

TALIESIN
FELLOWS

NEWSLETTER

NUMBER 3
APRIL 15, 2001

Lautner's Chemosphere gets a new life

After two years of restoration, John Lautner's famous Chemosphere house in the Hollywood Hills above Los Angeles, is once again the remarkable innovative design that Lautner created in 1960. The new owners Angelika and Benedikt Taschen first saw the house in 1997 in a neglected state, and set about repairing the building and Lautner's reputation. "(The house) was unique," Ms. Taschen recalled. "authentic and intense, idealistic and full of fantasy, non-conformist. I felt immediately that it fit our character perfectly."

The Taschens are German publishers of books on art, architecture and erotica, and have published a book by Barbara-Ann Campbell-Lange in 1999 titled "John Lautner" which increased appreciation of an architect who was one of the early apprentices of Frank Lloyd Wright in the 1930s. The originality and design ability of Lautner received rare praise from the master who seldom acknowledged the work of the former apprentices.

Lautner himself—a curmudgeonly, highly inventive designer of homes as well as the influential if not "infamous" Googies Coffee House, now defunct, on the Sunset strip—wed technological innovation to a poetic understanding of site. He was almost forgotten when he died in 1994 at 83. His work expressed the nature of materials and most often his structures were organic abstractions in concrete, often on spectacular sites in California and in Mexico where the swooping colossus of Acapulco, the Arango house, emerges from its perch on a mountainside overlooking the sea.

Leonard Malin, the original client, was an aerospace engineer who, at 27, left his job to help build the Lautner design. "Most people work an entire lifetime to buy the home of their dreams. I said, the heck with that, I'll build the home of my dreams and pay for it the rest of my life." Impressed with a nearby Lautner house, he trusted Lautner's design for a difficult site, a property that went straight up 100 feet.

The design was a 2200 sq. ft. octagonal pod, made of curved laminated wood beams tied at the center to a steel compression ring. The house perched on a column five feet in diameter, anchored into solid bedrock and requiring a funicular to reach it. The construction cost was \$140,000 and much was subsidized by sponsoring companies, Southern California Gas and Chem Seal Corporation who furnished experimental epoxies, coating and resins.

Soon referred to as the "the flying saucer house", the house was built the year Kennedy launched the challenge to fly to the moon. It was never intended to look like a UFO but it became known thus by people who drove up from the valley to see it. The Malins and four children lived in the house until 1972, and over the next 25 years three owners modified it. Then the Taschens paid almost \$1 million for the the property. The remodeling has followed what the new owners believe was the spirit of Lautner's vision including original details unaffordable at the time.

The Chemosphere is not the sole house of the new owners, the Taschens, whose primary home is in Cologne, Germany. Malin, the original owner and builder, who lives near Palm Springs, and who regards the house as his "no matter what" is pleased with the restoration. "It's very rewarding for me to see the Taschens putting it into shape. I was very concerned, and now I'm elated." The Taschens are planning a guest house at the base of the Chemosphere to be designed by Rem Koolhaas who is to produce a 21st century house as conceptually strong as Lautner's. "John Lautner is the American architect who invented his own grammar of forms", Taschen said.

This report is based on a story by Frances Anderton in the New York Times, March 15, 2001. Lois Barnes, Taliesin Fellow, Berkeley, CA who forwarded the Times article on the Chemosphere, recalls walking around the Lautner house while it was vacant, wishing she had the wherewithal to buy it herself.



The Chemosphere



Arango

events

Our annual observance of the birthday of Frank Lloyd Wright will be celebrated by the Taliesin Fellows this year on June 30 with a visit to Stanford University Gallery in Palo Alto to see an exhibition of the photographs of life at Taliesin in the late 40s by Lois Davidson Gottlieb at 3 pm. Following the exhibition Fellows and friends will assemble at the Midglen Studio in Woodside for cocktails and dinner.

Please reserve your space no later than June 15 by calling Midglen at 650-369-0416 (e-mail: taliesinfellows@midglen.com) The dinner party donation will be \$15 per guest.

Gratitude to Bill Patrick for the Newsletter, and for Brad Storrer's straight talk regarding the State of the Fellowship ("Origins of the Fellowship," January '01.)

To advance the comprehensive view of Mr. Wright's timeless philosophy, isn't it necessary to identify him as the Great American Soloist that he was, rather than half of a duet with his third wife?

With his identity rightly structured in the History of Art and Architecture independence-within-unity of the different efforts of his adherents should follow.

Is the FLLW School of Architecture really reflecting Wright's educational values unmodified? He was contemptuous of academia's "mass product and its goal, the certificate, emulation." Wouldn't the stand for Wright's unique individuality in genuine American culture constitute ground for exemption from the State requirement of a degree to qualify as an architect, and open the way to presenting organic architecture as he did?

"The safety of the soul is in its courage," Wright said, so in calling him who he was and in challenging the degree requirement, the spirit of the Fellowship should find safety.

Deirdre Treacy Babcock, Taliesin 1958-59
Santa Monica, CA



FURTHERING THE PRINCIPLES OF FRANK LLOYD WRIGHT

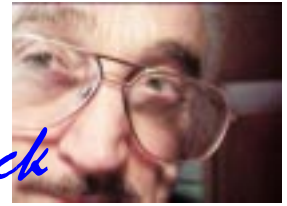
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Bill Patrick

An important new book by John Rattenbury of the Taliesin Architects Inc., the official titled successors of Frank Lloyd Wright who work at the two Taliesins, has been published by Pomegranate. The book deals exclusively with the work of this group in the forty-one years it has been dedicated to continuing the legacy of Wright.

More than one thousand men and women from all over the world have lived and worked at Taliesin since the fellowship was founded in 1932, and individually they have carved their own niche in carrying on the inspiration of Wright. Several early apprentices have become architectural stars such as John Lautner, Aaron Green, and Edgar Tafel.

While the work of the Taliesin Architects Inc. has the privilege of the use of Wright's unexecuted designs stashed in the archives at Taliesin under the capable hands of Bruce Brooks Pfeiffer, there has been little published on the work of vast numbers of former apprentices, whose individual output and design ability may well stand up to and surpass the Taliesin practitioners.

We look forward to seeing the mark of those others who, together with the Taliesin Architects Inc., make up the living legacy of Frank Lloyd Wright.

It appears our announcement of an article by Carl Book, apprenticed in 1955-56, and a teacher of architectural history was a little premature. Owing to other commitments Book will now offer his article in our next issue.

And our apology for the misleading announcement that Dana Hutt had resigned from the Taliesin Fellows Board of Directors. In fact, Ms. Hutt has resigned only as publications chair for the Taliesin Fellows to pursue professional interests.

Two other members of the board have handed in their resignations, Virginia Kazor of Los Angeles, who served as treasurer among other assignments, and architect Milton Stricker of Seattle, who has been a regular contributor to the *Newsletter*. Both Kazor and Stricker have been members of the board for more than six years. Currently a nominating committee headed by Paul Bogart of Los Angeles, a past president of Taliesin Fellows, is in the process of preparing a list of candidates for the board to be elected at a meeting at Taliesin, Spring Green, in June.

PHOTO CREDITS

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Page 4: © Thomas S. Monaghan

WHO WAS IT?

*Who was it that sent the grave diggers
To the family chapel there in the valley,
Surrounded by ancestral graves?*

*Who was it that then ordered them
To raise the crypt from the hole
And break its perfect seal?*

*Who was it that had them remove
His lifeless mummified body
From its preservation in the casket?*

*Who was it that took his corpse
To the crematoria, turning it to ashes
Then scattering them to the wind far away?*

*Who was it that would extinguish
His last physical remains on earth,
Denying posterity proof of his life?*

*Who was it that would ignore his wish
For interment in the crypt of the mausoleum
Of his earlier and own design?*

*Who was it that sought to stymie
The adulation of his faithful followers
And the hero-worship that might ensue?*

*Who was it that carried old grievances,
Insults, humiliations and sins of the past
To death and into the grave?*

*But it is done and he is gone.
Now let us forgive and forget who it was.
But let us endeavor to fulfill his wishes,
Building a monument to him in death
As he did for us in life.
Give him his mausoleum,
The faithful will help build it.*

by Frank Laraway, Taliesin 1958-59

bits and pieces . . .

by archie tekker

It is estimated that at Wright's death in 1959 some 500 designs, about 200 of them residential, were left in the archives at Taliesin. According to Alan Farnham, writing in the February 19th issue of *Forbes Magazine*, clients can have an original Frank Lloyd Wright design built by Taliesin Architects under the 1985 "Unbuilt Residential Design Program" with four options.

Classification 1: If you want your home to be designated by Taliesin as "An original Design by Frank Lloyd Wright," you cannot alter the design in any way, except to fit the home to its site and to bring it up to code. If you meet the test, Taliesin will retire your design—meaning nobody can ever build it again. You'll pay a 12% entitlement fee for this status (based on total cost of construction) plus another fee for Taliesin's architectural services (15% based on total cost of construction, including interior case-work, finishes and furnishings designed as part of the completed home).

Classification 2: You'll have a home "Based on an Original Frank Lloyd Wright Design" if modifications include, for example, "major changes required to meet modern lifestyles," such as an added conversation pit, garage or bigger kitchen. Here, Taliesin does not retire the design. Corresponding fees are 8% and 15%.

Classification 3: Your home is "derived from a Frank Lloyd Wright Design." You've descended to this status by mucking around so much that the house "is no longer consistent with the original design intent." The original design is not retired and could be built next door by someone with greater respect for the artist. Fees: 5% and 15%.

Classification 4: Your dwelling now is "Part of a Collection of Frank Lloyd Wright unbuilt homes," meaning you're just another faceless inhabitant of some planned community in which genius has been subjugated to the needs of mass production. Fees: vague.

In a larger view, in our opinion, the cause of organic architecture can best be served beyond the exclusivity of the Taliesin Architects as the "successors" to FLLW by welcoming the diversity and innovation of many equally qualified designers, all Taliesin Fellows. All should share in a powerful, merged impact to bring Wright's philosophy to a suffering academia-worshipping world.

An Appreciation

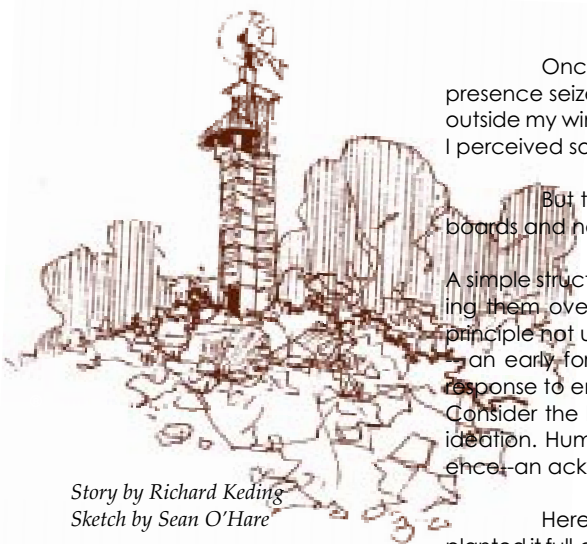
Once upon a summer's day, I pondered the windmill tower. More accurately, the tower's presence seized my thoughts in that captivating corner room above the valley -- its stone base just outside my window. I realized rather quietly that I was glad to have it there -- real and true. Even then I perceived something of the rigors inherent in building radical conceptions.

But the tower stood, the refined reward of energetic thinking. Never mind that it was only boards and nails; its truth was so much more.

A simple structural figure, an unyielding tube which exhausted the stresses of deformation by stretching them over its surface; what the engineers would come to call a "monocoque". In structural principle not unlike the tall stems of the hollyhocks growing nearby. And the prow splitting the winds -- an early foray into aerodynamics? Maybe. No matter, the tower embodied a comprehensive response to environment, and without neglecting the human being in his place in the environment. Consider the lookout or belvedere as the architect called it -- a symbol of course, but vital to the idea. Human life had summoned this structure. The tower validated the worth of mortal existence -- an acknowledgment quite at variance with modern environmentalism.

Here then life, impulse, and organization had rendered an authentic creation and had planted it full-grown. Biological processes might have taken eons to produce something as well formed and fitted to its purpose.

Certainly, an intense way to go about design.



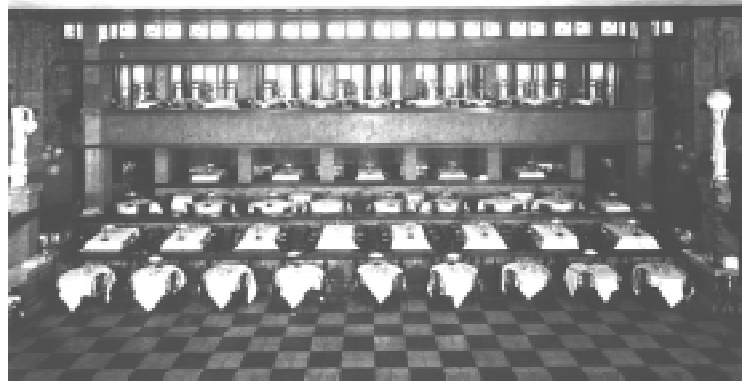
Story by Richard Keding
Sketch by Sean O'Hare

Monaghan still has the Wright stuff

By Sara-Ann B. Briggs

From 1983 through 1989, Thomas S. Monaghan, founder and former CEO of Domino's Pizza, Inc., Ann Arbor, MI, avidly collected the work of Frank Lloyd Wright. Within a few short years, he had established perhaps the finest and most comprehensive collection of Wright's decorative arts in the world. In the early 1990s, he was forced to sell much of the collection for financial reasons. However, many exquisite pieces still remain, and this core collection is now part of Monaghan's ambitious plans for Ave Maria University, to eventually be housed in a building designed by Gunnar Birkerts and built for his pizza empire at Domino's Farms in the 1980s.

In September 2000, upon my return to Ann Arbor as a consultant, I have rediscovered the beauty and rarity of some of the Wright works in the Monaghan collection. I am now inventorying and organizing the entire collection into five main categories: decorative arts (windows, furniture, fabrics, and architectural ornamentation) and scale models; library materials (books, magazines, and ephemera); documents (drawings, blueprints and original correspondence); the Henry Fuermann & Sons collection of glass negatives; and archives. Part of this assessment of these extraordinary works will be to develop a mission statement including how the new university will utilize the collections.



Interior of Midway Gardens, Chicago, Illinois

The decorative arts collection includes windows from commissions for Avery Coonley (house and playhouse), B. Harley Bradley, Francis Little (Peoria and Wayzata), Hickox, and others; architectural ornamentation from the Heller and Freeman houses, and from Florida Southern College and others; and models of Fallingwater and Robie, Carlton Wall and Turkel Houses. These treasures are utilized in various lobbies of the Domino's Farms Prairie House complex, still owned by Mr. Monaghan. Some of the windows have been lent to *Light Screens: The Leaded Glass of Frank Lloyd Wright*, an exhibition organized by Exhibitions International, a New York-based, not-for-profit traveling exhibition service, in cooperation with The Frank Lloyd Wright Foundation. It premieres at the American Craft Museum in New York on May 10 and continues through September 2, 2001. Several important windows from the Monaghan collection are lent to the exhibition under the auspices of Ave Maria University which is now one of the largest foundations in the United States.

Library materials include numerous copies of many rare books, magazines, and ephemera that span Wright's entire career from his collaboration with Winslow for *The House Beautiful* up to the late 1950s. Included are the Wasmuth Portfolio (both original and various reprints produced over the last 80 years), Wendigen (original and reprints), and first editions of many books by Wright, including *An Autobiography* with Wright's hand-written notes. Also included are many titles on Wright and his architecture primarily in English, but some in Japanese and German. Magazines featuring articles on Wright such as *Architectural Forum*, *House Beautiful*, *Life*, *Arizona Highways*, etc. are also numerous. Early issues from the 1930s of the Taliesin Fellowship newsletter (edited by Wright) are also in the collection as well as a complete set of the *Frank Lloyd Wright Newsletter* (published by Thomas A. Heinz) and many individual issues of *Prairie House Review* (published by Wilbert Hasbrouck). Original plates from one of Monaghan's Wasmuth portfolios is being featured in *Light Screens*.



Avery Coonley House, Riverside, Illinois (c. 1908)

Among the finest items in the collection are Wright's drawings, blueprints, notes, and correspondence. There are also many drawings and sketches in Wright's own hand for commissions for the Little Houses (both Peoria and Wayzata), the Blossom House in Chicago, the Lovness House in Stillwater, Minnesota, and for some un-built projects such as the Talbot C. Smith House. Letters and notes of varying length to the Littles and other clients give additional insight into Wright's thoughts.

The fourth category is a unique collection of over 200 glass negatives of Wright's early work taken by Henry Fuermann and Sons. These exquisite images include rare views of Midway Gardens, the Imperial Hotel, both Taliesins, and a number of houses in Oak Park, Riverside, and nearby communities. Many black and white photographs from this exceptional collection are also featured in a current *Light Screens* exhibition, courtesy of Ave Maria University.

The final category includes the Aaron Green Collection, reproductions of drawings and blueprints of projects on which he collaborated with Wright while in charge of Wright's West Coast office, and the Donald and Virginia Lovness Collection which includes period articles on Wright, ephemera, and a number of photographs and documents on many of Wright's buildings and decorative arts. The collection will be completely inventoried and organized by mid summer 2001. The Fuermann collection will be available for use in publications and exhibitions for a fee schedule.

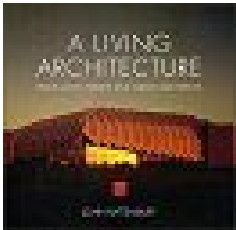
Briggs may be contacted at Ave Maria Fine Art Gallery, P.O. Box 354, Ann Arbor, MI 48106-3754; 734-930-7514 phone; 517-285-5973 cell; email sbriggs@avemariaart.com.

New Books

A Living Architecture, John Rattenbury

Pomegranate, Petaluma - \$70.00

Although promised for this issue, a review of John Rattenbury's "A Living Architecture", is now in the works for the next Newsletter. With 196 pages and more than 300 full-color photographs and detailed drawings, this new work presents the history of the Taliesin Architects, founded following the death of Frank Lloyd Wright in 1959, and covers the continuing philosophy of organic architecture and selections of the more than 1300 projects worldwide completed by the Taliesin Architects, Inc.

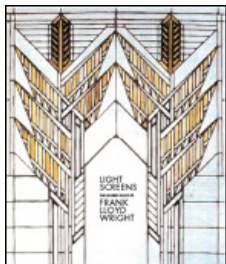


Featured work includes buildings ranging from residences to religious and commercial structures by William Wesley

Peters, John Rattenbury, Charles Montooth, John deKoven Hill and Cornelia Brierty, E. Thomas Casey, Anthony Putnam, Stephen Nemtin, and Arnold Roy. The stunning photographs of completed projects make this a vivid history of the work of the followers of Wright at Taliesin.

Light Screens, Julie Sloan,

Rizzoli International Publications- \$39.95



With more than 179 color and halftone pictures of Frank Lloyd Wright's abstract glass panels designed for over 160 buildings, author Sloan reveals Frank Lloyd Wright's innovation and creativity in this medium, distancing himself from contemporaries Tiffany and La Farge and inventing a fully modern language of ornamental design.

The author identifies three phases in Wright's evolution in this exciting idiom. For his earliest window, 1885-89, he conceived curvilinear Queen-Anne-style motifs. In the prairie houses of 1900-10, he placed lambent glass of autumnal palette and complex patterns of chevrons and rectangles. Finally, his most joyous and inventive light screens, 1911-23, Wright liberated ornament with his dancing triangles, primary colors and exuberant symmetries. *Light Screens* uncovers the influences on Wright's ornament - from Japonisme to Froebel's educational exercises, and presents insights on period terms for Wright's glass, on his writings about it, on how glass was made in his time, and on claims for his assistants' authorship of certain designs.

Sloan has catalogued the work of Wright in a companion volume, *Light Screens: the Complete Leaded-glass Windows of Frank Lloyd Wright*, presenting more than 400 illustrations, the largest gathering of Wright's windows ever published. Sloan is the preeminent authority on Wright's leaded glass and a noted stained-glass scholar and conservator. She has taught at Columbia University, Williams College, and at Rensselaer Polytechnic Institute.

In Passing . . .

YEN LIANG - 1908-2000

Architect & charter member of the Taliesin Fellowship

A former Frank Lloyd Wright apprentice and a multi-talented man, Yen Liang died December 27, 2000 at the age of 92 in Fremont, California. His wife Dolly died February 22, 2001. They are survived by their nephew, Dr. Penn Sah, of California, and other nieces and nephews in China. Up until recently Yen was still making pottery, playing violin with the Walnut Creek Symphony, and continuing in his design work in furniture for the retirement community in which he had lived previously in Walnut Creek.

Yen was born in 1908 in Tokyo where his parents were studying law and art. The family returned to China in 1910. He studied violin early on and later graduated from Tsing Hua College in Beijing, after which he decided to go into architecture. He studied at Cornell, M.I.T. and Yale, where he finished the course in three years. He enrolled in the Harvard graduate school for advanced study, but "felt no closer to understanding architecture", he said. Upon reading Frank Lloyd Wright's *An Autobiography* Yen was ecstatic-- "This Is architecture!"-- and immediately applied to Taliesin and at 23 became the first or second apprentice. (Wes Peters always maintained that he was the first, but Wright had inscribed in Yen's copy of *An Autobiography*, "The first to accomplish the Taliesin Fellowship."

Yen remained for two years at Taliesin, participating in all activities and producing fine drawings. He and Edgar Tafel, also one of the earliest apprentices, became close friends, and they often played violin sonatas for Wright and his guests. Yen returned to China in 1934 where he designed the international Club in Nanking, the Yunnan Trust Building and the Bank of Yunnan Mining Industries. During his last years in China he worked in Kunming for the U.S. Army.

After the war Yen and his wife returned to Taliesin for six months, and in 1946 moved to New York City. He worked for the United Nations Planning Office until 1950, while his wife, Dolly, worked at the United Nations as a head in the China Department. She was a graduate from Mt. Holyoke College. From 1950 until 1973 Yen was a chief designer with Harrison and Abramovitz for the United Nations buildings in New York, the Battery Park projects, and the Albany Mall.

Yen and his wife retired to Walnut Creek, CA, where he continued a creative life in music and design; he also wrote five children's books. For his sense of fun and love of music, he was one of the charter apprentices of Frank Lloyd Wright and the memory will be cherished and honored by the Taliesin Fellows.

PART V THE SEARCH FOR THE BIRTHDAY BOX 1951

◆ My spare time in the Fellowship was spent sketching and painting the great beauty that surrounded me. As I sketched the scene and buildings of the landscape, I began to wonder how the landscape would be seen from the sky. In 2001, by Dover Press (from which the quotations are taken), the video *The Frank Lloyd Wright Way: Apprentices to Genius*, by Gene West Productions, "At Taliesin," by Randolph C. Hemming, Southern Illinois Press, as his birthday gift, the presentation recording known as the Birthday Box. Not ready to submit an architectural design for criticism, I decided to develop a pencil sketch into a painting of Taliesin West and the surrounding mountains. 5

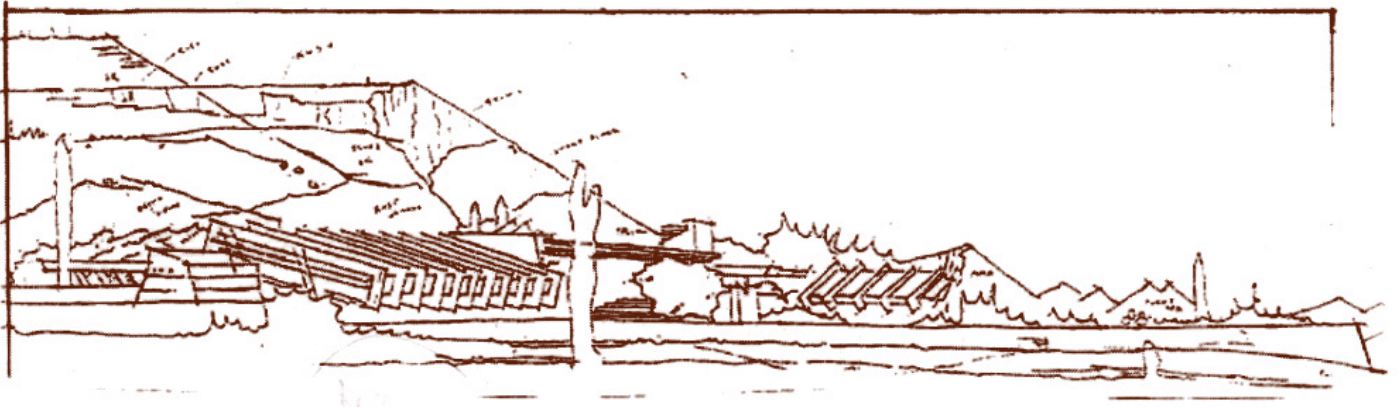
THE SOURCE OF ART AND ARCHITECTURE

ORGANIC DESIGN THROUGH THE ABSTRACTION OF NATURE

by Milton Stricker

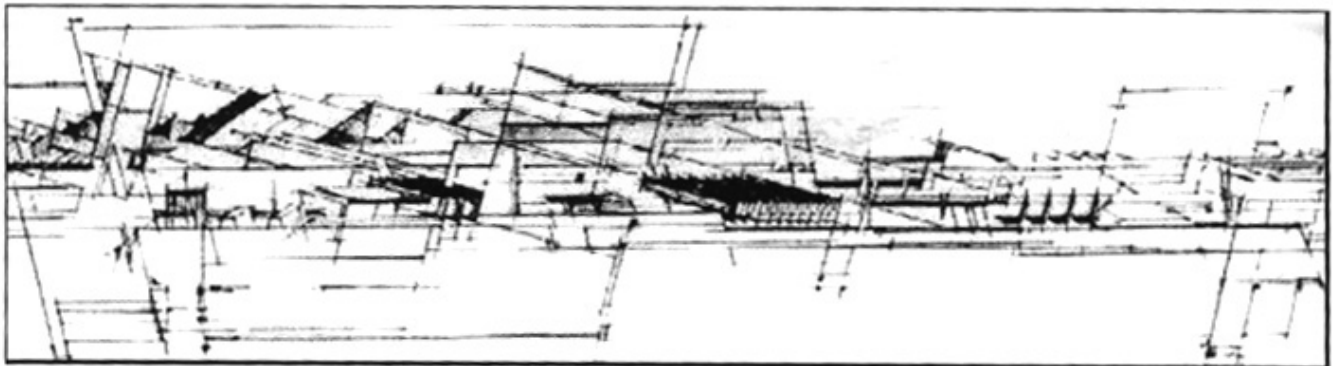
PART V. THE SEARCH - THE BIRTHDAY BOX - 1951

◆ My spare time in the Fellowship was spent sketching and analyzing the great beauty that surrounded me. As I sketched the landscape and building patterns started to make sense and I began to understand the relationship of the strange landscape to the strange architecture. Mr. Wright's birthday was on June 8th and each year apprentices submitted a student design project as his birthday gift, this presentation becoming known as the Birthday Box. Not ready to submit an architectural design for criticism, I decided to develop a pencil sketch into a painting of Taliesin West and the surrounding mountains.



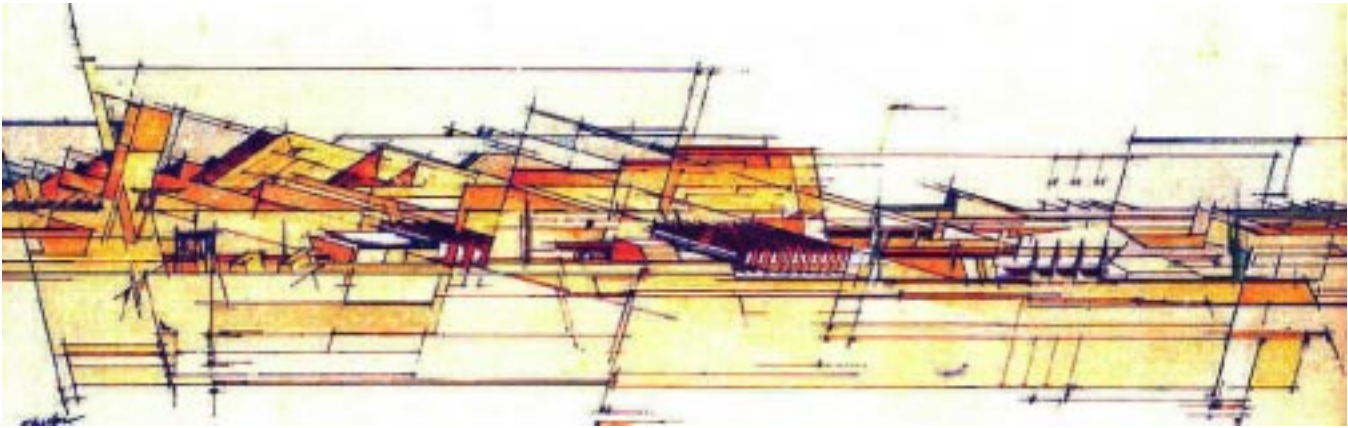
TALIESIN WEST -- Ink Line Drawing, 10x20

◆ This brown ink line tracing of an earlier pencil sketch was the starting idea for the BirthdayBox painting. This simple outline tracing of the pencil sketch was intended as a color key for a future painting. Although I did not realize it at the time, this was my first abstraction. The line drawing reduced the complicated Taliesin forms to the essence of the landscape. No artist, no matter how skilled, can possibly reproduce every detail of a natural scene, so this tracing can technically be considered an abstraction. This was an exciting drawing, but I had no idea what I was doing or where the sketch would take me.



TALIESIN WEST - Ink Line Drawing, 10x29

◆ This ink line drawing was another study for the Birthday Box presentation and even more exciting than the first drawing. Here I could see the beginning of different lines and shapes; each line suggesting another line, another shape, and another direction. The abstraction of natural forms creates unlimited potential for individual design. It is continuous and unpredictable, therefore an infinite individual process. This was the beginning of the Birthday Box abstraction, although I still did not understand what I was doing, the direction, or the source of the direction.



THE BIRTHDAY BOX PRESENTATION - Brown Ink Line & Water Color, 10 x 29

- ◆ This is a photograph of the final Birthday Box abstraction as presented to Mr. Wright. I did not know if the abstraction was a suitable submission for the Birthday Box, or how Mr. Wright would react to this type of presentation. Apprentice Charles Montooth thought it would be a suitable submission. Gene Masselink was in charge of the Birthday Box and I asked him if he thought the abstraction appropriate to place it on the bottom of the box. I still did not recognize its significance. He promised he would.
- ◆ The fellowship gathered at Hillside for the opening of the box and I was shocked to see my painting near the top. Mr. Wright studied the painting for a long, long time and then said, **"I did not know that Milton could draw; this is the beginning of architecture."** He then explained in detail the meaning of the abstraction in architectural terms.
- ◆ Mr. Wright had just verified to me that the beginning of architecture is abstraction. His comments clearly defined his concept of abstraction as the beginning in a manner not achieved in his autobiography. But it was just too simple - architecture is an abstraction of what? For some reason I was unable to comprehend the exact source of the abstraction and the process mystified me. But his comments became the focal point in my search for the source of architecture and now I could concentrate on this clear direction. No more false starts with academic speculative wondering and wandering. Architecture now had a focus and a mission.
- ◆ The day after the opening of the Birthday Box some of the apprentices asked me how I did the painting. Not fully comprehending the abstraction, I could only suggest that the desert is in itself an abstraction and that I simply drew what I had seen. My question was not how the abstraction was done, but what did it really mean? It would be many years before I fully understood the abstraction process and even more years before I could make use of abstraction in a practical way for architectural design.

... to be continued

This article is fifth in a series on the author's search for organic architecture through abstraction of nature. Stricker was apprenticed at Taliesin in 1954-55

EDUCATION

Taliesin schedules a summer camp

Taliesin West has scheduled an architectural summer camp with the theme "Designing for the Future" open to primary and high school students in grades 5 through 12. Five half-day sessions are designed to encourage creativity and imagination.

Participants will explore the winter home and studio of Frank Lloyd Wright at Taliesin West in Scottsdale, and will see a special slide presentation of Wright's work. Students will design a personal living space and build a scale model using mostly re-cycled materials, according to the announcement prospectus for the camp.

The first session is set for June 18-22, grades 5-8 for Peoria students at a location to be announced. All other sessions

will be held at Taliesin West, either mornings 9-12, or afternoons 1-4. Session 2 is from June 25-29 for grades 6-12; session 3, July 9-13 for high school students; session 4, July 16-20 for grades 7-8; session 5, July 23-28 for grades 5-8; session 6, July 30-August 3 for grades 6-12.

Fee for the camp is \$100 per 15 hour session (includes snack and most materials).

The class size will be limited to 20 per session. Registration deadline is June 1, 2001. Students are required to provide their own transportation to the sessions, and may register by mail to Shawn Rorke-Davis, 303 E. Orange Drive, Phoenix, AZ 85012. Payment to be made by check payable to The Frank Lloyd Wright Foundation (or FLLW).

Virginia Tech revisited after 50 years

In April, Virginia Tech celebrated the 50th anniversary of Frank Lloyd Wright's visit to their campus May 8, 1951 with a series of lectures and recollections of graduates of that time and featured presentations of stories of former apprentices Eric Lloyd Wright, Lois Gottlieb, and Marshall Fishwick.

Gottlieb exhibited her collection of pictures of life at Taliesin in the late 1940s and the program included a screening of Hugh Downs' *Conversation with Frank Lloyd Wright*, which was filmed in 1951.

The final day of the weeklong event beginning April 2, featured a four-hour trip from Virginia Tech, located in Blacksburg, to visit the Lauren Pope house, now fully restored. Built in 1939 in Falls Church, VA, the house has been moved twice over the years and preserved. It's most recent restoration was completed for about \$7 million; original cost in 1939 was \$7000. Pope was on hand for this event.

About 30 participants also toured the extensive country house designed by Gottlieb for her son's family in Fairfax, VA. Some of the tour group continued to Fallingwater in Bear Run, PA.



Loren Pope, Lois Gottlieb, Eric Wright, Mark Gottlieb at the Mark Gottlieb house in Fairfax

An Invitation from the President

As a former apprentice to Mr. Wright ('50s) and a practicing organic architect, I find all the Frank Lloyd Wright organizations and their missions extremely worthwhile. That is why I volunteered to serve on the Board of Directors of the Taliesin Fellows and the Frank Lloyd Wright Building Conservancy. I financially support other Wrightian organizations, but my time goes to these two. With our demanding careers, each of us must "pick and choose" where our "free-time" will go. My allegiance to the teachings of Mr. Wright compels me to serve on the board. As its president, I represent the organization and its interests to the board of the Building Conservancy. I fully support the Fellows' two-part mission—to further the cause of organic architecture and the more recent addition to serve as the official alumni organization of the FLLW School of Architecture. Seeking support we have mailed about 850 solicitations that I hope will bring a favorable response. However, there are other, equally important things on my mind. How can I persuade more of you, our constituency, to become INVOLVED in not only our mission but also our work?

We need you to become actively involved in our organization. We need your service on the Board of Directors and its committees. As you know, we now have two publications both of which are labor intensive and are huge undertakings. At the moment, the Journal of the Taliesin Fellows is without an editor. We seek a volunteer editor. We welcome your participation on other committees including fundraising, educational, alumni activities, public and internal affairs, and events. Taliesin Fellows, Inc. needs your creativity, ideas, and planning skills to further our mission.

If you would like to become involved, I'd like to hear from you. Please contact me at 734-995-1032 ; 734-663-2313 fax; or lbrink@attglobal.net. I look forward to hearing from you.

Lawrence R. Brink

AIA
President

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Lawrence R. Brink, president	Robert Beharka
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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. Benefits of membership include a subscription to 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 FLLW 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.



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