seat he commented, "Well, I know a better place, the Safeway in Scottsdale."

Once again we were driving in a complex of deserted stop



Illustration by the author

and go streets. As I slowed for yet another stop sign Mr. Wright lost his patience, "Don't stop--there's nothing coming," but I had already stopped. At that moment a 1948-V8 Ford coupe came out of nowhere, roaring past at forty miles an hour while in second gear. We could have been broad sided and both killed, or even worse, I could have survived as the apprentice that killed Frank Lloyd Wright. Fifteen minutes of fame and fifteen years in the State penitentiary for negligent homicide. We drove to Scottsdale in a stunned silence.

It was dark by the time we arrived at the deserted Safeway parking lot--closing time and our last hope for a Thanksgiving turkey. We walked hurriedly past the lone cashier as she gave us a look of powerless dismay. I grabbed a shopping cart and followed Mr. Wright down the aisle. He had a unique shopping technique; selecting an item, intently studying the label, either replacing the item on the shelf, or with a wide sweep of his arm, pushing a dozen of the items into the shopping cart. In a few minutes the cart was full. As I headed for the checkout counter he called out, "Leave it here and get another cart."

As he filled our sixth cart I told him that we could not fit all of the groceries into the car. He simply said, "The Continental has

Milton Stricker, apprenticed at Taliesin in 1951-52, continues his remembrance chauffeuring FLLW in his custom Lincoln Continental on a quixotic expedition in preparation for Thanksgiving celebration. Stricker lives and practices architecture in Seattle.

a large trunk." But I knew better; on the trip down from Wisconsin most of our baggage was tied on the rear bumper and even the Ford designer had problems fitting the spare tire into the trunk. He topped off the seventh cart by selecting the largest turkey from the few remaining in the bin. (Except for the live turkey, the illustration is a true depiction of an actual event.)

Mr. Wright unloaded the carts as I loaded the trunk and within minutes he had the cashier charmed out of her socks. One cart filled the trunk and five carts packed the rear seat to the roof. I carefully arranged contents of the seventh cart to allow Mr. Wright just enough room to squeeze into the front seat and then waited to see his reaction. He opened the door, studied the situation, and rearranged the items for another inch of legroom. With a self-satisfied smile he commented, "See, I told you the Continental had a large trunk."

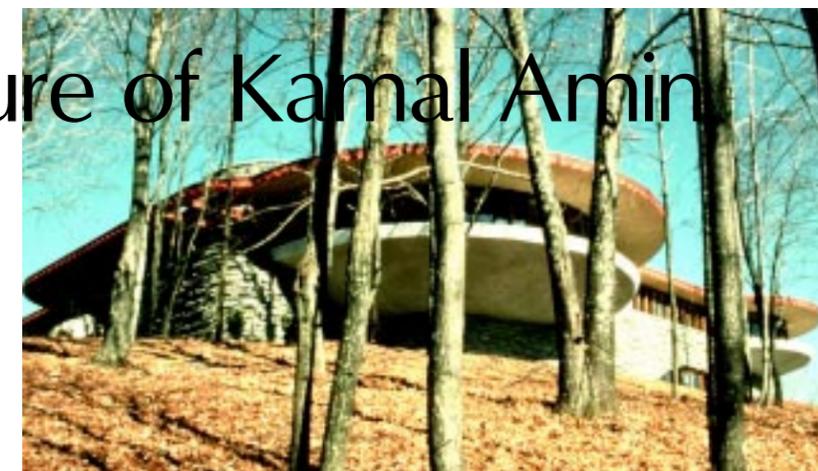
The six-mile drive north on the two-lane road (now named Scottsdale Road) was easy. It was dark and the only sign of civilization was a solitary light at the McCormick Ranch. The Shea road (now named Shea Boulevard) was another matter. The rough gravel trail limited us to a speed of twenty miles per hour. As we approached the series of dry washes I slowed down, pausing at the bottom, and then the high torque Ford truck engine eased us up and over the top. It had been a long day and at the eighth dry wash Mr. Wright lost his patience, "Don't slow down--keep going." Was I to question the architect of an earthquake resistant hotel and a house cantilevered over a waterfall? When we hit the bottom of the wash it was as if a land mine had ex-

ploded. An avalanche of groceries poured into the front seat, burying us up to our armpits.

We tossed items back over our shoulders until I had enough room to operate the foot pedals. Then I took a can, studied the label until I caught Mr. Wright's attention and gently laid the can on his lap. He sensed the humor, so I decided to try it again, hoping for a historic quotation. As I studied another can he quietly took it and laid it on his lap. No quotation, but a memorable moment! A worried and anxious group was waiting for us when we arrived back at camp. We had been in the desert for seven hours without food, water, or a rest room, and I headed for the nearest cactus.

Five stragglers from the fall Wisconsin migration arrived the next day and there were fifteen for Thanksgiving dinner. Aunt Sophie prepared a complete full course dinner with candles and wine--the only time I recall alcohol served at Taliesin. Mr. Wright was in a mellow, thoughtful mood and spent hours reminiscing about his early days in Chicago with Adler and Sullivan.

The Architecture of Kamal Amin



Kamal Amin discovered the work of Frank Lloyd Wright while researching for a treatise on city planning in his studies at the University of Cairo. Opening a book by Eliel Saarinen he found two black line drawings of plans for the Robie House in Chicago. At nineteen he was suddenly moved from the uninspired and inept teaching of the architecture school to become a crusader for the philosophy of Wright. His enthusiasm drew annoyance in the school, and when graduation came one city planning professor in good humor confided, "We graduated you in order to get rid of you. You were ruining the department!"

Amin was the first of seven brothers and sisters born in Damiette, Egypt, on the Mediterranean. His father was a doctor who inspired him to achieve scholastically. He entered high school at age 10 and the University of Cairo at 15 and a half. He considered a career in nuclear physics until his discovery of Wright, which motivated him at 22 to seek out Wright in Scottsdale, Arizona.

What the plans of the Robie House imparted to Amin was a sense of order where every line and dimension had to be where it was in order to accomplish the integrity of the whole. There was nothing arbitrary or loose about any feature of the design. It was complete and it was noble, he said. It was simple without being simplistic--like a multifaceted diamond, simple along each facet with the whole becoming a complexity of simple facets.



As it happened, this is how he found Wright as a man during the eight years he knew him. Wright's views and actions at any given moment were direct, straight, unambiguous and disarmingly simple.

His discovery of Wright was the turning point in his life. It was like finding and indeed delineating the deeper truth that had eluded him in his young years. Wright's uncompromising love and dedication to an idea provided the inspiration for Amin's own path. It was an evolution that came to him at 19 and continues undiminished in his life. Amin once wrote: "The only way you can learn from genius is to co-exist within enough proximity so as to breathe the same air and walk the same earth, watching it regularly as it unfolds into the endless dimensions of its holistic vision. That is how it was with Mr. Wright. I observed him as he received some of his commissions, and often watched as he began drawing. In between he would often make comments about the design he was preoccupied with; probably more to define it in his own mind than to communicate any special message.

"One Sunday morning during his weekly breakfast talk he discussed how he would go about designing a capitol building for Arizona. He spoke of the distribution of the various functions in the plan and the aesthetic features indigenous to the desert. After breakfast he asked that we join him at his desk as he drew the entire set of plans and elevations.

"The times he moved me over and shared my seat at my desk as he worked over my drawing are the most memorable. Magic seemed to spring out of his hands as he moved the lines about the paper. The comments he made about my designs are engraved in my mind and are as present today as ever they were.

Three built designs by an organic master

"Design was only a part of the activity in which I was engaged as I trained with Wright. For some years I was charged with estate maintenance on the 4,000-acre estate in Wisconsin. The work included running the machinery and tools necessary for building roads, moving earth, cutting trees, dynamiting stumps and old masonry, building dams, dredging lakes, damming streams, planting trees, cutting and laying sod, and mowing miles of grass along the streams. I poured concrete, welded steel, installed plumbing, laid roofing, did carpentry (never perfecting a miter) and generally practiced most of the building trades."

Becoming a staff architect at Taliesin, it became increasingly clear that to be a legitimate architect one had to be an engineer. In order to design anything a serious architect must have a working knowledge of structure principle. In building, he must know what carries what and how it carries it. Organic form relates to structure--indeed is structure. In nature it is so; so it is in architecture.

At Taliesin he became an apprentice to Mendel Glickman, who spent his summers working on Wright projects as structural engineer. Glickman was chairman of the structural engineering department at the University of Oklahoma at Norman. Amin found it a rewarding experience to be dealing with the bones, which had a reality of their own, and following experience with Glickman. Later he worked as a structural engineer in Los Angeles and upon returning to Arizona qualified to practice structural engineering.

Amin abandoned an offer in Germany in the mid fifties to write a dissertation on architecture for a doctoral degree in favor of continuing work with Wright. Although a degree from the University of Berlin was a temptation, it was not a difficult decision to make since he was already working with the greatest architect of all time. He never regretted returning to the office of Frank Lloyd Wright to continue his work with him, he said.

One of Amin's favorite clients was Toshiro Hara, the founder-owner and chairman of the Hara Museum of Contemporary Art in Tokyo. The Haras commissioned Amin to design a house where they could live during their visits to Arizona where their children attended school. "We do not want a Japanese house. If anything we want a western environment," Hara said. The outcome, pictured here, was an organic design, which wrapped around a partially shaded garden court. "If you look for it you will find aspects that you may call Japanese in the use of wood paneling, and you may see others which are western, but the fact is it is true Sonoran Desert architecture," Amin wrote.



Saucers and Domes in Virginia

Mr. and Mrs. Harry S. Williams desired a large house to accommodate an elegant lifestyle. Amin was given free hand to design a two level approach on a wooded knoll in Marion, VA, using an inverted truss system to span the open space of the upper floor, creating cantilevered saucer shapes for the main domed areas of the building.

The total house is 6000 s.f. with 4,500 s.f. on the upper level. This level contains living room, dining area, library, wet bar, master bedroom with dressing and bath, and two guest bedrooms with private baths. The lower level houses a game room, a sitting room, sauna, hydromassage facility, maid's room, storage and laundry.

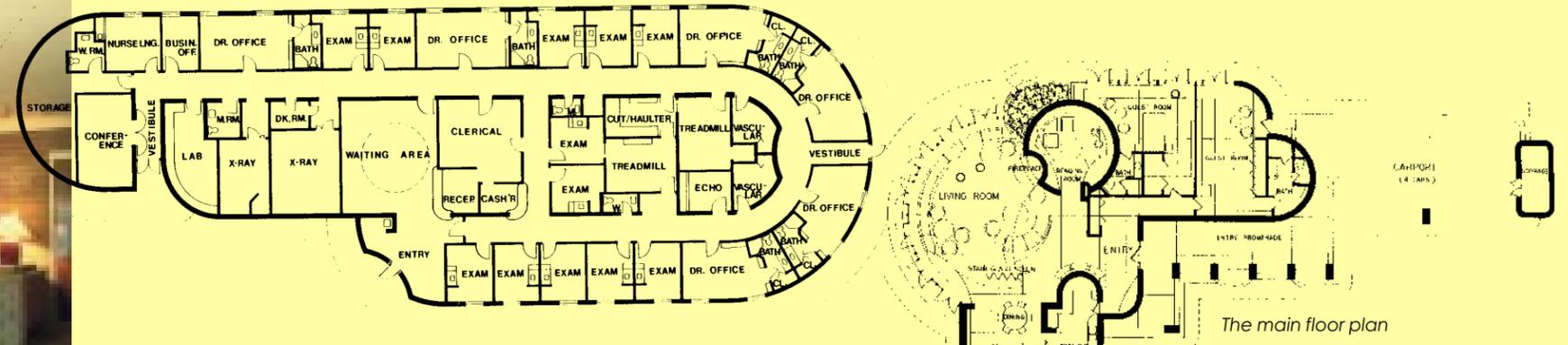
Load bearing masonry walls of local granite are exposed inside and out. The wood roof is plywood sheathed, covered with 3" urethane insulation and coated with a GE finish. The domed areas are formed of glulam beams meeting at center into steel hub fins. Horizontal thrust is resisted by flat plywood sheathed decks acting as horizontal beams and anchored to various masonry masses. The floor dish-like forms are steel trusses with curved bottom chords radiating from steel hub fins and rest on the masonry walls and cantilever outwards to support wide overhangs. The overhangs are plastered throughout.

The ceiling heights inside vary from seven to 12 feet at the centers of the domes, but all the spaces resolve into cozy areas with manageable dimensions. The flow of space from one configuration to the other is unobstructed in the open-flowing plan so adjoining rooms borrow vistas from each other.

The architect's design included custom woven carpet, Plexiglas screens defining the dining area as well as all built-in furniture and lighting fixtures. Cherrywood paneling is scribed to the masonry and forms a delightful contrast of textures.



Waiting Room



The main floor plan



Living room

-Scottsdale AZ Cardiovascular Center

The building has private offices for six doctors each with private baths, 12 exam rooms, clerical and business office and waiting room. Designed for six cardiologists, the building is 9000 s.f. located on a long, narrow site near downtown Scottsdale.

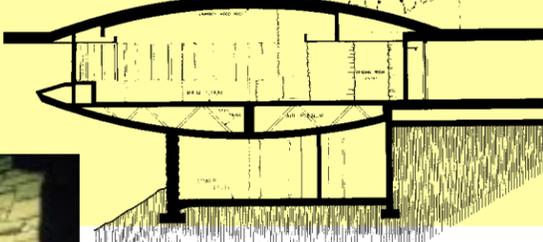
There is a nurses' lounge, conference rooms, laboratory, xray facilities, and space for state-of-the art equipment and testing.

Materials for the construction were copper, slump concrete block and precast concrete. Continuous bands of windows are mounted above an earth berm along the exterior walls. These are protected by a wide overhanging eave of the copper roof finish.

The masonry is exposed to the interior as well as exterior, and ceilings are finished with acoustical tile and painted gypsum board. Floor finishes are carpet and ceramic tile.

Curved steel members form the dome-like roof and rest on load bearing masonry. The steel beams continue to support the wide overhang of the exterior.

The materials were selected to convey a natural environment which would enhance the comfort of patients and the form and function of the plan adds to the efficiency of the building.



Section through Living room



Library



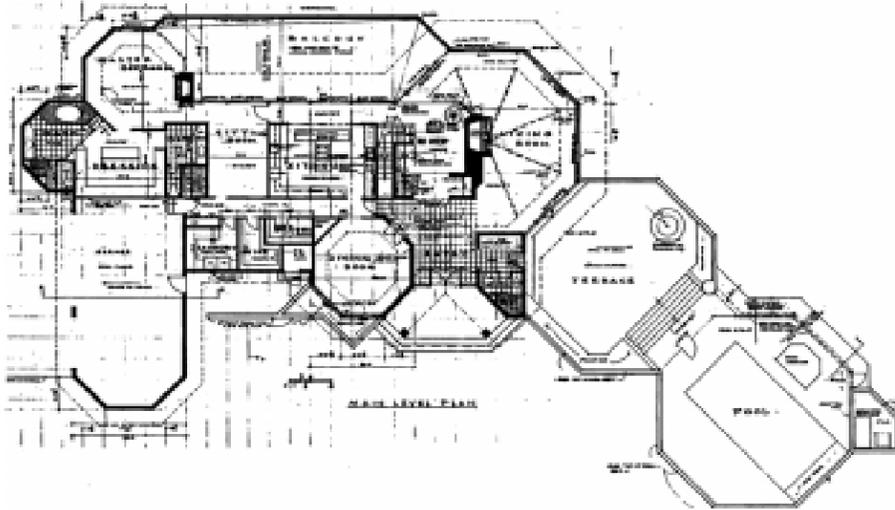


Three Levels to the View

The Pasteka residence in Fountain Hills AZ is built of slump block masonry, framed in wood and has a copper roof. The total area is 5,400 s.f. plus a 700 s.f. three-car garage, and open terraces on all levels. It is sited on the edge of a steep hill and overlooks a vast mountainous Arizona landscape.

The main floor includes living, dining and kitchen as well as a master suite with private sitting room, baths and dressing room. There is also a wine cellar, laundry, pantry, wet bar, a swimming pool and terrace on this level.

The lower level accommodates a guest living room with fireplace, two bedroom suites with baths, a kitchenette and a library with computer terminal facilities. This level is partially recessed into the earth, which adds to energy conservation. In addition there is a partial mezzanine as a third level accessible to a small reading area by a spiral stair. An elevator serves all three levels



Kamal Amin lives and maintains an architectural and engineering practice in Scottsdale, AZ. He has furnished the photos shown as well as biographical notes.

E-mail address: kaminarch@aol.com

archie tekker

The happy demise of another Gehry-mander

Following the recent mainstream press announcement of the cancellation of the proposed new Guggenheim Museum for the East river in lower Manhattan blaming the current economics in the world of museums, we are almost delirious with the notion that we will be spared another Frank Gehry undulating abomination, at least for now. This newest proposal of a crumpled metal enclosure defies any notion of an exterior that follows form and function (much less suggesting they are one) and had a staggering estimated pricetag of nearly a billion dollars. Gehry, of course, has become the current whipping boy for those who follow the organic principles of Frank Lloyd Wright. That the self-appointed cognizenti of the current fashions in architecture continue to exert such influence and power is a puzzle. No doubt it all stems from a drive for promotion or sales of stuff. Architecture has become such a commodity—something to drag in the public!



The Manhattan Guggenheim design as pictured in the San Francisco Chronicle.

(See Gottlieb's report on a visit to the Bilbao Gehry titanium mishmash on page 10 of this issue.)

No doubt Gehry will sell this ill-fated mess to some other misguided entrepreneurs who worship weird and flashing effulgence no matter the cost.

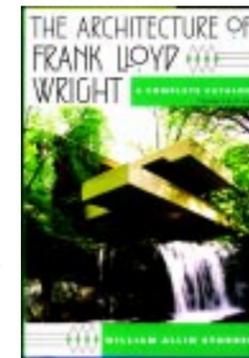
A New Edition

The Architecture of Frank Lloyd Wright

By William Allin Storrer,
University of Chicago Press, \$35.00

William Allin Storrer's Catalog of Frank Lloyd Wright work has been published by the University of Chicago Press in a new smaller format as the third edition of the best guide extant of the built work of Wright, the previous edition having been issued in 1993.

In this volume Storrer has rewritten or revised much of his earlier commentary on the more than 430 structures recorded as built work, and added an essay titled "Shaking Houses out of His Sleeve." The author emphasizes the master's ability to produce

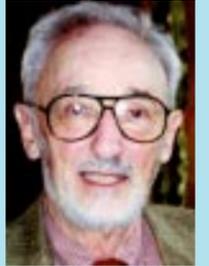


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In Passing

Mark Heyman, 1924-2002

Mark Heyman, a native of New York, was apprenticed at Taliesin in 1954. He graduated from Stuyvesant High School and the City University of New York. He served in the infantry and air force as a navigator and after military service worked five years in the family jewelry manufacturing business. Heyman died June 12, 2002.



At age 29 Heyman saw the 1953 Wright exhibit pavilion on the site of the Guggenheim Museum in October and was thrilled with the drawings, photographs, models and the presentation of the Usonian house. He was inspired to read Wright's *Autobiography* and learned of the Taliesin Fellowship. After a call to Taliesin he succeeded in meeting Wright at the Plaza hotel in New York City in November, 1954.

Heyman recalled Wright did most of the talking at the interview, never looked at the drawings Heyman proffered, and became aware of his acceptance only when Wright asked another apprentice if he could provide a ride for Heyman to Arizona. In Wisconsin he lived at Hillside for four summers and one summer at Aldebrasse doing gardening and construction. In Arizona he lived in a tent.

Mark helped teach himself to draw better by copying—not tracing—drawings. He did the whole set of the Lovness house. He also worked on the millwork and four elevations for the Rayward house in Connecticut and later working on that project with apprentice Allen Gelbin supervising. He also worked on drawings for the Kenneth Laurent House in Rockford, IL, the Fasbender Clinic in Hastings, MN, The Duey Wright house, William Boswell house, Cincinnati, Ohio, the Leonard Jankowski house in Michigan, and the Walton house in Modesto, CA He worked on drawings for the Jay Roberts house (project) in Seattle, Washington, and the Dr. Allen Zieger house (project) in Michigan. In addition he participated in the Schumacher fabrics and Heritage Henredon Furniture projects, and on the Marin County Government Center. He left Taliesin one month after FLLW died in 1959.

Heyman earned a master's degree in city planning from the University of Pennsylvania following Taliesin. He was married to Myra Sacks in 1958 and taught at the Sangamon State University in Springfield, IL until retirement in 1988. He worked in moderate cost housing and was involved in the restoration of FLLW's Lawrence School Library.

Notes by Indira Berndston

Summer Magic

Bilbao and Wisconsin

by Lois Davidson Gottlieb

My first experience with great architecture was at Stanford University many years ago — the Hanna House by Frank Lloyd Wright. When, later, I asked Mr. Wright what was happening there, he said "It's magic." This magic changed my life.

Last summer my husband Bob and I traveled to Spain. I particularly wanted to see Gehry's famous Bilbao museum. I hoped to see more magic. To begin with the building was in the middle of the city. There was no parking, and it was drizzling the day we arrived. With some sunshine I am sure the titanium shingles would sparkle. They were building something next door, which I hope, will be parking. But the real disappointment was inside. The galleries were all rectangular boxes, which in no way related to the exterior (or vice versa).

Apparently the idea of the building was to show the success and wealth of Bilbao. That it did. It must have cost a great deal of money to figure out and put into place all those thousands of titanium shingles. The money spent is impressive.

After this I was not particularly excited about seeing the new Milwaukee Museum addition, but we were in Wisconsin, so we went. What a thrill! Truly magic!

The museum site is on the lakeside and though there is a highway right in front, one crosses on an elegant bridge. The whole structure is beautiful—light seems to come in at all levels, and most amazing of all, the roof opens up at noon and closes again at five.

All this was designed by Spanish architect Santiago Calatrava. The roof was made in Spain and brought to the site by plane. The Spanish should have hired Calatrava for Bilbao.

Also, in Milwaukee is Wright's Greek Orthodox Church. Although only group visits are prearranged, if one persists, contacts the right priest and has a bit of luck, access is possible. The church seems a small building and the interior feels very intimate; we were told, however, that it seats 1500 people. It is truly magical.



Wright's Greek Orthodox Church

In nearby Racine in a visitor's center at noon on Friday one can see a documentary about the Johnson family and their quest for carnauba wax in the Amazon. We thought it one of the best documentaries we have ever seen. At one o'clock visitors are given a somewhat brief, but still wonderful tour of the adjacent Johnson

Wax administration building one of Wright's masterpieces of the 1930s.

A visit to Taliesin at Spring Green completed our summer travels where we renewed our organic connections. After this summer I concluded that for seeing great architecture, skip the trip to Bilbao, go to southern Spain, Andalusia, for ancient architecture and to Wisconsin for some of the very best of the 20th century.

The magic still exists if one searches it out.



Calatrava's Milwaukee Museum:
The dynamic sunscreen roof in opening stages
and from the interior

Photos by the author

Lois Gottlieb was apprenticed at Taliesin in 1948-49. She is the author of *A Way of Life: an Apprenticeship with Frank Lloyd Wright*, a collection of photographs and commentary of the day-to-day experience at Taliesin.

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A New Edition

new designs in a lifetime in which he designed up to 50 buildings a year! This essay traces Wright's evolution in design from his youth in Victorian times through his modern "Usonian" era—the development of the pinwheel plan from box through cruciform. He suggests that Wright's hiatus in Europe with Mamah Cheney coincides with his completion of the Prairie style design which he created and others continued as Wright went on to develop a totally new and original architecture for America in which each building would fit the site.

Although the new book is more than 500 pages, its conventional size page permits no interior views of the work and sadly omits the careful plans shown in the previous edition. This makes the book useful to new discoverers of Frank Lloyd Wright but incomplete for serious students and Wright scholars where plans reveal more of the story than the author's best word descriptions. Storrer refers to his earlier "Companion" for those seeking more detail.

Included are global positioning data to pinpoint locations with map references, although one wonders who drives about with such high-tech dashboard equipment as a necessity to locate a house and street number.

In this new book all buildings that remain unaltered or restored as originally built are shown in color; an altered structure is pictured in black and white.

This is a fine volume to add to one's collection on Wright, and is a handy size to tote around for site seekers. But if you want it all in depth, stick with Storrer's "FLW Companion". We cannot but wish the Companion had been re-worked and re-issued in color instead. bp

Reunion Totebags

Taliesin has received delivery of additional tote-bags bearing the John Amarantides logos which were presented to attendees at the 70th Reunion in September. If you were an attendee and did not receive one, please write Frances Nemtin at Taliesin West, PO Box 4430, Scottsdale, AZ 85361 or call Suzy Pace at 480-860-2700 and one will be sent.

Additional totebags can be purchased for \$15 with a check to the Taliesin Reunion Fund mailed c/o Nemtin.

The 1932 Fellowship prospectus is being reprinted currently and will be available soon for those who placed orders at the Reunion.

The CEO Update

Even for a newbie like me the 70th Reunion was a wonderful opportunity to meet so many people for whom the experience at Taliesin shaped their lives and characters. I was pleased to meet dozens of people who want to participate in the programs at Taliesin, most especially the educational program at the School of Architecture. Mingling with the current Apprentices and School staff, they saw that we are moving ahead to ensure that the School program provides all the necessary tools to practice architecture in the twenty-first century while reaffirming the foundation of educating the whole person through participation in community life, construction and allied arts.



CEO Jim Goulka

No matter when a person was at Taliesin, life was a combination of constant change and preservation of cherished traditions. We continue that legacy today. The following are the major innovations that we have made to the School program for the Winter Term at Taliesin West:

Formalized the "Core Teaching Curriculum" into 9 areas. Four of these are led by Taliesin-trained architects: Kamal Amin (engineering); David Dodge (hand rendering); John Rattenbury (the practice of organic architecture), and Terry Sewell (the business side of architecture). In addition, Bill Schettker is providing leadership in bringing the current Apprentices to construction sites and other places of on-site learning. There are plenty of guest-teaching spots in these areas and the others (technology, new materials & codes, environment, interior design and intellectual history) for participation by other alumni Fellows.

Reintroduced the idea of Senior Apprentices To ensure that the most advanced Apprentices spend most of their time learning by doing in the TA studio, with the assistance of TA professionals we are identifying those Apprentices most ready to work full time in the Studio. The six Senior Apprentices are also responsible for teams of less experienced Apprentices, including assigning them to tasks for which they are capable.

Allocated the Day to Specific Responsibilities Most alumni Fellows recollect times when they had too many simultaneous demands. With accreditation this problem has only gotten worse. Today, the calendar is more fixed—not only are "classes" scheduled, but Studio time and construction time is allocated, so that all of the work can be done.

Each Apprentice now has an architect-Advisor We think that the best people to help would-be architects learn how to become architects are practicing architects. A few weeks ago, the 24 Apprentices introduced their unique Advisors to each other and to the greater Taliesin community. The Apprentices have 24 Advisors, most, but not all, of whom were trained at Taliesin. Each Advisor has made a commitment to assist an individual Apprentice get the most out of the next year of study and life at the School. As we add Apprentices, we will add Advisors, so we actively encourage more alumni Fellows to consider taking on this role.

We are also looking at assembling a parallel set of Advisors for the Summer Term in Wisconsin. Fellows resident in the upper Midwest are encouraged to participate.

There is more to come. If any alumni Fellow wishes to get involved, please let me know.

With best wishes for a very prosperous 2003.

The Mission

The mission of Taliesin Fellows is to preserve the principles of Organic Architecture as conceived by Frank Lloyd Wright and to further the practice and understanding of this fundamental and unique approach to Architecture.

To fulfill its mission, Taliesin Fellows:

- Serves as a medium of exchange among apprentices from all the years, including the present
- Serves as a sounding board to Frank Lloyd Wright building owners, academia, and the general public, to the extent appropriate to each
- Publishes a Journal, Newsletter and other informational and educational pieces
- Presents educational programs and events
- Documents the work and contributions of those apprentices who studied under Wright from 1932-1959 during their life at the two Taliesins
- Serves as the alumni association of the Frank Lloyd Wright School of Architecture
- Promotes the work of architects involved in Organic Architecture.

Membership

Become a member of the Taliesin Fellows and support our on-going work of returning the two Taliesins to their original design as executed by Wright prior to his death in 1959, and in the cause of furthering organic architecture. Members will receive the Taliesin Fellows Newsletter, published quarterly, and *Journal of the Taliesin Fellows*. Annual membership dues are \$50-Friends of Fellows (open to all); \$40-Fellows (alumni of the FLW School of Architecture, former apprentices, or affiliation with the Taliesin Fellowship) and \$25-Student (with proof of full-time status). Foreign subs add \$12. Send your check (on a U.S. bank) made payable to Taliesin Fellows, P.O. Box 5930, Scottsdale, AZ 85261-5930.

Gift Idea

As a special gift for some special friend, let us send the next four issues of the *Fellows Newsletter* so they can share in the work and news of Frank Lloyd Wright's former apprentices and the Frank Lloyd Wright School of Architecture.

We will announce your generosity with a gift card to the recipient. Let us know with a donation of \$50 to the Taliesin Fellows.



A Special Gift

You will receive a one-year paid membership in *Taliesin Fellows* and receive the quarterly *Newsletter* beginning with the April 15, 2003 issue.

your name

Fellows Board to Meet February 7

According to information from Fellows president Larry Brink's office in Michigan, the Board of Directors of the Taliesin Fellows will meet at Taliesin West in Scottsdale, AZ February 7 through February 9. The meeting is to coincide with the board meeting of the Frank Lloyd Wright Foundation.

Tentative agenda items will include selection of new directors to fill places of retiring directors who serve four-year terms, election of officers, and a discussion of the progress of the application for a grant to re-establish publication of the *Journal of the Taliesin Fellows* which was discontinued after 26 issues more than a year ago for lack of funding. An editorial staff will be named following success in the quest for a grant and the publications committee of the board will plan format and production requirements.

The current *Newsletter*, published quarterly from January 15th is to be continued with additional support from the board to augment newsgathering and subject materials for publication. The *Newsletter* is published at the facilities of Midglen Studio in Woodside CA with Bill Patrick ('48-49) serving as editor. Patrick is seeking articles and photographs for the publication from former apprentices throughout the world. The *Newsletter* can be reached via internet at [www.midglen.com/taliesin fellows](http://www.midglen.com/taliesinfellows).

The interface of the Taliesin Fellows with the Frank Lloyd Wright Foundation may also be an agenda item. Suzy Pace of the Taliesin staff has been named as the coordinator for the Fellows at Taliesin.

The board will meet again April 6 through 8, to be hosted by Eric and Mary Wright at their residence estate in Malibu CA in celebration of the birthday of Frank Lloyd Wright June 8.

NEWSLETTER

P.O. Box 5930, Scottsdale, AZ 85261



TALIESIN FELLOWS®