

## Another original saved

# Wright's Allen Friedman house thwarts the wrecking ball

In April the imminent destruction of the Allen Friedman house, one of the last designs of Frank Lloyd Wright, alerted the FLLW Conservancy when prospective buyers sought information for a demolition permit at the Village of Bannockburn, Illinois, in order to build a new, larger home on the site. A May meeting between

the buyer and Conservancy board members sought to find alternatives to tearing down the house. Moving the structure was not an alternative because dismantlement and reassembly was estimated to cost nearly one million dollars.

The house was placed back on the market when the closing was suddenly cancelled after considerable local and national media exposure, and within weeks several inquiries led to purchase by a new owner interested in occupancy and preservation.

In response to numerous letters supporting preservation of the house, the Village of Bannockburn is considering amending its ordinance dealing with architectural review and landmarks designation, according to the Conservancy.

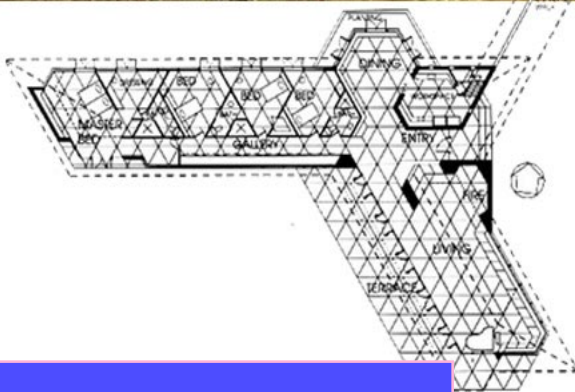
The 3800-square-foot Y-plan Usonian may be the last design of Wright's prodigious decade of the 1950s. The final plans reached Friedman's hands just days before Wright died in April of 1959. Construction was carried out by apprentice Cary Caraway and completed in 1960. In an article in the *Chicago Tribune*, Friedman, who is now 84, recalled his experience with Wright following his discovery of the architect's work through *House Beautiful* magazine. After an extended period of correspondence he met with the architect at Taliesin in Spring Green.

"He pulled up in a red Mercedes-Benz and he was wearing a cape, pork-pie hat and string tie. He bowed to me and said, 'Mr. Friedland, what do you do?' He mispronounced my name, but I let it go by."

On learning that Friedman was a regional sales manager for a steel company, Wright said, "Oh, an enlightened businessman." "That I (had) come to him to design my home, in his mind, made me enlightened," Friedman recalled. Now when he learned that the house was a candidate for the wrecking ball, he was "devastated" and wished he'd never sold it in 1976 when his kids had left and it seemed too much house for two. "It was the biggest mistake of my life," he said.

The Fellows applaud the Conservancy for their efforts in the cause of preservation, and the Friedman story is yet another instance of the impact of Wright's art in the hearts of his clients.

The Frank Lloyd Wright Conservancy is dedicated to the preservation of all surviving Frank Lloyd Wright-designed structures. It publishes a quarterly bulletin and posts a website: [www.savewright.org](http://www.savewright.org). Their annual conference will be held October 31-November 4 in Lakeland, Florida, at the Wright-designed Florida Southern College.



## TALIESIN FELLOWS BOARD MEETING

The meeting set for October 6, 2001 at Midglen Studio with visits to the Hanna House and the Bazett/Frank House was cancelled because of difficulty in obtaining a quorum following the New York/Pentagon disasters of September 11, 2001.

The next meeting of the Board of Directors will be held at Taliesin West on February 23/24 or March 2/3, 2002, according to President Larry Brink. Directors will be notified in time to confirm arrangements.

## letters . . .

Editor

(re: Laraway's comparative-Wright and Goff)

I liked the last line: "Let's keep our tents separate."

Doris Hanlon  
Mechanicsburg, PA

Editor:

I am a member of Kebyar and a former student of Bruce Goff's, and I would like to submit these personal comments in a spirit of friendship and camaraderie.

As Mr. Laraway noted in your previous newsletter, there is an issue regarding the relationship of "Tents". Even though all of Mr. Laraway's comments regarding Bruce Goff are completely erroneous, I do agree with him that our tents should be kept separate - with one major qualification. "Tents" should not be thought of as housing a group, such as Taliesin or Kebyar, but should be thought of as housing the unique individuality of each creative architect. Thus FLLW, Bruce Goff, Louis Sullivan, John Lautner, Arthur Dyson, James Schildroth, Bart Prince, to name only a few, should be thought of as the proud occupants of their individual tents.

The very essence of creativity is that it derives from the unique characteristics of each individual. So as we each, organically from within our own genetic and environmental make-up, look to explore, develop, and express our uniqueness, it is only to be expected that our individual tents will be separate.

As we of Kebyar and Taliesin both believe in this organic philosophy of creative self-expression, I would suggest we think of both groups as one community of individual tents - not as two separate groups.

With best regards,  
Chayo Frank



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Send all correspondence to Midglen Studio  
E-mail: [newsletter@midglen.com](mailto:newsletter@midglen.com)  
Website: [www.midglen.com/taliesinfellows](http://www.midglen.com/taliesinfellows)  
650.369.0416 Fax 369.0417

Editor: William Arthur Patrick  
Editorial staff: Richard Keding, Frank Laraway, Earl Nisbet  
Bradley Storrer, Milton Stricker, Reza Javandel

## editor's corner . . .



*Bill Patrick*

With the untimely death of Taliesin Fellow Brad Storrer last month at 71, (see page 3) we are reminded of the advancing space since the passing of our mentor, Frank Lloyd Wright. Even the youngest who enjoyed the day to day inspiration of the master in 1959, the year Frank Lloyd Wright left us, are now in their 60s and 70s. A few who knew him in the 40s are into their 80s.

In this issue of the **Newsletter** we will begin listing the former apprentices whose names appear on our incomplete roster to learn their whereabouts and to update their achievements over these past years. We will rely on our readers to send us some facts and stories of their careers so we can establish the legacy of Wright in the names of former apprentices. It has been our contention that in addition to those who serve as the official successors, Taliesin Architects at Taliesin, the vast majority of those who were personally chosen by Wright as worthy of apprenticeship represent the living legacy of Frank Lloyd Wright.

Please drop us a card at **Newsletter**, 831 Midglen Way, Woodside, CA 94062 or e-mail us at [Newsletter@midglen.com](mailto:Newsletter@midglen.com) if you can add or verify a date or have information on our "Brothers" as Frank Laraway has called us.

We look forward to bringing our roster up to date and perhaps find something about the contributions of former apprentices in the cause of organic architecture over the years since the gloried days when Wright surveyed the Sunday breakfast assemblage, cleared his throat, and began, "Well, boys . . ."

### Photo credits

Page 1: ©WASStorrerMINDaLIVE, Frank Lloyd WrightCompanion  
Page 3: courtesy David Storrer  
Page 8: Arnold house:©WASStorrerMINDaLIVE, Frank Lloyd WrightCompanion  
Others, Brad Storrer  
Page 9: Courtesy Milton Stricker

## more letters. . .

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Editor:

Where else, but in the TFNL could you find tears, regrets, sighs, laughter, rivalries, plotting, scheming, dreaming — but always redeeming. This is the stuff grand opera is made of — bravo — encore.

(But) please, please, please no cenotaph and unity temple as planned for Taliesin, 1954 and published in FLLW Monograph 1951-1959, page 304.

Let Taliesin itself be the definite monument to apprentices, fellows and its master builder. For that is what Mr. Wright was, A Master Builder, first, an architect second.

See *FLLW and Madison — Eight Decades of Artistic and Social Interaction*, pp 208-209, starting with "Wright also seemed to delude himself. . ." to end of article.

Don Palmer  
Daly City, CA

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Editor:

Thank you for the splendid Newsletter.

Richard Keding's prose (April 2001) is poetry to me. Can't wait for Milton Stricker's next article on the use of abstraction in a practical way for architectural design. (*See page 10 this issue*)

Lee Ward  
Sonoma, CA

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Editor:

We and those with whom we share the Newsletter, applaud and compliment your inspiring and enterprising venture. I, too, champion the pop-up cards and enjoyed that article.

Life is change. We are sorry to learn of a death in the Wright family fellowship, but we much enjoyed all the other writings and photos. Keep up the great work

Ted and Henry Elden  
Charleston, WV

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Editor:

Thanks for "**We Will Miss Aaron**" (Newsletter, April 2001).

It was January, 1953, when Architect Green asked me about working for him 40 hours a week. I agreed.

Aaron Green was my FLLW.

It was during this time that the Butterfly-wing bridge model (design proposed for the southern crossing of San Francisco Bay) was a major project. It seems like (it was) today when Architects Wright and Green were there to view the model.

Paul Bogart ('53) was there too.

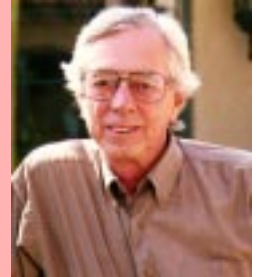
Gair M. Sloan  
Leavenworth, Kansas

## In Passing . . .

### Bradley Ray Storrer

apprenticed at Taliesin in 1954 and long-time member of the board of directors of the Taliesin Fellows, died in his sleep of natural causes on September 3, 2001 at his home in Alta Loma, Ca. Brad was 71.

Born in Dearborn, Michigan, October 10, 1930, he attended the Henry Ford School, became valedictorian of his class and went on to study at the University of Michigan. He became interested in the work of Frank Lloyd Wright and was accepted as an apprentice in 1949. He worked for a number of architectural and engineering firms in several states: in Chicago with Associated Consultants, and in Columbia, South Carolina, with Wolfgang, Bishop, Christopher where he was chief designer. He set up his own practice in Mississippi and was a licensed architect in several states. He designed a number of residences in Michigan and Illinois and established a retail furniture business with Dennis Schmiedeke which designed and produced original pieces. Eventually he located in the Rancho Cucamonga area and retired in Alta Loma, CA.



Brad was one of the founding members of the Taliesin Fellows following the reunion held at Taliesin West in 1992, and served as an editor and publisher of the Journal of Taliesin Fellows for a time. He was a member of the board of directors of the Fellows until his death, and became a regular contributor to the Taliesin Fellows Newsletter (see his last article on page 8 of this issue). As a board member he was a steady and resolute critic and promoter of the future of Taliesin and Organic Architecture. He documented the founding of the Fellows organization in several published essays and provided a history of the Fellows. His was witty and though sometimes acerbic in his views, he was a wise counselor with total dedication to the philosophy of Frank Lloyd Wright and the return of the Taliesins to their condition at the time of Wright's death in 1959.

He supported the FLLW Conservancy in its quest to preserve Wright's buildings, and he traveled extensively to visit Wright venues in all parts of the country. Brad leaves two sons, David Ray and Brian Frederick who live in Texas, a daughter, Carolyn Rooney in Illinois, and a brother, William Allin Storrer, of Newark, NJ, the author of the Frank Lloyd Wright Companion, a complete illustrated compendium of Wright's work (Brad assisted in this venture).

Taliesin has announced that remembrances in the name of Brad Storrer will be received to contribute towards the restoration of Taliesin. These can be sent to the Frank Lloyd Wright Foundation, c/o Gail Warden, Taliesin West, Box 4430, Scottsdale AZ, 85261-4430. They will be appropriately acknowledged in memory of a worthy former apprentice.

### Ray Brandes

died July 13 at Emerald Heights in Redmond Washington. He was 94. A Seattle resident since 1925 he had a varied career from helping film the collapse of the Tacoma Narrows bridge to the building and ownership of a home designed by Frank Lloyd Wright. A climber and founding member of the Mountaineers he climbed all six of the major peaks in the Northwest. His wife Helen Brandes, stepson Jack Cullen, wife Debra Vick, and their children Cameron and Katherine survive him.

### Robin Molny

died in July at his home in Aspen, CO. Molny, apprenticed in the 1950s, was supervisor of the Greenberg House in Dousman, WI.

# The Fellows Roster

The **Newsletter** is beginning a search for all former apprentices or others associated with Taliesin from the time of the beginning of the Fellowship in 1932 to the present. Our present request covers the 1930s through 1950s. We will expand the list in forthcoming issues.

## 1930

Vernon Allen (1934)  
 Paul H. Beidler (1935)  
 Anton J. Bek  
 William Bernoudy (deceased)  
 Mrs. William Bernoudy  
 Curtis Besinger (1939, deceased)  
 Robert Bishop  
 Cornelia Brierly (r, 1934)  
 Alfred Bush  
 Cary Caraway (1935, deceased)  
 Frances Caraway (1938)  
 Jim Charlton (deceased)  
 Mildred Consigny Daly  
 Lawrence Cuneo  
 Victor A. Cusack  
 Louise Dees-Porch  
 Abrom Dombor (1932)  
 Benjamin Dombor (1934)  
 Eric Drake  
 Peter Drake  
 Robert Ebert  
 Eloise Fritz  
 Herbert Fritz (1937)  
 William Fyfe, deceased  
 Nicholas Gillham  
 David Glickman (1932)  
 Burton Goodrich  
 John Hill (r, 1938, deceased)  
 Philip Holliday  
 John "Jack" Howe (1932, deceased)  
 Ellis Leon Jacobs  
 Else Klumb (1933)  
 Yen Liang (deceased)  
 Kenn Lockhart (r, 1939)  
 Marya Lilien (1936)  
 Germaine Maiden (1934)  
 Eugene Masselink (deceased)  
 Isham R. McConnell  
 Kay Rattenbury (r, 1936)  
 Samuel Sciacchitano (1937)  
 Edgar Tafel (1932)

## 1940

Richard Aeck  
 Gregor P. Affleck (1947)  
 Gordon Alexander (1949)  
 Lois Lucking Barnes  
 Bruce Barrett  
 Ted Bower  
 Robert Broward (1949)  
 Donald Brown  
 Nathan Buitenkant  
 Ari Burchett (1983)  
 Gershon Canaan (1948)  
 Anthony Cappuccilli (1949, deceased)  
 Richard Carney (r, 1948, deceased)  
 Orlando K. Cellucci  
 James Conn  
 Loch Crane  
 Heloise Crista (r, 1948)  
 James DeLong  
 Kaneji Domoto  
 Bruce Draper (1948)  
 James R. Dresser (1945)  
 Jack Dunbar

A. Jane Duncombe (1948-49)  
 Edward D. Erickson  
 R. Joseph Fabris (r, 1948)  
 Donald Fairweather  
 Donald Fisk (1948)  
 Heloise Fichter (1948 - )  
 Joan Frazier (1948)  
 Barbara Fritz (1947)  
 John Geiger (1947)  
 Allan Gelbin (1949)  
 David W. George (1947)  
 Jay W. Glass  
 Lois Davidson Gottlieb (1948-1949)  
 Aaron G. Green (1940)  
 Pedro E. Guerrero  
 John C. Harkness  
 Norman Palmer Hill (1940)  
 Foster Jackson (1945)  
 Mary D. Jackson (1945)  
 David W. Jones  
 Marian Kanouse (r, 1947)  
 Mark Konrad (1944)  
 Fred Liebhart (deceased) (1948-49)  
 Marianne Liebhardt (1948-49)  
 Mary Shon Lim  
 Carter Manny, Jr.  
 Jose M. Marcial  
 Michel Marx (1948-49)  
 Charles J. Montooth (r, 1945)  
 Bruno Morassutti  
 Marilyn Hammes Mueller (1948)  
 Francis Nemtin (r, 1946)  
 Sean O'Hare (1948-49)  
 Betty Olds  
 Walter Olds  
 W. Kelly Oliver  
 Mahmoud Omar  
 William Arthur Patrick (1948-49)  
 Brandoch Peters  
 Kenneth Peterson (1947)  
 Bruce Brooks Pfeiffer (r, 1949)  
 Ling Po (r, 1946)  
 Mansingh M. Rana (1947-49)  
 Paolo Soleri (1947-48)  
 Leonard Spangenberg  
 Calvin C. Stempel (1948)  
 Arthur Dennis Stevens (1948)  
 Bradley Storer (1949)  
 Edward A. Thurman  
 Paul Tuttle  
 James Waldeck  
 Lory Wallfisch (1947)  
 Abey Wardene (deceased)  
 Henning Watterson (1941)  
 Joan Frazier Webb  
 Francis Will Willsey  
 Chester Wisniewski (1948-49)  
 Marjorie Wold  
 Miriam Wolford  
 Richard Wolford  
 Eric Lloyd Wright (1948)  
 Salah Zeitoun  
 Samia Zeitoun Elarishy

## 1950

Raja Aederi (1953)  
 John Amarantides (1951)  
 Nezam Amery (1953)

We request our readers to check our current list to verify their years at Taliesin, add current addresses, phone numbers, and e-mail when available. Please send us a card if you have information on any of those listed with any other useful data. Address us at Taliesin Fellows Newsletter, 831 Midglen Way, Woodside, CA 94062. Phone 650/369-0416, fax 369-0417 or you can reach us by e-mail at Newsletter@midglen.com.

Kamal Amin  
 Mohsen Amin  
 Ernst Anderegg (1956)  
 Lynn Anderson  
 Deirdre Treacy Babcock (1959)  
 Shreve Babcock (1959)  
 Alvin Badenhop (1950)  
 Aubrey Banks (1952)  
 James O. Banks  
 James M. Barnett  
 Vance Barnett  
 Donald Beckett  
 Robert W. Beharka (1954)  
 Warren Biddle (1952)  
 Paul Bogart (1953)  
 Armand Z. Bollaert  
 Carl E. Book (1955)  
 Lawrence R. Brink (1957)  
 William Calvert (1954)  
 Christopher Carr  
 E. Thomas Casey (r, 1950)  
 Robert J. Clark  
 Paffard Keatinge Clay (1949-1950)  
 Parvez Commissariat  
 Brigitte D'Ortschy (1954)  
 Paul Dalberg (1957)  
 William Davies (1956)  
 Anne Slatton Davis (1957)  
 Shawn Davis (r, 1954)  
 Prince Giovanni Del Drago  
 Nick Devenney  
 David Elgin Dodge (r, 1951)  
 Arthur T. Dyson (1958)  
 Franklin Earnest  
 Raku Endo (1957)  
 Gene Fuhlbrodt  
 Grattan Gill (1952)  
 Sanford Goldman (1957)  
 Benjamin Grame  
 Robert Green (1958)  
 Roy Guderian (1958)  
 Scott Hamilton, Jr.  
 Marcia Hannen  
 Harold Hannen  
 Phil Hawes  
 Elaine Hedges (1956)  
 Gary Herberger (1958)  
 Henry Herold  
 Mark Heyman (1954)  
 Andre Hoffe  
 Donald Hoppen  
 Joseph Hronsbj (1968)  
 Lu Sparks Howe (1951)  
 Mabel Hsueh  
 Herbert L.V. Hughes (1959)  
 George S. James (1952)  
 E. Fay Jones  
 Elizabeth Jones (1953)  
 Richard A. Keding (1958)(1963)  
 William Klide (1956)  
 Robert Kueny  
 Jerome Landfield (1954)  
 Frank Laraway (1958)  
 Douglas Lee (1950)  
 Jack P. Lee (1958)  
 James Palmer Lewis  
 Susan Jacobs Lockhart (r, 1958)  
 Remington Logue (1968)  
 Walter Logue

Darwin "Bill" Logue (r, 1957)  
 Sarah Logue (r, 1957)  
 Harold Long (1958)  
 Marueen M. Long (1959)  
 Delton Ludwig  
 Philip Lyman (1954)  
 Diran Mansour (1958)  
 Larry Martin  
 Virginia Medeiros McKay  
 Walter P. Medeiros  
 Richard K. Miller (1959)  
 Firoz Mistry  
 Robin Molny  
 Andrew Montooth  
 Minerva Montooth (r, 1952)  
 Barbara Morrison Nisbet (deceased)  
 Bill Morrison (deceased)  
 Hideo Murakami  
 Frances Nemtin  
 Stephen Nemtin (r, 1959)  
 Earl Nisbet (1951)  
 Daniel J. Novak  
 Calvin Olson  
 Thomas H. Olson (1952)  
 John Ottenheimer  
 Bill Owen (1953)  
 Charles Paterson (1958)  
 John M. Paul (1950)  
 Martha Paul (1950)  
 Pat Amarantides Percy  
 Jim Pfefferkorn (1952)  
 Maxine Pfefferkorn (1952)  
 Arthur Pieper (1952)  
 Neil Pinney (1950)  
 Ann Pond (1950)  
 Robert Pond (1950)  
 Anthony Puttnam (r, 1953)  
 Robert R. Rasmussen  
 John Rattenbury (r, 1952)  
 Joseph F. Rorke (r, 1954)  
 Arnold Roy (r, 1952)  
 Doris "Dori" M. Roy (r, 1955)  
 James Schildroth (1959)  
 Elizabeth Pfeiffer Scott (1959)  
 Gerald Shamrock (1956)  
 Franc Sidler  
 Dennis Silvius  
 William Slatton  
 Susan St. Claire-Thompson  
 Milton Stricker (1951)  
 Michael Sutton  
 Vernon Swaback  
 Jone Anderson Thurmond (1957)  
 Roy Varenhorst  
 Eduard Vogt  
 Lawrence Ward  
 John Covert Watson  
 David Coe Wheatley (1953)  
 Alvin Louis Wiehle (1950)  
 Steven Wilmoth  
 Jackson Wong  
 Michael A. Wool Grant  
 Robert Wu  
 James Zervas

*note: "r" indicates resident at Taliesin 1960 to present will follow next issue  
 Compiled by Sara Ann Briggs*

# A TALIESIN REFLECTION

Number 4 in a series By Earl Nisbet

I received a letter in January in 1951 from Gene Masselink, Mr. Wright's secretary, saying that it was my turn to come to join the fellowship in the spring in Wisconsin when they would be returning from the desert. I was quite excited at this invitation, and I immediately sent a footlocker of clothes and my carpenter's toolbox to Taliesin as I knew I would not have room in my new MG sports car.

Driving to Wisconsin, I was delighted to see the countryside change from state to state. On arrival in Spring Green, I was assigned living quarters at Taliesin in the guest wing under the living room. The room had a narrow slit window and was in disrepair but anywhere would be great I thought . . . I was finally with Mr. Wright.

It wasn't long before I was assigned to care for the family cars. There was some extra space in the carport, so I was able to park my own car there. That was great fortune, because while I was still living in California I had horrible thoughts of digging my car out of the Wisconsin snow before we would leave for the desert in late autumn.

I immersed myself in the fellowship life, doing what chores I was assigned, and pitching in with the extra things that always seemed to come up. A few apprentices lived at Taliesin and we would often walk to Hillside for our meals because private cars were few and far between. Even those who had cars did not always find themselves with enough gas, so we would leave them parked and make the trek to Hillside by foot.

We had our first snow one night and woke up to blanketed white fields and icy roads. Not wanting to walk to Hillside in the cold and snow I decided to drive. I had just started the MG when I saw Robin Molney and Shao Fang Sheng who were about to walk to breakfast, so I asked them if they wanted to ride with me. Shao Fang said that her husband, Sheng Pao, had already gotten up and was working in the garden. She and Robin were happy to be offered a lift although there would be three of us in an area that had but two seats. We crowded in and I started to make a sloping downward right turn out of the parking area to the road. I was going about as slow as I could go because of the slope and I touched the brakes a bit because I could feel ice under the tires. That didn't slow us down at all. We just slid across the road as in some kind of slow motion till we hit the soft bank on the other side and rolled onto the car's left side. Shao Fang and Robin had fallen onto me and I started laughing while Shao Fang was screaming and would not stop. I asked Robin to try to open the door on his side and to crawl out, and then to help Shao Fang. He was able to extricate himself and finally helped Shao Fang. She never did stop screaming till she had her feet on the ground again. I finally climbed out and the three of us walked to breakfast. Later I had a few of the fellows help me right the car and it was still in perfect condition— not even a scratch.

I place my driving skills in snow on the same par as my horseback riding. . . But that's another story.



# ORGANIC BLASPHEMIES

## *Architecture Appropriate to Its Time and Place:*

**A**ny discussion of Organic Architecture these days, seems to be centered around its aesthetic and esoteric qualities. This comes from both within "The Brotherhood" and from the many more from without. Such discussions also tend to dwell on its other abstract qualities, such as its relationship to culture, historical context, its comparisons to other ideas and architectures.

**Unfortunately**, these abstract qualities have a more physical and practical skeleton on which to hang themselves and which will make their expressions possible. If a building is to be more than merely an expression of outside-in sculpture, the likes of Corbu, Goff and others, it has to be economically feasible (meet a budget); it has to stand up and survive (have structural integrity); it must conform to the laws and regulations that govern (meet the applicable codes, zoning and other regulations); it should function for modern living (its mechanical and electrical systems must be adequate); it should be comfortable (having good acoustics, air conditioning, natural views, and light); and it should protect and be in harmony with the environment (be energy efficient and conserve scarce materials) in which it exists. The ideal result would integrate the practical with an aesthetically pleasing design, within the other constraints of Organic Architecture, such as the geometrical/unit system of design.

**With the environmental crisis** that we are now seeing more overtly, we may be required to abandon some of the construction techniques originated by Mr. Wright. Given his philosophy of an architecture as ever-changing to meet new conditions, if he were alive today, he would be in the forefront of those who would address themselves accordingly. In respect to energy conservation and the reduction of the use of fossil fuels, we would be required to accept that the wood sandwich wall (The Jacobs House #1), the Usonian concrete block walls (Adelman house), and the large expanses of floor to ceiling glass (most Wright buildings) are at the very least, anachronisms in technology.

**In order to get adequate space** for thicker insulation, as well as acquiring more structural rigidity and space for mechanical and electrical access, outside walls must become thicker. Notwithstanding some of the positive energy improvements in glass technology, we must also find ways to reduce the area of glass, use it judiciously and keep it higher on the wall (where it is shaded by our generous roof overhangs) while bathing the ceilings with natural light.

**We should continue** with Mr. Wright's techniques of utilizing indirect light in clever clerestory elements. We must utilize more efficient types of artificial light, at least in work areas. This means using vapor lights, especially in public buildings. This of course, is another blasphemy for there are those who insist on the

*By Frank Laraway*

colors of the more inefficient incandescent light. We must utilize all the various forms of solar energy, but to do so will require broader political, social and economic changes in our culture. This necessitates support of environmental political programs such as the Sierra Club advocates. We must push for the same subsidies for solar energy development that have been allowed for defense, space, atomic fission/fusion and fossil sources of energy. This will require a shift of priorities and resources by our governments.

**We must modify** our means of transportation as well as the technology of the engines that make it possible. Cars must first become much smaller, lighter, and fewer. Their engines shall change drastically. Mass transit use is imperative. The necessity of even going to work needs to be minimized by consolidating work and home as well as utilizing electronics for communication. This was always Mr. Wright's idea: home and work in the same building. On a personal level, smaller, more efficient cars and consolidation of trips is vital. Public bike paths and bike riding in lieu of motorized transport is to be encouraged.

**Paper data must be greatly reduced** and eventually eliminated. We must save our trees for photosynthesis, shading and a better human environment. The computer in our offices and electronic communications should make this more possible. We will not need a print-media for most transactions and record keeping.

**We must cease buying** disposable goods that consume energy and load our landfills. Those who manufacture the throw-away items must be made to recycle them or pay for their disposal. This is true in building construction as well.

**We should not abandon** (as most of even 'the faithful' have done) the ideal of a decentralized, open, natural-space-philosophy of Broadacre City. Living like rats in a honeycomb or bubble as Solari, Habitat, and the Bionosphere concepts have envisioned, is not conducive to human living either. Pursuit of this ideal will require vast changes in political, economic, social, religious and personal attitudes. *There must be a limit to population.*

**Although we are very high-tech** in our mode of living, and consider ourselves to be a civilized society, we are still breeding like rats in the attic. This is a fault of orthodox religion which seeks to maintain the male as a domineering stud with a "right" to sexual/reproductive freedom (actually license) and to make the flock grow so its men may become cannon fodder for the inevitable wars that are to follow. Violence is only one of nature's many ways of reducing crowding and population. We should not permit the natural mechanisms of evolution to be the element that limits our population, for they are tragic, cruel, chaotic and brutal. But they will act in their way if we do not solve the problems ourselves. Medical technology is there to let us plan small families. If we do not elect to do this, or dare not by religious forces in our society, eventually we will be forced to enact totalitarian laws for population control as is done in China today.

**We see the first manifestations** of this struggle for air, water, and space, in traffic jams, tightly packed residential areas, increased incidences of disease, crime and urban air pollution. Our water supplies are being systematically contaminated with detergents, metals, petrochemicals, insecticides and herbicides. Our weather is being altered by both the heat and the carbon dioxide of burning fossil fuels. Coastal areas will flood, weather and river floods will change dramatically. Crops will fail because of drought and loss of topsoil.

fuel. This resource, through photosynthesis and absorption required millions of years to be formed. It is now being returned to the atmosphere by burning, but it should be saved for its highest use as petrochemicals and fertilizer.

**Another element of our organic design**, is the use of natural woods in both construction and detail design. One of Mr. Wright's favorite woods, cypress, is threatened and near extinction. As for redwood, fir, cedar, pine and hemlock, overuse and clear cutting of forests are making supplies scarce. We are obliged to use alternative materials that are more plentiful and all must be used with frugality. Recycling of building materials is imperative. We shall be obliged to limit wood to trim and ornament, not the large expanse of interior planking and millwork so utilized by Mr. Wright and "The Brotherhood" in the past. Given some vast reduction in population and consumption in the future, our posterity might have the option to utilize it again some day.

Philip Johnson's latest contribution to the world of architecture. This design, unveiled at his 95th birthday event this year, is a 26-story apartment building to be repeated identically in a half dozen cities worldwide, according to an article in the Seattle Times.

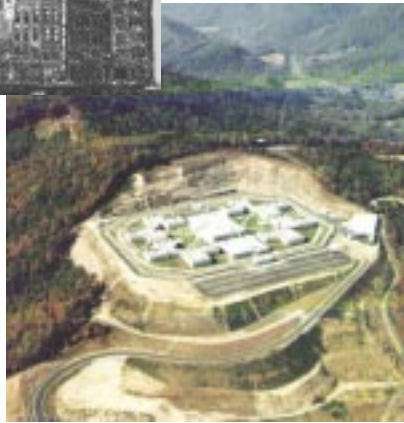
"I'm a whore and I'm paid very well for high-rise buildings," Johnson was quoted, explaining why he designs high-rise buildings for sites he admits are inappropriate. This design is purportedly inspired by cubist paintings.

The lower picture is DMJM's prison design at Wallens Ridge in Big Stone, Virginia as reported in Architecture magazine. Here an entire mountaintop was shaved off by the architects who have developed a specialty for prison design.

It was noted that currently falling crime rates may spell a slowdown in this end of DMJM's business, a good omen for the cause of organic use of the land.



## Blasphemies Illustrated...



had this naive idea that we could eliminate actual numerical dimensions, by letting the job personnel count units or fractions thereof. This ignores the practicalities of construction work and character of workers. Thus we need extensive dimensioning on our drawings, leaving nothing to the guess of the job superintendent. It is the unit system that simplifies these dimensions, especially for our structural engineers. Yet if Wright were here today, I would like to believe that he would be sympathetic to this reasoning and modifications of his system.

**So then**, let it not be blasphemy or taboo to reexamine the old techniques of construction in the light of a new context. So too, let us not become so entangled in abstract discussions of aesthetics, psychology, history and culture that we forget or neglect the fact that a building has to function as an affordable, practical shelter. And let us not become so enthralled with the new electronic technologies like the computer, that we cease to utilize it as a tool rather than a manipulative shaper of our lives. If we let technology command our life and architecture, we may be forgetting Wright's admonitions about "The Machine" controlling us, instead of our controlling it. There would seem to be an inclination these days to let it become the Master Architect rather than the spirit of man's mind. The computer is the new bandwagon.

**Mr. Wright was well trained** in the practical areas of engineering, drawing, geometry and construction. He was an excellent draftsman and delineator. Some seem to forget or wish to neglect, that he was much more than an artist and that architecture is more than sculpture. He was well trained in engineering principles and physics relevant to architecture. He acquired a good understanding of mechanical engineering early in his career. This permitted him to do pioneering work in the field of air conditioning design, such as in the Larkin Building. He was quite aware of the pertinent factors of glass, orientation and insulation as they impacted human comfort. His centralized plumbing core design indicates his agility and understanding of the obscure elements of plumbing in organic design. He was an excellent technician as well as artist.

**His work in the Sullivan office** made him a master of acoustical design, especially in theaters and auditoriums. His academic training in structure and later work with Adler in the Sullivan office, permitted him to advance unique ideas regarding continuity in structure, organic unity and their stepchild, the cantilever.

**He was a master** of three-dimensional geometry, shades and shadows and the orthographic projection of buildings from plan and elevation to perspective. His early working drawings and renderings were works of art as well as being technically correct and descriptive. He understood the elements of surveying, site design and horticulture which made him proficient as well in landscape planning.

**This training permitted him** to be flexible with the technical elements of architecture so he could create buildings of dramatic aesthetic character. So it was that his greater understanding of the technical elements of architecture, was to permit him to be a master of its aesthetic character. Organic architects must endeavor to be technically well trained and in the forefront of progress.

**The pioneering philosophy** of the master remains our aspiration and our guide.

**As architects**, although often hamstrung by our clients and society, we will have a hand in these trends, either positively or negatively. Thus we must review old Organic building techniques even as Mr. Wright would do if he were practicing today. He was always at the forefront of sensible change, both technologically and aesthetically. He would not be blind to the fact that the Broadacre City of decentralized open-spaced living would not be possible today. Only by reducing our numbers, can this worthy planning concept be feasible again. It lacks only the political will to embark on a path to reduce our numbers and our rampant, even obscene consumption and waste of resources.

**While to many of us**, the unit system is mostly a geometrical framework for design, it was also an orderly way to organize and present dimensioning on our drawings. By placing the critical unit on the centerline of our walls and especially exterior walls (as Mr. Wright did not) and on the centerline of our structural systems, we can eliminate all uneven, fractional dimensions in our drawings, greatly simplifying them and making calculations easy. The beauty of the unit system far exceeds its merits in design. Yet Mr. Wright

# WISCONSIN WANDERINGS

By Bradley Storrer

*This article was filed by Brad Storrer, one of **Newsletter's** reliable contributors, just before his untimely death last month. ED.*

After the Saturday, June twenty third meeting of the Taliesin Fellows Board of Directors in Spring Green, I had planned to spend the next two days on an architectural tour. So, I drove to Madison and revisited most of the buildings designed by Wright in this, the capital city. Then, I visited Tony Puttnam's Monona Terrace Conference and Convention Center which overlooks Lake Monona directly east of the state capitol. Wright's original 1938 design concept included many facilities now housed in other buildings scattered throughout downtown Madison. Thus the current structure is less complex than Wright's design; yet it is a delightful addition to the Madison waterfront.



Monona Roof Terrace

The next morning, I drove northeast to Columbus, a typical Wisconsin farm town, to see the Arnold residence designed by Wright in 1954 with an addition by Jack Howe in 1959. Like many of Wright's houses on suburban lots, it is difficult to photograph without trespassing.



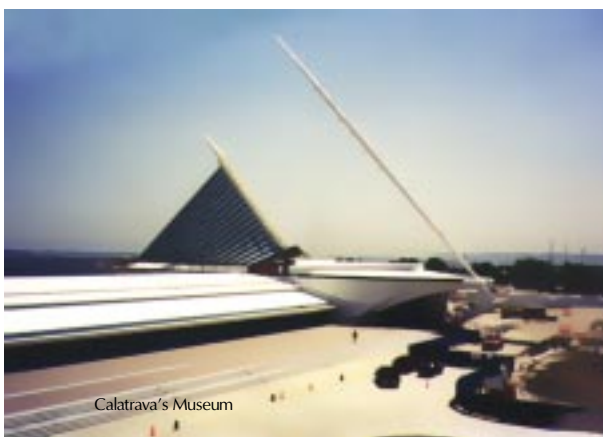
Wright's Arnold Residence

After visiting the house, I started retracing my route to the freeway. For no particular reason, I decided to turn right and drive through the town rather than turning left toward the freeway. Much to my surprise, I saw a small bank that could only have been designed by Louis Sullivan. Further investigation revealed that it was the Farmers and Merchants Union Bank, built in 1919. It was the last of Sullivan's small town banks. It has been well cared for, and looks as it must have when first opened.



Sullivan's 1919 Bank

My next and final stop before flying home to California was in Milwaukee where I paid a visit to Calatrava's addition to the Milwaukee Museum of Art. Rising as a shiplike form from the banks of the lake, this new work is a fine example of Calatrava's version of organic architecture. Continuing construction activity makes photography difficult, but the galleries are complete and open to the public.



Calatrava's Museum

It is of interest to note that the structure is an addition to the War Memorial building designed by Eero Saarinen, which overlooks Lake Michigan.





# The Tour of the "4F's"



Storrer, Stricker, Beharka, Gill,  
"the 4 fractured fellows" in front of the Villino Belvedere,  
Fiesole, Italy

Villino Belvedere, Fiesole, Italy  
Where Wright prepared the 100 plates for the Wasmuth  
monograph publication



Villino Belvedere -- the street court entry.  
The 1910 Frank Lloyd Wright and Mamah Cheney  
sanctuary while in Italy

Milton Stricker of Seattle has filed the following saucy and irreverent reminiscence of a trip shared with Fellows Brad Storrer, Bob Beharka, and Grattan Gill, who served as tour guide in Italy in 1999.

Calling themselves the four "Fearless Fermented Fractured Fellows" — "the 4F's" arrived in Rome May 27, 1999 and were "expelled from Milan on June 6."

Their journey as laid out by Grattan Gill as leader covered visits to many Italian cities. Stricker recalls:

"In nine forgetful days the fearless four were kicked out of Rome, Florence, Fiesole, San Gimignano, Siena, Verrazzanto, Verona, Milan and realigned Pisa, drained Venice, buried Pompei, circumscribed (circumcised) St. Peter, and ex-communicated the Pope.

"Fearless Fellow Grattan Gill (TG) will return to Italy in late September to retrieve his passport, write a dissertation on the Villino



Belvedere-Fiesole, re-study the Masieri Memorial, and complete ninety days of community service at the Vatican.

"Next target (for the fearless 4F's): China. Only Taliesin Fellows need apply."

Storrer ('49) Stricker ('51) and Beharka ('54) have served on the board of Directors of the Taliesin Fellows. Gill was apprenticed at Taliesin in 1952.

Note: Only one made the next target: Stricker completed the China trip alone a year later. ED.

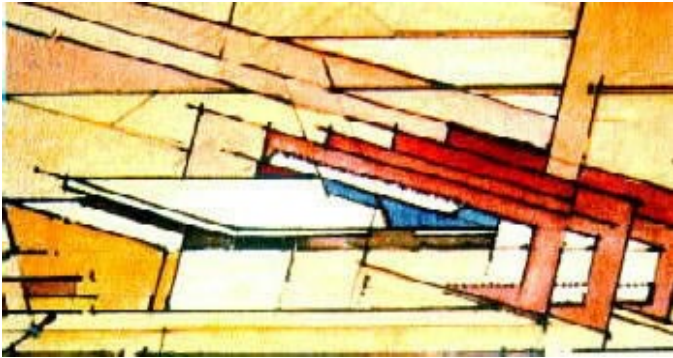
# THE SOURCE OF ART AND ARCHITECTURE

## Organic Design through the Abstraction of Nature

by Milton Stricker

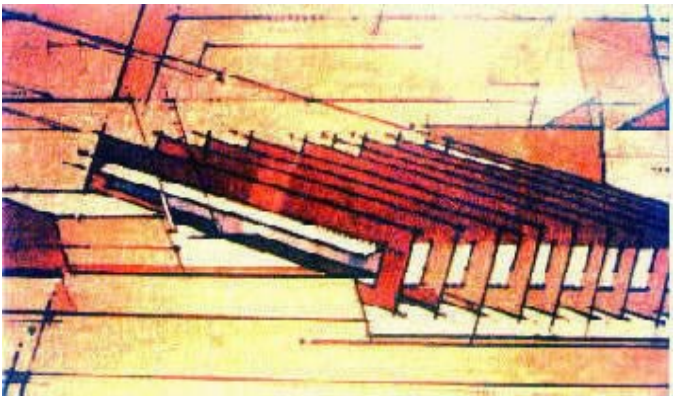
### PART VI. THE SEARCH - THE BIRTHDAY BOX - 1951 (Continued)

- Many parts of the Birthday Box abstraction can be isolated and enlarged into new and exciting design possibilities. As the viewpoint is shifted, new design thoughts suddenly pop up, much like when working the zoom lens on a camera. Taliesin West and the desert landscape can be viewed as a vast overall abstraction, or broken down into smaller abstractions.



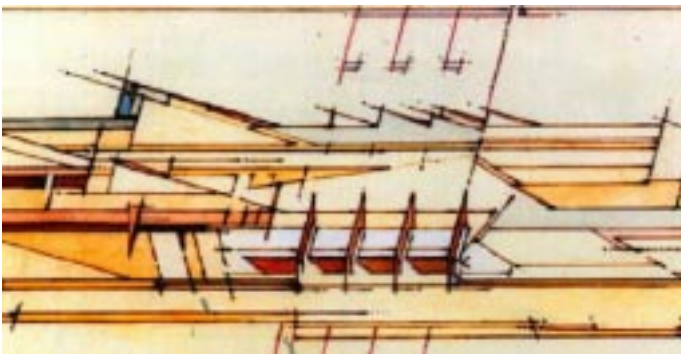
- The following four illustrations are enlargements of the 1951 Birthday Box abstraction. These enlarged portions of the original painting indicate the vast design potential developed during the abstraction process.

#### ◀ OFFICE ENLARGEMENT



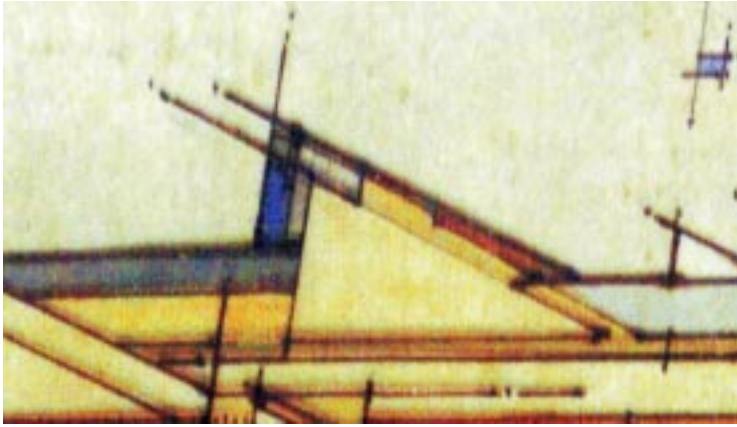
- Each time an area is enlarged it subtracts from the total, which is the foundation of abstraction. In these illustrations we can see patterns and suggestions for additional designs. The excitement of the abstraction process is this continual explosion of the new suggestions and directions.

#### ◀ DRAFTING ROOM ENLARGEMENT



- In this portion of Taliesin West with Black Mountain in the background we can see many suggestions unfold. These indications can be pushed or pulled to create unpredictable and unlimited design potential. The mind then connects these markers into mental images and design elements.

#### ◀ LIVING ROOM ENLARGEMENT



- ❑ This enlargement of Black Mt. was made forty years after the Birthday Box and for the first time I noticed the striking similarity to the Taliesin West living room.
- ❑ Was this view of Black Mt. retrieved in Mr. Wright's mind and revealed in his design for Taliesin West? Is this the inspiration and geometry that he saw in his mind when he designed Taliesin West?

### ▲ BLACK MOUNTAIN ENLARGEMENT - 1991



- ❑ In his autobiography, Mr. Wright tells of his impression of the site he selected for Taliesin West:
- ❑ ***Magnificent beyond words to describe...an esthetic, even ascetic. idealization of space, of breadth, and height and of strange firm forms...the design sprang out of itself, with no precedent...***

### ▲ TALIESIN WEST – Living Room – 1951

- ❑ In this exterior view of the Taliesin West living room we can see the striking resemblance to the enlarged section of Black Mountain. The character of the Arizona desert and Taliesin buildings are woven together in a series of geometric abstractions to create a total idealized work of desert, architecture, and landscape.
- ❑ Mr. Wright saw the first desert light with his design for the Ocatillo Desert Camp (1929). He saw the full desert light with his design for Taliesin West (1937). With the Taliesin West design came the revelation that under ideal conditions organic architecture could be abstracted from its site, place, and all that they imply. Finally, he was completely free from the lingering traditions of European, East Coast, and his own Midwest architecture. With Taliesin West, his design work exploded into a fully developed concept for a truly Modern Universal Architecture.
- ❑ **Goodbye: Bauhaus, International Style, Constructionism, Deconstructionism, Poststructuralism, Postmodernism and International Eclecticism.**

...to be continued

Milton Stricker's series on the search for design through the abstraction of nature will be offered as a complete collection for new and renewal subscriptions in the near future.

Architect Stricker was apprenticed at Taliesin in 1951. He lives and works in Seattle.

# Foundation President/ CEO Nicholas Muller announces resignation

After six years as President and Chief Executive Officer of the Frank Lloyd Foundation, Nicholas Muller has announced his retirement from the Foundation staff to pursue, with his wife Carol, some "nourished dreams." His retirement will be effective April 15, 2002.

In a letter to the Chairman of the Foundation, Hamilton McRae, Muller cited the achievements of the Foundation in the past

five and a half years, both in the academic progress of the Frank Lloyd School of Architecture and the improvement of the Taliesins under the programs headed by Juli Aulik as chief of Taliesin Preservation, Inc. Aulik is planning retirement also.



Muller reviewed the progress during his tenure.

"Looking back over the five and a half years of my tenure as President and CEO, the organization and I have made some real strides, recognizing, of course, that as with any dynamic institution we have much further to go - as we always must. The Senior Fel-

lowship and dedicated staff really turn out a lot, and they will continue.

**"Periodically, a look at the past helps provide perspective.**

The finances of the Foundation have changed dramatically with clean audits, balanced operating budgets, and the beginnings of an endowment. A new and clear mission statement, a good board of trustees with active committees and an able staff has become the standard. . . At both Taliesin, with our partners in Taliesin Preservation, Inc., and Taliesin West the facilities are better.

**"Beyond the dynamics of the people who embody Taliesin,**

the Foundation's greatest asset rests in the intellectual property Mr. Wright provided. The understanding, definition, defense and control of that property has attained new levels. This property underwrites the licensing program, Taliesin Architects' Legacy Program, exhibits, and a growing body of scholarship and publication on Mr. Wright, Taliesin, and organic architecture.

**"The Frank Lloyd Wright School of Architecture, now fully ac-**

credited, turns out able graduates. Already very good, it can attain the goal of providing the beacon for architectural education in America. The public access programs of the Foundation have grown. Visitation, membership and fundraising stand at historic highs, while the Educational Outreach Program looks at an exciting new extension of its impact.

**"Yet, with all of this, so much more remains. I have confidence that the Foundation will achieve its vision. . ."**

Muller praised the accomplishments of Taliesin Preservation, Inc., headed by Aulik, which, he noted, has secured a \$1.141 million federal Save America's Treasures grant, led a successful effort to get a \$5 million loan forgiven, and put together a solid business operation including food service, retail operations, a first-rate tour program, and strong publications. Aulik came to work at a difficult juncture for Taliesin Preservation, Inc. and did an excellent job, Muller said.

## the next issue

### Wisdom from the past

We will begin a series by former apprentices on the beginnings of the Taliesin Fellowship and the future of Wright's organic architecture. We can expect some special insight from one of the apprentices of the 1930s.

### What's next

Frank Laraway will follow up "Blasphemies" with some retrospection on his beginnings at Taliesin.

### Nature as abstraction

Milton Stricker continues his essays on the source of design through the abstraction of nature.

### Roster Quest

We will expand our apprentice roster to include the decades of the 60s and beyond. We plan to make a complete record of the apprentices at Taliesin. Responses to our inquiry should be directed to the Newsletter, Midglen Studio, 831 Midglen Way, Woodside, CA 94062 as well as materials for publication. Our deadline for the next issue is December 15, 2001. We can be reached by e-mail at Newsletter@Midglen.com.

## Board of Directors

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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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