

TALIESIN FELLOWS

NEWSLETTER

NUMBER 4
JULY 15, 2001



Price Award



Lawrence R. Brink, president of the Taliesin Fellows (right), presented an award honoring the donation of Wright's Price Tower to the Price Tower Arts Center by Phillips Petroleum Company, in Bartlesville, OK, May 31. Accepting the award from the Taliesin Fellows acknowledging this most generous gift is John Carrig, Senior Vice President of Phillips Petroleum Company.

Fellows Calendar of Events

2001

October 12-14-Taliesin Fellows Board of Directors Meeting, San Francisco

2002

February (dates TBA)—Taliesin Fellows Board of Directors Meeting, Scottsdale, AZ

June 7-Taliesin Fellows Board of Directors Meeting (committee meetings in the a.m.), Malibu, CA at the home of Eric and Mary Wright

June 8-Celebrate Frank Lloyd Wright's Birthday Eric and Mary Wright's home.

September 25-Taliesin Fellows Board Committee Meetings, Spring Green, WI

September 26-Taliesin Fellows Board of Directors Meeting (a.m.) Spring Green,

September 26-29-Taliesin Fellows 70th Reunion, Taliesin, Spring Green

Taliesin Fellows Board Plans for 2001-2002

With President **Larry Brink** presiding, the Board of Directors of the Taliesin Fellows, covered a wide agenda and laid out plans for the upcoming year's events at their June 25 meeting held at Taliesin, Spring Green. Now officially headquartered at Taliesin West in Arizona, and established as the official alumni body of the Taliesin Fellowship, twelve of the current board members attended committee meetings on Friday afternoon in advance of the general session on Saturday.

Senior Fellowship members in Arizona joined in a conference/speakerphone hookup with board members and Fellowship attendees in Spring Green to share in outlining the current operation of the Taliesin Fellowship. Apprentices Tom Barthelemy and Have Burke presented a report on their progress in acquiring equipment for a new workshop for students at Taliesin West. (see "A New Shop for Taliesin West" on page four of this Newsletter), With approximately one fourth of the total needed, the school is seeking contributions to raise \$25,000 for the new equipment. The Frank Lloyd Foundation will fund enlargement and refurbishment of the shop space. This endeavor is an integral part of Taliesin's "learn by doing" philosophy.

Fellow Frank Laraway, apprenticed at Taliesin 1958-1959, of Silverhill, AL, and Fellow LaDon VanNoy, apprenticed in 1957-1958, of Scottsdale, AZ, became members of the Board announced at the meeting. Laraway will head the board's publications committee. VanNoy will serve on the events committee which is planning the 2001 reunion of the Fellows to be held at Spring Green.

Acknowledging the success of the first three issues of the *Fellows Newsletter*, Laraway announced the board's decision to suspend publication of the *Journal of the Taliesin Fellows* for this year while a search for an editor and staff for its production are found. The board intends to continue to publish the *Journal* which has appeared through 26 issues until the summer of 2000. Patrick, editor of the *Newsletter*, in a written report, cited difficulty in obtaining articles from Fellows that would enhance the *Newsletter's* goals to serve the organization and current subscribers. All submittals are welcomed and can be sent to the editor at wap@midglen.com. The *Newsletter* will be expanded to 12 pages beginning with this issue.

Arthur Dyson, Dean of the FLLW School, announced that the "Fellow in Residence Program" is ready to be implemented pending adequate funding. This is to be sought from corporate support and board vice-president Jerry Morosco will assist. The education committee will investigate further the proposed student exchange program whereby current apprentice/students at the school would intern at former apprentice architectural firms.

Other board discussions included a calendar of events and scheduled board meetings to cover the next twelve months, and Eric Wright reported that the proposed San Diego tour event may be cancelled because of reluctance of homeowners to make their properties available. The Fellows have declined participation at the FLLW Building Conservancy conference at Florida Southern College this fall (see item page 3).

Plans for a Fellowship reunion in 2002, the 70th anniversary of the Taliesin Fellowship founding in 1932, will feature "Family" as its theme and will include picnics, gala dinner, talks and presentations, with a gathering of attendees by decade. The reunion will be held at Taliesin, Spring Green, September 26-29, 2002. Co-chairmen VanNoy and Terry Sewell are seeking assistance in this venture to serve on the committees that will stage the reunion. The finance and fundraising committee headed by Jerry Morosco is preparing a budget for 2002, and will develop a plan for fundraising to include seeking grants, corporate sponsorships, and an annual appeal for support for the Fellows organization.

The board attended a Taliesin-style formal dinner and entertainment in the Hillside dining room on the final evening of the meetings.

Editor:

It is unfortunate that the latest issue of the Taliesin Fellows newsletter (April 2001) contains two attacks on Mrs. Frank Lloyd Wright. This is an insult to all those who tried to carry out Mr. Wright's ideas in a financially feasible manner and change the record of loss to, at least, a balance. It is insulting to Dick Carney, Wes Peters, John Hill, Tom Casey and all the others who did their best to keep the idea of Taliesin alive.

Mr. and Mrs. Wright had a great love that lasted thirty years, that was intimate and collaborative. She gave him many of the intellectual and cultural advantages he lacked.

Bruce is going to edit and document her partially written autobiography. The final section will be taken from letters, speeches, articles and books she wrote and spoke. It will be based on facts not prejudices. It explains and defines her role with the Fellowship. The attacks by ignorant former apprentices do not add anything to the problems of extending the ideas of a genius.

O.P.Reed Jr., Los Angeles

John Geiger, former president of Taliesin Fellows, responds. - ED.

On first reading Reed's letter my reaction was one of mild amusement. On a second reading my amusement turned to something between the hilarious and dismay. Hilarious, because I can't believe this guy is really serious; dismay because he is. This all sounds like a continuation of the "Beatification of Olgivanna" being promulgated in recent publications by the senior fellows of the Frank Lloyd Foundation. I am afraid that the endgame of this scenario is to attempt to give Mrs. Wright full credit for Mr. Wright's resurgent creativity in the 30's (probably in her autobiography). Surely she played a role in that phenomenon, but there were many players and many influences yet to be weighed by history for their importance in the process. I can wait for that assessment.

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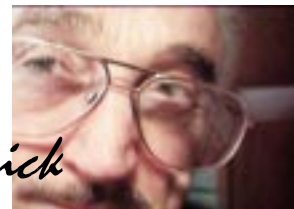
FURTHERING THE PRINCIPLES OF FRANK LLOYD WRIGHT

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bill patrick

The query expressed in Frank Laraway's "Who Was It?" poem published in our April issue, has led by implication to some controversy (see letters) on the disinterment of the remains of FLLW years ago, and has been taken as another attack on Mrs. Wright.

While reportedly many of the participants involved in carrying out this deed immediately regretted their doing, in the years that followed they have remained dedicated to the spirit and ideals of FLLW and they have participated in keeping Taliesin an inspiration for generations yet to come.

Laraway, himself, has expressed interest in moving beyond the sadness of this issue and has proposed the building of a memorial to Wright by suggesting that the Fellows undertake funding and construction of the structure that Wright designed for his resting place. This would serve as a shrine for the faithful and would add a precious site for visitors who trek annually to Taliesin by the thousands.

Whether the Fellows will undertake this proposal and what part the Frank Lloyd Wright Foundation might play in such a project remains to be seen.

The debt to Olgivanna Lloyd Wright is incalculable in carrying on the work at Taliesin following the death of FLLW in 1959, though her supposed apprehension as to possible desecration of the original Wright burial place borders on paranoia.

No one has revealed the whole story.

Photo credits

Page 1: (Price tower) ©WASStorrerMINDaLIVE.Frank Lloyd Wright Companion
Page 10: © WASStorrerMINDaLIVE.Frank Lloyd Wright Companion
Page 11: Unknown source on internet

As for the "attacks" on Mrs. Wright in a previous Newsletter, Reed does not specify what he was talking about, so I don't know exactly to what he was referring. However, to insulate Mrs. Wright from criticism is something of a stretch. She never shied away from expressing herself forcefully and with conviction, and as a result, invited criticism. However, I would hope that any criticism, positive or negative, would be couched in civilized terms and not "cheap shots". In the same vein, it also seems unwise to brand as "ignorant" any apprentice who would criticize Mrs. Wright, lest the "pot calling the kettle black" comparison be invoked.

However, what really galls me, to put it mildly, is, "She (Mrs. Wright) gave him (Mr. Wright) many of the intellectual and cultural advantages he lacked.". The implication is that Mr. Wright was some kind of a country bumpkin to be cultured and informed by Mrs. Wright, a preposterous assertion and a demonstration of a lack of knowledge about Frank Lloyd Wright. This attitude is part and parcel of the "beatification" process that is under way by her supporters. I am at a loss for words to express my dismay, exasperation; you name it

But let's take a look at credentials. Mrs. Wright was born of a Chief Justice and a General of the Armies, "was educated in Russia", married architect Hinzenberg and bore him a child, and spent approximately 6 years with Gurdjieff, by the age of 25, when she met Mr. Wright, age 57, in Chicago in 1924. Neither had any significant college level education.

Mr. Wright was born of a teacher and a teacher, preacher, musician, dance instructor. He was exposed by his father to classical music of a wide variety from day one. Many of the members of his maternal family were preachers and teachers. Wright had stamped his own personal expression on the "culture" of architecture by the turn of the century, the last century that is. He was a recognized lecturer and author by the time of the Hull House lecture of 1901. By 1905 he had made his first trip to Japan and was a world class collector of Japanese prints; many of the prints in the collection the Boston Museum and the Metropolitan Museum in New York had their origins in his collection. By 1908 he had abandoned his wife and family in the name of love and was in Europe working on a publication of his architecture for the European market. At the same time Olgivanna Lazovich, the future Mrs. Wright, was attending an elementary school in Montenegro just across the Adriatic from Mr. Wright's venue in Italy. I could go on, but I think the point is made. Does this sound like a culturally or intellectually deprived man as Reed implies? I think not. Wright had an all encompassing intellectual curiosity, drew from many sources, but always had the capacity to convert what was processed through his intellect into something unique to Frank Lloyd Wright's own personal, private domain. However, I am glad that Bruce is working on the publication of Mrs. Wright's autobiography. But, I do hope the he considers his own personal legacy in this endeavor as well as Mrs. Wright's.

In closing I find that I must quote myself, "I can't believe this guy is really serious."

John W. Geiger
President Emeritus, Taliesin Fellows
Los Angeles

CORRECTION

In Newsletter 3, April 15, 2001, the cost for the recent reconstruction of the the Pope-Leighey house in Virginia was reported as \$7 million dollars. The cost for the project was \$700,000.

Donald Lovness died in his sleep May 27 of an apparent heart attack. In 1955, Don and his wife Virginia, at the urging of a friend, met with Mr. Wright to review a design Virginia had created for a studio on White Bear Lake. Mr. Wright critiqued the design "piece-by-piece" and eventually said, "We'll have to start over." Virginia and Don explained that they had no money and two small children to support. After questioning them about the value of the property on White Bear Lake, Wright told them to "go way out in the country" and find another piece of property and he would design them a studio. Eventually, they found 20 acres of lakefront property on Woodpile Lake outside of Stillwater, MN. Mr. Wright not only designed the studio but once it was completed, he designed a main cottage, other smaller cottages to be constructed throughout the property, and barges for the lake. The Lovnesses quickly completed the studio in 1956. Donald, who was an excellent craftsman, built all the furniture from designs provided by Mr. Wright. Twenty years later, the Lovnesses began construction of the main cottage and completed it in 1979. A big man, Don was a born storyteller with a great sense of humor. Employed for many years by 3-M, Don eventually formed The Ringer Corporation with his partner and friend Judd Ringer. Together they developed a revolutionary fertilizer. Don is survived by his wife Virginia of 53 years, two daughters, and one grandson.

William Beye Fyfe, 90, who was apprenticed to Wright during the 1930s, died May 7 in his Woodstock, IL home. Fyfe designed the master plan for Calvin College in Grand Rapids, MI and used Wright's Prairie style in many public buildings.

SAVE THE DATE!

The FLLW Building Conservancy Annual Conference
"Restoring Wright: Past Perspectives/Future Directions"

The Frank Lloyd Wright Building Conservancy has announced this year's conference will be held at the Wright-designed Florida Southern College, in Lakeland, Florida, November 1-4. The College represents the largest collection of Wright buildings for a single client at one site.

The 2001 meeting will bring together diverse perspectives on the issues of technology, interpretation, legal and economic planning, and social and cultural values to owners of Wright designed properties with presentations by preservation professionals. Preservation topics to be addressed include original design intent and owner history, restoration philosophy, appropriate technology, building modification, and adaptive re-use. The 2001 Conference brochure availability is projected for late summer. For more information e-mail: preservation@savewright.org.

The FLLWSA Taliesin and the Future

By Arthur Dyson, Dean

Change is the fundamental nature of life. Continuous evolution of energies to new forms and expressions remains the only constant factor in living experience. Even as things are created out of themselves their existence emerges from within the surrounding matrix of need and possibility. Recognition of this basic fact was one reason that Louis Sullivan used the organic world as a metaphor to express his understanding of creative architectural design.

Frank Lloyd Wright mastered the principle of change in a lifetime of extraordinary architectural practice. His constant openness to the immediate vitality of human culture was perhaps one of the strongest distinctions of a long and exceptionally productive professional career. He saw clearly and acted emphatically on the difference between a specific application of principle and the rote iteration of a template. The genius with which he brought forth unprecedented works of lasting excitement always recognized the necessities of present circumstance as a key to long-term success.



Methods used for instruments of service and materials available for building changed enormously over the forty years since his passing. The growth of technology in the studio, both obvious and inescapable, was paralleled in construction by an ever-expanding array of new building systems and synthetic products. Building codes and legal relationships became more stringent and encompassing. Increasingly, projects of any significant size required subcontracting a broad range of professional expertise in sophisticated specialization. As primary users of these services, architects participated heavily in the process of articulating expectations of ability that became formalized in legal standards governing licensure for those areas of skill. As in the whole of our society the awareness of liability created the demand for accountability.

During the same period of time, forty-three out of fifty states enacted legislation concerning the practice of architecture. To become a licensed architect, a candidate must possess a degree accredited by the National Architectural Accrediting Board. C. Thomas Casey, former dean at FLLWSA, was prescient enough to understand the implication of that trend toward licensure. Tom spent the past sev-

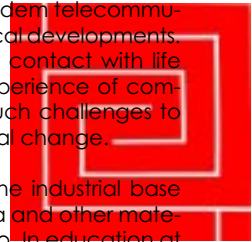
eral years strongly concerned that the Frank Lloyd Wright School of Architecture be prepared to meet the future. Thanks to his insistence and much hard work by many people, both within and outside of the Fellowship, accreditation became a reality for newly trained architects at Taliesin,

When you review the records generated by the accreditation process, one abiding element is most visible. The educational program at Taliesin was not altered to conform to an external vision. Instead, a matrix of language was built, allowing outside investigators to understand how the learn-by-doing approach of the School met — and exceeded — traditional academic evaluations of professional proficiency. In addition to responding to the change in legal requirements for training architects, the accreditation of the Frank Lloyd Wright School of Architecture resulted in recognition of the potential for our experiential pedagogy to become a national model for architectural education.

The self-examination entailed by the accreditation process generated other useful outcomes. How the skills gained by an apprentice at Taliesin function within an overall scope was carefully articulated in a Student Handbook. As a result, mentoring and advising more effectively supports the study outcome. Each apprentice can also count on the same equitable procedures and be prepared for specific consequences. The effort made with outside parties to explain the Taliesin way also served to strengthen the inner workings of the School.

A successful response to the challenge of other changes, however, still remains. Taliesin and Taliesin West, for example, are no longer as isolated from the world as once was true. Apprentices come fully aware of the possibilities of modern telecommunications, transportation, and other technological developments. Naturally, they maintain a much more active contact with life beyond the property line. This impacts the experience of community that makes Taliesin so unique. Many such challenges to past experience accrue through ongoing social change.

As architects, we cannot recreate the industrial base that existed to produce the exquisite terracotta and other materials favored by our predecessors a century ago. In education at Taliesin, too, we must face the requirements and needs of the present day. We seek to do so in the way taught by Mr. Wright, which is by using principle to achieve the form best suited to the situation. With the support of those who have lived the cause of organic architecture, particularly the Taliesin Fellows, I believe we can help the School continue towards a bright future. •



A New Shop for Taliesin West

by Tom Barthelemy, apprentice

Starting with Day 1 in 1932, hands-on construction experience has been both an integral element of architectural training and a way for apprentices to contribute their work to the Fellowship. You work, you learn, and you leave something behind. As the evolution into an accredited program took place, like many other things, the construction element has changed. There has been a tendency to downplay the construction site in favor of the studio.

To a certain extent, that has probably always been so - apprentices laboring in the sun, wondering when [or if] they would get a chance to sit down with a pencil in their hand. The yearning for a pencil evolved into yearning for a mouse a few years ago, but everything else has not changed. A look at today's theory of architectural education has the heartening effect of reinforcing Mr. Wright's belief that the best way to teach people to design is to get their hands dirty as quickly and as often as possible.

The Taliesin West shop that I encountered less than three

years ago when I began my apprenticeship was a dangerous and depressing agglomeration of badly worn equipment in a poorly lit space. Apprentices were still using it regularly, but usage declined precipitously after a serious table saw accident in March of '99.

I was approached by Art Dyson and Mark Hammons and asked to select first class equipment for a refurbished Arizona shop. My own experience with woodshops was balanced with the metalworking background of fellow apprentice Haven Burkee. Selecting new tools is a sweet-dreams experience for any shop guys, and it was gratifying to realize that the \$26,000 list we settled on was not being viewed as a pipe dream. We were able to obtain Foundation support for the building upgrade we proposed if the school would buy the new equipment. So far funds have come from Fellows Vern Swabach, Debra Einweck, Aaron Green, and Frank Laraway. Gail Jennings and Luan Kemper of the Development Office have found ways to use the new Taliesin auction site to support the cause. Apprentices have donated \$1000 from funds earned by our Shelter Tour and we are now 1/4 of the way to our goal. •

We will miss Aaron . . .

Aaron Green, one of Frank Lloyd Wright's early apprentices in the 1930s leaves us in his passing with still a greater distance from the master himself.

Aaron was one of our Northern California fellows who was a founding member of our chapter of the Taliesin Fellows as well as serving on the board of directors for the Los Angeles Taliesin Fellows for a time.

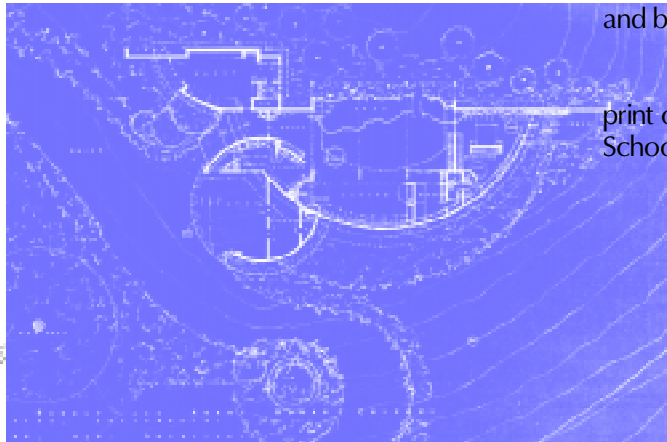
He espoused the philosophy of Wright and carried it forward in his own right with hundreds of designs for residences, city halls, public spaces and churches and mausoleums. He supported the continuance of Wright's work at Taliesin and appeared at many events there. He was to have received the first gold medal awarded by the Frank Lloyd Wright School of Architecture just the week he succumbed at 87 to a heart attack, on June 5, in San Francisco. He was always generous in his support of the Fellows as well.

Aaron once told me the story of his beginnings at Taliesin. As a student at Cooper Union in New York where he was studying architecture, a family connection asked if he might design a house for them. Aaron was enthusiastic about the prospect but a little unsure of his early talent. He suggested Frank Lloyd Wright as the best solution for the client, and traveled to Taliesin where Wright agreed to undertake the project. Aaron had made his entrance and became an apprentice at Taliesin!

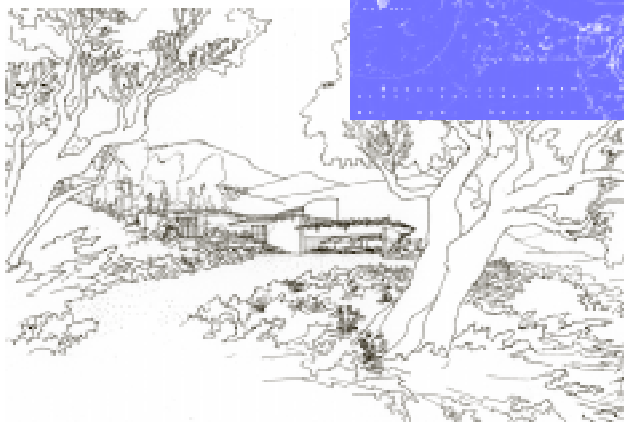
As a tribute to the genius of Aaron we reprint our spread on his latest project for the Hebrew School in North Caro



San Jose State University Library project, 1967

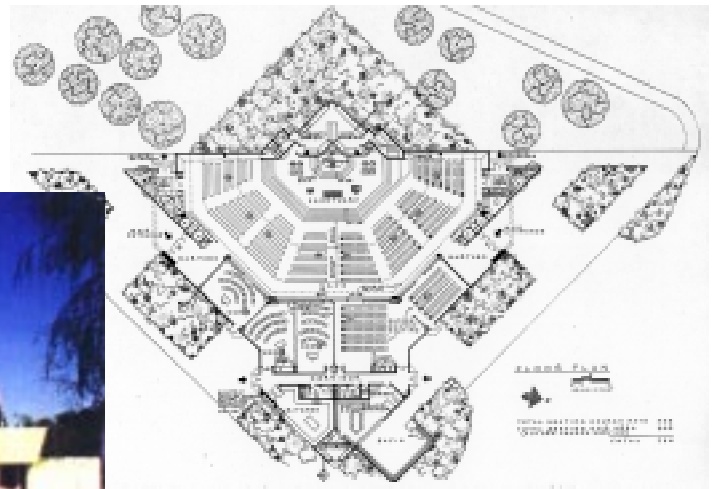


Crisoft residence, Portola Valley project 1956, drawing by Green





St. Monica's Catholic Church, Moraga CA
Built 1972



St. Elizabeth Seton Catholic Church, Pleasanton, CA
Built 1994-97

Creating Architectural Pop Ups

by David Oshiro

Some years ago, after reading a book on Origami Architecture by Masahiro Chatani, a master designer of pop ups, I became intrigued with the construction of pop up cards. At first I began to make cards for birthdays and Christmas and special events, and then I learned that the Marin County Civic Center was planning to open a gift shop featuring unique FLW designs. The concept of doing FLW buildings inspired me to create prototype cards which later became items for sale in the gift shop at Marin. Over the years I have consistently revised the cards as new ideas and inspirations occur. Now pop up cards are being sold nationwide to FLW gift shops in Arizona, California, Florida, Hawaii, Illinois and Wisconsin.

Each card is a unique hand cut original. Cut with a number 11, X-Acto blade on extra heavy 100 lb. cover stock. The cards are 5x8 scored on the 8-inch side to fit an A2 envelope. After visualizing the design I sketch the finished concept in perspective. Each concept sketch of the pop up goes through 6 to 8 revisions before the final design is achieved. On a drafting board with T-square, triangle and ruler I draw on tracing paper so I can slip-sheet succeeding drawings until I get it to final form. I turn over the tracing paper so the image is backwards and I redraw it that way. The tracing is rubbed and transferred to the paper. The paper is scored on the fold, and with a sharp X-Acto knife using a steel ruler I cut through the stock on the transferred lines and the lead erased from the card. Work continues on the folds so it pops up. If the outcome is satisfactory, mass production follows, or it goes back to the drawing board.

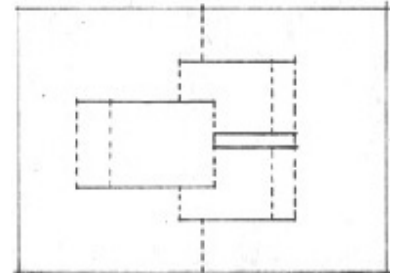


Figure 1

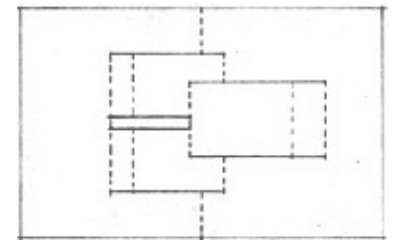
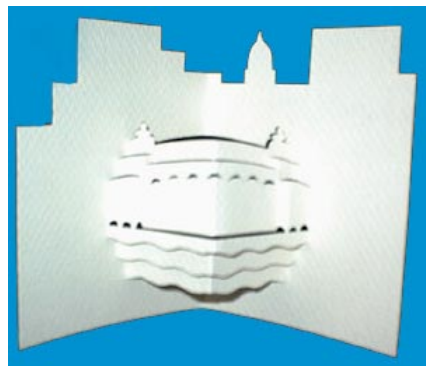


Figure 2

On your tracing paper outline the fully opened size of your card. A card 5X8 opened will finish when folded to 4x5. Pop ups are created in two dimensions, with the third dimension the ether or space. The center fold or score is the central point of the card. Draw using a dash line for all vertical lines and solid lines for horizontal lines. The dash lines indicate folds and the solid, cuts. To simplify the written instructions all the vertical lines will be drawn in, then the horizontal lines making a grid. From the center fold measure to the left the three following: half inch, two inches and two and three quarters inches. To the right measure the three following: one-quarter inch, one and a half and two inches. From the top border measure down one inch and draw a horizontal guideline approximately six inches. From the horizontal guidelines draw vertical lines three inches down on all six measured points. From the top border measure down one inch, (this line will be on the horizontal guide line) five eight inches, one and three eight inches, one and five eight inches, two and a quarter and three inches. One inch and a quarter from the left border draw vertical line three inches down. Draw vertical line on the other

five measure points. This has completed your grid. Following the illustration in figure 1 and draw in the lines as indicated. Turn your original drawing over and retrace the drawing to that of the illustration in figure 2.



You are now ready to transfer your tracing to the card stock. With the tracing lead side up, using drafting tape, tape the top corners of you card so it is aligned with the tracing. Turn over the card. The tracing is on top. Using a blunt object, or with finger nails, rub down the tracing onto the card. After the image is transferred remove the tracing. With a blunt object and straight edge score the vertical dash lines. Cut using a sharp X-Acto type knife and a steel ruler on thick mat board. Erase the graphite until the card is clean. You are now ready to fold your card. Work the folds so it creases and creates an edge. As you work the folds you'll see the pop up develop. Fold the card and press on fold edges to create sharp creases. Unfold the card and there's your first pop-up card.

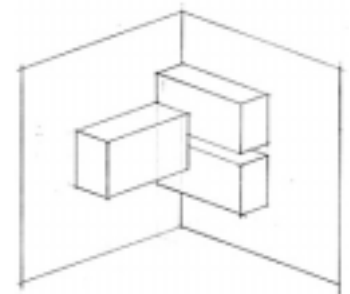


Figure 3



There is only one design principal to keep in mind when making a pop up and all your cards will be successful. Two sides of the measured vertical lines must always match. An example of this is that 1-inch vertical on one side must match 1 inch vertical on the other end of the horizontal line. With this formula you'll be able to create unique pop ups. I have enjoyed creating pop ups of FLW structures, and to date this series consist of 16 different Wright designs the latest of which is the Marin Government Center.

Chatani's books are available in Japantown in San Francisco at the Kinokuniya bookstore.

David Oshiro is a member of Taliesin Fellows, Northern California

Taliesin West

Frank Lloyd Wright and Bruce Goff--A Comparative Study

Organic Architecture & Naturalistic Sculptural Architecture

By Frank Laraway

Notwithstanding Mr. Wright's own words regarding his affinity for the work of Bruce Goff and that of the many other fellow-apprentices who have expressed a seemingly altogether symbiotic relationship between the work and philosophy of Wright and Goff; I would like to suggest that there are fundamental differences, even antagonistic differences between the two approaches to architecture. At least for the purpose of this essay, the first architecture will be titled "Organic Architecture" and the second, that of Goff "Naturalistic-Sculptural Architecture." Let us start with the roll of nature in the two approaches.

The Organic mind tends to abstract (perhaps extract) from nature, principles of geometric form and color as opposed to imitating nature. Sometimes, the word nature is used as "the essence" of a thing, as in "the nature of materials". Form and function become one wherein the "spirit of the within" determines the form of the "without." The form emanates from the life, the activities, the selected unit system and plan from within. Ornament is supposedly integral to the theme of the architecture. This architecture emphasizes natural materials, expresses their innate qualities such as wood grain, rock in its crude state and may place them in a manner that is close to how they occur in nature. Processed materials and systems are used in a manner true to their nature. Highly manufactured materials are used sparingly. It never utilizes fake materials appearing differently from what they really are.

Naturalistic Sculptural Architecture tends to utilize naturalistic forms and materials, not concerning itself with whether or not they are apropos for architecture functionally or technically. Thus, carpet may appear on roofs, goose feathers in walls, crystalline glass and coal in masonry, without serious regard as to their practicality. There would seem to be an attempt to use materials and products in an unorthodox manner merely to snub convention. Function and technical concerns become far less important than superficial aesthetic effects. It concerns itself with external, applied effects and ornament, and becomes sculpture or "outside-in" architecture. Two examples of this approach would be Corbu's French Chapel and Goff's Joe Price house. There are no reservations about utilizing fake finishes. Any number of finishes may appear in the same building.

Organic Architecture is based on the Unitarian concept of "oneness" or unification. The building thus hangs together, unified by a unit system that sets the geometrical form that the work takes, as well as its form of ornament. Building materials are simplified down to only a few in number and these are carried throughout the structure. The materials are used true to their innate character whether natural or man-made. There is a consistency or unity to the building's geometric and material character. There is NOT a "little bit of everything." The design has the formalism of a symphony wherein the design theme is stated (the particular material composition and the geometrical unit), then it is diminished, taking on a different but consistent line, then weaving the main theme in and out of the work, restating it from time to time. The geometrical theme maybe seen in the plan, the ornamental glass window design, on interior and exterior fascias, and cabinet work. Colors are limited and consistent with the original theme. Bright colors are used as accents, as a single red flower in a large field of green. Colors are abstracted

from nature. The machine is inspiration for the process but always as subordinate to the designer rather than he being regimented by it. The geometrical angles and forms utilized in this system are "regular" geometrically, usually 90, 30, 60 degrees or even divisions thereof. The form of a parabola, ellipse, hyperbola are never seen. Sharp angles are avoided. The budget, the abilities of local building trades and the nature of the site can be vital determinants of how the design will be developed. Well worked out and detailed drawings are utilized.

The Naturalistic, (notwithstanding the unitized geometric design of Goff's Tulsa Methodist Church) has discarded the concept of unity and the Unit System as being too regimenting, too confining to the free-willed artist. The plan, the elevation, the details are not limited by a single, unified concept. It is "outside-in" architecture, shaping and ornamenting the building as sculptors do. The materials and colors may be any and many. Ornament is applied for effect, rather than being subservient to a theme. It may require the services of the designer on the job to apply the ornament as a painter or a sculptor, tweaking things here and there as the design becomes form. It neglects the limitations of local trades to be able to perform the work easily. Anything goes for materials utilized for ornament, (sequins, silver-plated plastic strips). Yet, this system is naturalistic in the sense that it utilizes materials in their raw form, rather than manufactured form. It would seem to totally reject the machine and the machine process. It exposes the bones of structure for the eye to see

in hanging cables over roofs, and wide flange steel sections exposed. It is obsessed with incoherent effects as would an abstract painter daubing different colors as they spontaneously come to mind. Angles might be any, thus resulting in sharp points on walls and roofs. The walls and roof may become spiral forms and roof spires, regardless of appropriateness.

Are there similarities and a brotherhood between the two systems? There are of course. Both systems appear one with the ground, have similar affinities for naturalistic materials and forms, both distinctly of their

own. Both systems have an affinity for ornament yet in the naturalistic approach it is more abstractly applied and not disciplined by the unit system of the design. Both systems despise the austere, nihilistically-inspired International Style and its many grandchildren that are represented in almost all of our academic schools, the professors, the architectural media, the critics, art-appreciation teachers, lecturers and the general media which delight in exposing Wright's love affairs, his debtor status and Goff's eccentricity and homosexuality. Bot reject revivalist motifs and styles.

So, when and if the battle comes, The Wrightists and The Goffists should be at the same barricade, facing the same enemy whose troops landed from Europe, mostly after 1930. We both come from a free, democratic, Jeffersonian America. Yet we are different enough to keep our camps separate, the Fellows and those from the Kebyar camp. The sentries of our faith, surrounding our separate encampments, should admit and welcome visitors to our separate areas. But we must recognize that we are of different cultures. Those of the Wrightist Camp are architects with more functional and technical training, as distinct from training that is almost wholly artistic. The Goffists are more akin to painters and sculptors, with little care apparently for how things work, relegating the technical design to the after-thoughts of their engineers.

Thus let us keep our tents separate.



Wright's David Wright House

BRUCE GOFF ARCHITECT: Architecture Education and Friends of Kebyar

By Carl E. Book

During their many years of active practice, the American architects Louis Henry Sullivan and Frank Lloyd Wright were hardly considered the leaders of their profession. However, in recent decades, these two architects have been able to affect the course of architecture in their respective organic mode. Another architect, the late Bruce Goff, (1904-1982) an admirer of Sullivan and Wright, advanced his planning and aesthetic thinking beyond Wright's late works.

Goff was born in Kansas June 8, 1904, the thirty-seventh birthday of Frank Lloyd Wright. During Goff's childhood the family moved many times, living in small towns in Kansas, Colorado and finally settling in Tulsa, Oklahoma. At the age of 12 he started working after school hours in an architect's office. Endowed with tremendous curiosity about architects and architecture he discovered Sullivan, Wright, Gaudi, and the arts of East Asia.

In the 1920's the Art Deco and Modern movements mostly inspired Goff's early work. His most well known design was Tulsa's Boston Avenue Methodist Church designed in 1922. After World War II service in the Navy Construction Battalions, Goff opened an office in Berkeley. He had several clients but his imaginative designs for them were not built.

Late in 1946 he joined the faculty at the University of Oklahoma in Norman and after several months he was appointed chairman of the Architecture Department, a position he held for nine years. Under Goff the Oklahoma School of Architecture was unequalled, before or since, in its commitment to the organic philosophy. He encouraged creativity, with his students. His organic approach to the education of future architects did include highly structured and well-informed exposures of substantial academic areas. Part of Goff's far reaching design philosophy extended beyond architecture to include all of the arts. He felt that architecture, music, painting, sculpture, even writing, were fundamentally related and that basic elements of composition were common to all. Many record sessions were held to expose his students to the disciplined freedom found in oriental, native and modern music.

By moving away from music of traditional forms he hoped to parallel the questioning of the old, worn-out formulas in architecture and thereby loosen their approach with a more advanced way of thinking toward architecture. After Goff left the school in 1955 several of his former students continued to use his approach in teaching, but eventually the school went back to a more conventional academic program. During Goff's tenure at Oklahoma University he also had an architectural practice and many of his important projects were constructed at that time. The individuality of his work reflected his total devotion to his clients' desires and his determination not to be governed by the past thinking of architecture.

The architecture school, when headed by Goff, is now thought of almost in legendary terms by his former students, many of whom are members of the Friends of Kebyar, an incorporated non-profit group that maintains a network of information about original and innovative architecture. "Kebyar", a Balinese word describing the process of flowering, was Goff's name for a school of art and architecture he wanted to start. Friends of Kebyar publish a newsletter and jour-

nal that presents work of members and others.

Coupled with this was his endless search for inspiration in music, painting, and literature. In reply to those architects who said Goff was "doing things for effect" he said, "everything is done for effect. The only valid question is what effect do you want to create?" He was also accused of "going too far". Goff believed that nobody could go too far. "If you know your directions and know your idea is bigger than you are, you're OK. If your idea is only as big as you are you're stuck."

Reading Friends of Kebyar's publications and attending their "celebration-gatherings" one can feel the idea held by all involved that both mainstream and 'avant-garde' architecture has gone in the wrong direction. What unites these architects is their common dislike for much of the architectural establishment. Like any architects who take their profession seriously the Kebyar group and others have been alarmed at the scarcity of good buildings all across the country. Many think this is the fault of the architects. There are seemingly very few capable to design imaginatively without following the trend of either traditional or modern styles. The modern stereotype can be almost as bad as the traditional.



Goff's Bavinger House

Goff believed that the cause of bad architecture lay with the authoritarian way of teaching. He felt that the student never had a chance to find his own way because he was taught that someone else's way was the correct way. Goff believed that anything taught as 'the only way' was wrong. "Much as we admire what's done now, if we ever think it's the last word in architecture, it's deadly", he explained.

Ever since Goff's teaching stint at the Chicago Academy of Fine Arts during the depression years of the 1930's he was involved with the thought of education for architects. He felt there wasn't any school he could recommend completely to a student. Goff studied the Vienna workshop, the Bauhaus, Cranbrook, Taliesin and others and concluded: "There is something wrong with all of 'em." He felt what was wrong with education was what was wrong with architecture before Wright came along. "Education, like architecture, should be organic," he said. "The student should be allowed to develop from the inside out minus external rules and regulations which stop him before he starts. If we can train young architects to have principles and the courage of their convictions, the problem will be half solved."

Editor's Note:

Architect Frank Laraway, apprenticed at Taliesin in 1958-1959, has written extensively on Wright and in the cause of organic architecture. His essay presents his evaluation of current movements in organic architecture, and in the doing he has created his own "Primer for Organic Architecture". Laraway has recently been elected to the Board of Directors of the Taliesin Fellows. He lives in Silverhill, AL.

Architect Carl Book, a member of Northern California Taliesin Fellows and the Kebyar Society, is a teacher of architectural history and for the past eleven years has lectured at San Francisco City College and at San Francisco State covering all periods of architectural history. Book was apprenticed at Taliesin in 1955-1956. He lives in Santa Rosa, CA.

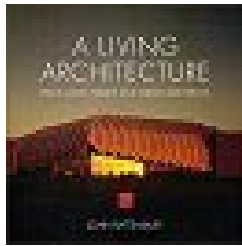
Book Review

A LIVING ARCHITECTURE

by John Rattenbury (Pomegranate, \$70)

Review by Bradley R. Storrer

Many architectural firms known for their unique design skills write, or have written for them, lavishly illustrated coffee table books which are, in fact, oversized brochures given to prospective clients in hopes of receiving major commission. John Rattenbury has written such a book for Taliesin Architects, the firm he helped organize after Mr. Wright's death in 1959. It is a beautiful book, with 300 full color photographs and renderings and plan graphics. The photos are excellent. What Rattenbury has written will not be of particular interest to former apprentices or those with extensive knowledge of Wright, but is appropriate to its intended audience.



The book contains an Appendix, which claims to "Index of Projects." I assume this means the projects shown in the book but it does not include many that are illustrated. An example would be the Mettler Dance Studio in Tucson, designed by John Howe and illustrated on page 167, but not credited to Howe. Considering all that Howe did for Taliesin during the years he was in residence is a major omission. There are many other projects with no captions, and some with partial captions that do not include the name of the architect. This, I believe, reinforces the theory introduced in the paragraph above that this is not a scholarly work but a promotional brochure. Seventeen projects by John Rattenbury are listed, as are seventeen by William Wesley Peters. Then, a huge drop to three each for Charles Montooth and Stephen Nemptin. Anthony Putnam has two. John DeKoven Hill and Cornelia Brierly, E. Thomas Casey, Arnold Roy and Lawrence W. Heiney each have one. One must wonder about this tremendous disparity, and why there are no projects by David Dodge and Joe Fabris, among others that should have been included. Certainly Aaron Green, who completed the Marin County Civic Center complex after Mr. Wright's death deserved mention. Wright had earlier named him associate architect for the project.

There are many significant projects in this book, but there is one that particularly disturbs me, as it seems to violate many of the principles of organic architecture that Rattenbury espouses elsewhere. This building is the Waikapu Valley Country Club. Rattenbury informs the reader that this building was based on three Wright projects, none of which were built. The first was a house in Fort Worth, the second an estate in Acapulco Bay, and the third was a house for Arthur Miller and Marilyn Monroe. I remember seeing all of these projects in architectural publications. They had one thing in common: domes of thin shell concrete, most appropriate to the design. Thus, I was amazed when I visited Taliesin West several years ago and studied the working drawings for the Country Club. Much to my surprise, the domes were framed with steel and had hung ceilings. Is this integrity in architecture? And how does it fit with Mr. Wright's many conversations on the nature of materials? It is a handsome building, but can we really consider it organic? Or, have the Taliesin Architects simply made "organic" another "style"?

Despite some of the negative comments above, if you have an interest in what Taliesin Architects have been doing over the past 42 years, then you should have this book. The creative juices still flow at Taliesin and Taliesin West.

the next issue ... and other events

- **We will continue** Milton Stricker's series on the Source of Design in the Abstraction of Nature, part 6.
- **Frank Laraway** on "Organic Blasphemies" -- architecture appropriate to its time and place.
- **Taliesin Reflections** -- reminiscence by Earl Nisbet
- **Brad Storrer** discovers another Sullivan gem along with a visit to a Wright site.
- **And readers' contributions.** Deadline for submittals for the next issue will be September 15, 2001. Send materials to Midglen Studio, 831 Midglen Way, Woodside, CA 94062 or E-mail: wap@midglen.com
- **The Wright Way Organic Resource Center** at Eric and Mary Wright's home in Malibu will hold a multi-media Art Workshop July 28 and 29. For information phone 818.591.8992 or E-mail: elwright@elwright.net.

• **There is still time** to see Fellow Lois Davidson Gottlieb's stunning photo exhibition depicting life at Taliesin in 1948 and 1949. Stanford University Art Gallery, daily 1 to 5 except Monday, through July 25.

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