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 is 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 focusing 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.
Editor: Irrevocably 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 breathing lessons on listening, felting his Stadium’s vi- gnette that we could all relate to, “FLW vs. the Bank of Phoe- nix” by Bill, “Editor’s Corner,” Commonwealth of the varied experiences of the Fellows: from Warren Callister’s “What is the world going to do with us once it gets us word,” and somewhat queasy in the middle. I mean, “…spreading the Wright.” The final paragraph states, “the Fellows remain dedi- cated to the future of organic architecture.”

The opinions and articles appearing in the Newsletter do not necessarily reflect the official positions of the Board of Directors or the Frank Lloyd Wright Foundation.

Jocularity and Serious Stuff

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 stem from Wright, the philosophy might expand to include work by others who perceive the essence of Wright’s philosophy. In any case the value of Taliesin’s Fellows have probably been plummeting to the same fate of an ever faster clip (those that know Wright) and the visible evidence of the degree of elevated awareness emanating, and being imparted to, from the ideas of the organic architecture will still feature that the self-actuali- zation by the role of the principles of Organic Architecture will, by itself, pull us out of that drive. What alternative is there but to real- ize 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 thresh- old of its maturity as a planetary civilization. The writings predict, moreover, that as humanity reaches this stage of maturity, it will turn from an increasing under- standing of, and progressive arrival at higher levels of awareness with the world, and the world will be caught up in such a way that becoming, exist in the world, now, today. Mr. Wright came upon him on his own, a phenomenon which can be gleaned from his persona, the thing he would do and say; from certain- tain features out of this Autobiography, and from his architectural expression. Taliesin must recapture its station as a Mecca for Awareness. It can do that, although maybe, I think, a bit different from what we mean when we talk about “doing.” It can take place. It can happen. 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 Wiggins, 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. Then he added, “But I don’t think I’m right in saying that I had a good rapport.” Afterward, Bill Patrick, walking toward the drafting room with two other apprentices was saying, “I haven’t much faith in this.”

We should all follow Bill’s well-taken line of reasoning and get it right! His statement was true in the fall of 1949, it is true in the spring of 1955, and it will be true 60 years from now. Maybe he has already made it (age-wise, at least).

There’s no doubt, absolutely most of us that arriving at Aware- ness certainly does not mean that the architect, whether a Wright clone, either personally or architecturally. That would be imical 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

On Mr. Wright

August 1, 2002

I have been asked to comment on one of the biographies of Mr. Balcock’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. In fact, I am not even sure on Mrs. Wright as to what the references are to the apprentices. There are no Guillefolds, no movements taught and little reference at all to “the third Mrs. Wright?” in the context of what apprentices are learn- ing.

It is well known that quite a few former apprentices did not have good experiences with Mrs. Wright; some of these appren- tices have been very vocal about it. For some reason they feel the need to cast apprentices as unhappy people at Taliesin, and almost 20 years after her death, Why the continual ha- ranguing? To my knowledge, no one is challenging what Mrs. Wright did or had as an architect or human being.

But it should also be recognized that many other apprentices had very valuable and positive experiences with Mrs. Wright. Why should we cast people’s experiences and feelings with Mrs. Wright as being discounted and belligerent? If there are those who did not have a good experience with Mrs. Wright, why do others feel negatively will have to continu- ously assert that their experience was the only one to be believed?

The FLW Archives is currently in the process of cataloging the correspondence of Mr. Wright. Just as it did years ago with Mrs. Wright. To date, almost 15,000 entries have been made, and we are 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 occa- sions that they were privileged to attend, or for the many gifts which she sent to numerous people. When this cata- loging is complete and the correspondents 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 interviews. These testimonies and oral histories of the 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 value of letting go of these very old, tired, negative feelings, and try instead to radiate positive thoughts, which could help them overcome the guilt and loneliness of the past. Jim Gookin in April has invited our alumni to participate as mentors, to share their tal- ents for the good of the school, and we hope some will respond favorably to that.

Frank Loyd Wright

TALIESIN FELLOWS NEWSLETTER, JUNE 15, 2003 / 3

THE FLLW ARCHIVES / PUBLICATION 5/15/2003

Contributing Editors: José M. Marcial

José M. Marcial, ‘48-56

Deltona, Florida

Still jocular as if not sure about the IT part…”Ed.

Correction

Hera is Effi

Pursuing the Principles of Frank Lloyd Wright

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Letters

Continued from page 2

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Contributing Editors: José M. Marcial

José M. Marcial, ‘48-56

Deltona, Florida
and go streets. As I slowed for yet another stop sign Mr. Wright lost his patience. "Don’t stop--there’s something coming," but I had already stopped. At that moment a 1948-49 Ford came out of no-where, pounded the car on top of us for miles on an inch while in second gear. We could have been broad sided and both killed, or even worse, I could have been killed as was the driver from Wright. Fifteen minutes of fame and fifteen years in the State penitentiary for negligent homicide. We drove to Scottsdale in a stunned silence.

Once again we were driving in a complex of deserted stop and go on the deserted streets. Mr. Wright unloaded the truck and then minutes within him had to have the car loaded with his orders. One cart filled the truck and five carts packed the rear seat to the roof. Carefully arranged contents of the seventh cart allowed 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.”

At twenty minutes of stop and go the continental had run up the stair and the air was clear. The people on the platform had turned away. Mr. Wright again tapped on the window with his cane, peering intently through the wire mesh view panel, several times, no response. He jiggled the doorknob, rapped on the door with his cane, and then tapped 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 miffed for the first time in his life. As he slid into the back seat he commented, “Well, let’s give up.”

It was dark when we made our getaway from Wisconsin. The building looked similar to the previous one–hazardous. We walked up the platform stair and repeated the same door and window actions. If remedied me of a line of ancient step I had been the audience. Finally, he gave up and as he collapsed in the back seat he commented, “Well, let’s give up.”

Milton Stricker, appointed at Taliesin in 1951-52, continues his remembrance chauffeuring FLW in his custom Lincoln Continental on a quixotic expedition in preparation for...
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, x-ray 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 acoustic 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.

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, hydrotherapy 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 glulaminated 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 wall 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.
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 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 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

Three Levels to the View

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.

Mark helped teach himself to draw better by copying—not tracing—drawings. He did the whole set of the Lowness house. He also worked on the millwork and four elevations for the Royward 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 Fazender Clinic in Hastings, MN, the Duex Wright house, William Roswell house, Cincinnati, Ohio, the Leonard Jankowski house in Michigan, and the Walton house in Modesto, CA. He worked on drawings for the Kenneth Laurent House in Rockford, IL, the Fazender Clinic in Hastings, MN, the Duex Wright house, William Roswell house, Cincinnati, Ohio, the Leonard Jankowski house in Michigan, and the Walton house in Modesto, CA. He worked on drawings for the Kenneth Laurent House in Rockford, IL, the Fazender Clinic in Hastings, MN, the Duex Wright house, William Roswell house, Cincinnati, Ohio, the Leonard Jankowski house in Michigan, and the Walton house in Modesto, CA.

William Allin Storrer, 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, and retired in 1988. He worked in moderate cost housing and was involved in the restoration of FLW’s Lawrence S. Hall Library.

Notes by Indira Berndston

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...
Summer Magic
Bilbao and Wisconsin
by Lois Davidson Gottleib

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 Geylin’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, hopefully, will be parking. But the real disappointment was inside. The galleries were all rectangular boxes, in no way related to the exterior (or vice versa).

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

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, one crosses on an elegant bridge. The whole structure is beautiful—light seems to come in all at levels, and most amazing of all, the roof opens up at noon and closes back at five.

When I was designing 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 Bilboa.

A visit to Taliesin at Spring Green completed our summer travels where we renewed our architectural connections. After this summer I concluded that for seeing what was happening there, he said “It’s magic.” This magic changed my life.

The magic still exists if one searches it out.

Reunion Totebags

Taliesin has received delivery of additional tote bags bearing the John Axiom’s to the greater Taliesin community. The Apocalypse, and from the interior.

Catalinas’s Milwaukee Museum: The dynamic sunscreen roof in opening stages and from the interior.

Photos by the author

TALIESIN FELLOWS NEWSLETTER, JANUARY 15, 2003 / 11

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 is normal. We tried to meet dozens of people who want to participate in the programs at Taliesin, most especially the educational program in the School of Architecture. Mingleing 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.

No matter when a person was at Taliesin, he 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:

- Reintroduced the “Core Teaching Curriculum” into 9 areas.
- Four of these are led by Taliesin-trained architects: Kamal Armin (engineering); David Dodge (hand rendering); John Flannery (the practice of organic architecture), and Terry Sewell (the business side of architecture). In addition, Bill Schleifer 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.

- Allocated the Day to Specific Responsibilities: Most alumni Fellows worked alternate weeks 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 set of Adviser cards 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.
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 eight 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 material 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/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.