

*the living legacy of Frank Lloyd Wright*

## TALIESIN FELLOWS

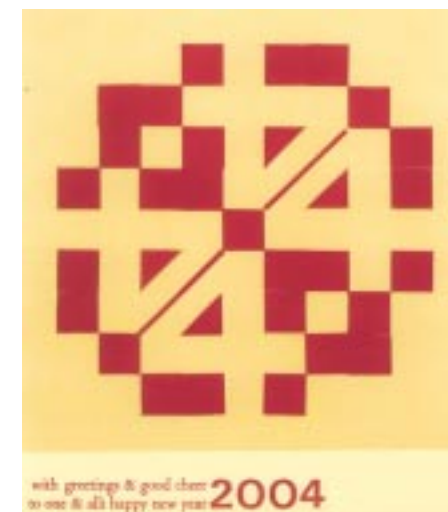
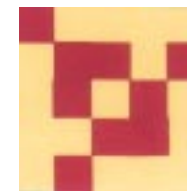
### NEWSLETTER

NUMBER 14, JANUARY 2004

#### *Indian pattern for a rug*

*This New Year's card came about in part as I had some tiles in Wright's "Navaho Red" color, and began to move them around. Then I added more and came up with "fours". — 27 tiles, 4 half tiles.*

*Alvin Badenhop, '50*



## The Curriculum at Taliesin

**To meet the requirements** of accreditation which enables the Frank Lloyd Wright School of Architecture to offer Bachelor of Architecture and Master of Architecture degrees the school has developed a curriculum with additional faculty of professionals to direct and train up to 28 student/apprentices in residence at Taliesin West and at Taliesin in Spring Green.

**The traditional aspects** of "learning by doing" remain a core part of the current program as well as the annual migration between the two campuses in spring and fall. The "box" project which was inaugurated in the early days of apprenticeship when Wright himself reviewed and critiqued offerings of apprentices will become a critical part of the developing students' program and record resume representing the entire course of study leading to degree qualification.

**Initially, unmarried apprentices** will live in the desert tents as in the past for the first year of study and design and construct shelters for succeeding years. Designs for the shelters are a part of the school program and require approval prior to construction. The school offers some financial support for these projects.

**Guidance and mentoring** of student apprentices is being conducted by a 15 member core faculty and administrators headed by John A. Wyatt who serves as dean and director covering History/Philosophy/Liberal Arts, Independent studies and general competency.

**Newly appointed associate dean**, James W. Scalise will be director of curriculum development with Jay C. Pace handling school administration. Other core faculty will cover other aspects of the curriculum as follows:

Gustad Irani, architect, assistant dean and director of Taliesin Studio Apprentices  
Joan S. Brooking, ASLA/coordinator - landscape architecture  
Yumi Doi, architect/associate coordinator - community life.  
Debbe Goldstein/ coordinator - allied arts and art history.  
Frank M. Henry, studio master - apprentice design studio  
Michiko Shimada/ associate coordinator - community life  
Bryan J. Beaulieu, P.E/ coordinator - building systems  
James D. Erickson, building preservation specialist/ TPI -director of physical restoration.  
David E. Dodge, architect/specialist - Art of Organic Architecture  
Suzi Pace/ education department coordinator - Taliesin West  
Terry Kerr / education department coordinator - Taliesin

**In addition, outside architects**, engineers, designers and artists as Adjunct Faculty and apprentice mentors will provide additional teaching and research to expand the educational opportunities of students. The school has established contact and is seeking participation from former apprentices to enhance the learning experience of student apprentices. Interested former apprentices and practitioners may contact Jim Goulka, president/CEO at Taliesin to offer participation.

**The NCA and the NAAB** require ten learning categories for school evaluation: history, philosophy and liberal arts; professional practice; building systems and construction; restoration and preservation; apprentice design studio; site and environmental design; architectural communications; construction practice; allied arts and art history; and community life. All of these comprise the basic goals of architectural education: the art of design, building and living.

**The Dean will evaluate** an apprentice's general competency in the areas of personal ethics, character, critical thinking, professional writing and speaking and personal presentation each term, and each individual program is to be periodically adjusted to enable fulfillment of the degree requirements.

The Newsletters of the FLLWSA provided the basis for this report, courtesy of Dean Scalise.

**Editor:**

It was nice to have seen some of the work of Architect Bill Patrick and sons Akio and Steve Patrick in the October 2003 Newsletter. For some that might not know, Bill Patrick was one of the original designers of Midglen House and Akio and Steve grew up in and around Midglen, a truly Organic environment, and what they are producing now is a beautiful result of that lifestyle. More Americans should be that fortunate, by way of superb architecture.

Earl Nisbet  
Aptos, CA

**Editor:** Re: The Final Resting Place (Issue #12, July 2003)

I think you might mention the following as background, which should be of interest to your readers.

I was an apprentice from 1953 - 1959. then a founding member of TaliesinAssociated Architects until 1970. After that, at least as long as Wes (Peters) was alive, the Northwest representative of TAA and the FLLW Foundation. The written material you published is an excerpt from my book "FLIW and his influence on the 21st Century", copyright 1995.

The inclusion of this excerpt in the Newsletter was at the suggestion of Milton Stricker - particularly because it revealed the fact that Mr. Wright had the idea of making available burial plots next to him for any apprentice who wished. Note: Gene Masselink, Mendel Glickman, Shirley, & others were interred near him. (I designed the grave markers.

*continued on next page*



FURTHERING THE PRINCIPLES OF FRANK LOYD WRIGHT

**TALIESIN FELLOWS NEWSLETTER**

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Myron Marty

*The opinions and articles appearing in the Newsletter do not necessarily reflect the policy or statements of the Fellows Board of Directors or the Frank Lloyd Wright Foundation.*



Bill Patrick

The structure of the Taliesin curriculum gives pause to consider the future of organic architecture especially in light of Milton Stricker's essays (see his concluding essay beginning on page 8) and the role Taliesin plays in the continuance of the philosophy of Frank Lloyd Wright.

The operation of the school is complex and a far cry from the simple days in the 1940s and 50s when FLLW had some 50 to 70 apprentices enrolled in the total learn-by-doing experience at Taliesin. In those days the apprentices basked in the aura of the great man, did his bidding, and scrounged to learn something about his architecture and technique. Since the charisma of one man drove all participants there was little programming and organization of such elements as curriculum and particular studies. In today's world this approach could not survive as training in architecture; and yet those days remain a precious reminiscence for some 500 or so who experienced living at Taliesin in those early decades. Perhaps only a handful remain extant to muse on their pursuits while there, especially in their personal association with Wright himself.

To meet the current requirements of accreditation is an enormous challenge, particularly to keep the original philosophy the basis of the curriculum--most contemporary schools have no particular philosophy -- and, sadly, former apprentices seem to have a limited interest in supporting the Taliesin endeavor today. Perhaps only one current faculty member is one of those who recall Wright in person.

Wright's method was to expose interested young people to his architecture and philosophy, not so much to produce "qualified" architects -- he didn't think of it as a school -- but to set them on the road towards architecture. When engineering considerations were obviously overlooked, he would only say we ought to study that. Once, an apprentice friend of mine recounted, when appearing before Wright for admission, he let Wright know he'd already been licensed in a mid-western state.

"Licensed? -- dogs are licensed!," Wright exclaimed.

*Photo credits:*

page 4: © Peter Guerrero/ Frank Lloyd Wright Foundation  
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pages 6-7: Randolph Henning  
pages 8-10: Milton Stricker

The reason I was there when Mr. Wright drew the chapel is that I was the archivist - librarian of the drawings - for the last four years of Mr. Wright's life. As such my drafting table was next to his and I was required to be in the drafting room whenever he was. (This also involved getting out new paper and sharpening his pencils, as well as working on many projects then in the works.

John Ottenheimer  
olochlin@earthlink.net

**Offenheimer's piece on this subject has stimulated additional thoughts. See page 5, this issue. Ed.**

**Editor:**

The October Taliesin Fellows Newsletter arrived this week, and it was a timely arrival. I had just completed the process of working through the 26 issues of the *Journal (Taliesin Fellows)* and I was well into doing the same with the *Newsletters*. I read and gleaned notes from the last ones this evening.

Before commenting on Number 13, I want to commend you for your good work in initiating and maintaining the *Newsletter*. Not only does it keep current readers informed of important insights and developments, but it also establishes an essential record.

Now, to the current issue (#13): It's another very good one. I particularly appreciated the impressive presentation on the Midglen Studio—obviously an impressive place and project. Having read about it, I wish that Shirley and I had stayed in the area another day for a pilgrimage to Woodside to see it. Or better, that the Conservancy tour would have swung through there on our way to Palo Alto. Maybe we'll get there someday.

Besides being an interesting piece, it might inspire others to report on their work in progress. I know you have the Hebrew School for the next issue, but sometime down the road you might want to consider the ongoing school project of the new firm of Montooth and Hamblen. It continues much that Charles had done earlier for Taliesin Architects. Such a piece could contribute to your constructive efforts to narrow the gap between the Taliesin Fellows and the Fellowship.

I thought Milton (Stricker's) two pages (Return to Organic architecture) were the best he has produced so far. Lots of wisdom in them, and the pictures are really very good. Delicious!

It's a bit unfortunate that Victor (Cusack's) letter received such prominent play. Victor, whom I met at Paul Bogart's home several years ago and whom I like, reacted precipitously, having been misled by a not-very-good review of a good book. I sent him my complete review, by way of Bogart, and I think he spoke with Tafel about. Tafel, who is referenced on at least 12 pages, approves of the book. Cornelia Briery is cited as a source on six pages. The author does not use the words "parlor trick." Those words came from a reviewer trying to be clever and cute. Toker does point out that there are about as many versions of what happened as there were apprentices who commented on it: Tafel, Briery, Blaine Drake, Bob Mosher, Cary Caraway among them. . . (Perhaps) Cusack already feels a bit dismayed that he fired at the wrong target, that is, at the book rather than the review. It's always dangerous to judge a book without having read it, and more so to take another's word for it without having read the book.

Myron Marty  
Monticello, Illinois

**Editor:**

No great harm done, but if I had known that you intended to publish my 9.1.03 letter to the New York Times (which they did not) in which I strongly reacted to their 9.29.03 provocative review of Franklin Toker's book "Fallingwater Rising", I would have taken more time to explore its 485 pages and could have given my critique a much wider context

As reproduced in your October Newsletter however, two corrections to my letter are in order. First: Taliesin's redrawing of the engineers site survey of Bear Run was at an architectural scale of 1/8" (not 1/4"), and Second: By my statement that Edgar Tafel "has never been interviewed by Toker" I did not mean to imply that he was not included in Toker's research which often references Tafel's book "Apprentice to Genius" etc.

Franklin Tofer is a respected scholar whose monumental Fallingwater book, in spite of being overloaded with unrelated minutiae and off-base in many respects, will undoubtedly be promoted as the definitive study of Frank Lloyd Wright's masterpiece unless someone of equal standing arises to refute him.

Victor A. Cusack AIA(Emeritus)  
Los Angeles

**Editor's note:**

**Unless advised otherwise, we assume materials sent to the Newsletter may be published at the Editor's discretion.**

**Editor:**

Kudos and thank you for another fine effort in the interest of the Cause by way of the most recent Taliesin Fellows Newsletter! Really, you have kept the flame flickering these past several years in the absence of a *Journal* and for this we are all grateful.

Again with my thanks.

Jerry Morosco  
Pittsburgh, PA

**Editor:**

Re Milton Stricker's "Return to Organic Architecture"

For me, the foundation of Organic architecture is not style. It is approach, awareness, planning and more.

Architecture of the vernacular and Organic architecture are parallel. They are conceived and executed by master builders using native skills and common sense, not formal training by educators, but by building — much like FLLW, yes?

I applaud Milton's bravery when he publishes his telecommunications address along with his article.

In closing, I leave you with this thought:

*Swirly-whirly, plain planes, no acute angles do Organic architecture make.*

Don Palmer  
Daly City, CA

## In Passing . . .

ISHAM R. McCONNELL  
1917-2003

Isham Railey McConnell, who was apprenticed at Taliesin in 1939, and designed Wright-inspired homes in the suburbs west of Boston, died at 86.

McConnell, as architect, focused almost entirely on building contemporary homes, most of them in Bedford, Lexington, Concord and Sudbury, Massachusetts. He became an apprentice to Wright after dropping out of the University of Kentucky.

He served in the Pacific during W.W.II as an Army engineer and moved to Boston in 1949 where he earned a degree in architecture at the Massachusetts Institute of Technology.

McConnell leaves a son, Laurance, and a grandson, Zeno, of Bedford, MA.

JAMES PALMER LEWIS  
April 29, 1918 - October 13, 2003

James Palmer Lewis, apprenticed at Taliesin in 1954, died October 13, 2003, at the Morris General Hospital (Manitoba) at the age of 85 years.

Lewis was born April 29, 1918 and was raised and educated in Morris. He served during the Second World War, joining the Canadian Army in 1940 and transferred to the Air Force in 1943. Upon returning from overseas he finished his education and enrolled in architecture at the University of Manitoba. His 1950 thesis, "A study of forces influencing the design of a house for the southern Manitoba region", was a departure from the standard thesis of the time and helped launch a career of designing buildings to cope with the harsh cold and glaring heat of the Canadian prairies.

Steeped in Wright's philosophy of Organic architecture which spurned Victorian excess in favor of practical human-oriented and environmentally sensitive design, Lewis designed houses from Pennsylvania to British Columbia as well as many public buildings.

He lived in Winnipeg, first practicing architecture as an employee, a partner and out of his own office for many years. He taught architecture at the University of Manitoba for nearly 20 years. After his retirement he moved back to Morris where he designed and built his own home. He was a life member and past president of the Morris Branch of the Royal Canadian Legion He had been an avid golfer and cross-country skier, sang in the United Church choir and was interested in gardening, travel, and guitar.

Internment was at the Morris cemetery. Donations in his memory were to be designated for the Heart & Stroke Foundation of Manitoba, the Canadian National Institute for the Blind, or the Morris United Church Memorial Fund.

*In process at Taliesin*

## The CEO Update

By Jim Goulka  
CEO/ President Frank Lloyd Wright Foundation

As 2003 turns into 2004, the always "in process" state of the Foundation is truly evident. As you will read elsewhere, through our affiliate Taliesin Preservation, a major milestone was accomplished in the last several months in Spring Green: the installation of the drainage system on the north slope of the hill of Taliesin. This \$700 thousand+ project should stabilize the earth underneath the residence and studio, enabling us to get on with the important work of restoring what Robert Campbell calls the greatest work of an American artist anywhere. After the spring thaw, work on the upper court will be completed.

In Arizona, we have expanded the parking lot and, just after the first of the year, will break ground on the actual restoration of the Wrights' Living Quarters, including the infamous Swan Cove. Grants from the National Park Service and Don and Barbara Ottosen will enable us to refurbish the Pavilion, complete the furniture for the Living Quarters and commence a master plan for the restoration of Taliesin West.

In the School, as you will see from Jim Scalise elsewhere in this issue, the program of education is being refined to meet the evolving needs of the apprentices. The School continues to look for experienced architects to share their knowledge, expertise and wisdom with the apprentices, whether teaching, presenting or offering places for learning by doing away from the Taliesins. Please contact Jim Scalise, Jay Pace, David Dodge or me if you are interested in participating in the School.

A new initiative took off in November. We have launched Taliesin Design, Inc, a new subsidiary of the Foundation dedicated to bringing the designs of architects, designers and artists other than Mr. Wright and Gene Masselink who lived and



Taliesin West Drafting Room (1939) © Pedro Guerrero

worked at Taliesin at some point in their lives. Gustad Irani, an alum of the School who lives at Taliesin West, designed a line of furniture for Taliesin Design which was brought to Kokuyo Co. Ltd, a Japanese maker of office furniture. Launched at a trade show just before Thanksgiving, this line bears the Taliesin Design logo. The Foundation receives royalties, part of which will be paid to Gustad for the design. We hope to bring more Taliesin designed ideas to market. Both the designer and the Foundation benefit.

The architects who practice at the Taliesins are busy with their own work. Already, many have found new clients and projects.

So things have happened, are happening, and will continue to happen at Taliesin. We hope to find new ways to engage former apprentices in our evolving programs. With best wishes to all for a successful 2004.

## The Final Resting Place

By Frank Laraway

The "boy" (as the family called him) was only 19. He had worked in an engineer's office for awhile in Madison and had taken some schooling at the university. He said that he could not take it, the academic way of learning to be an architect. So despite mother's and his uncle's warnings and pleadings, he left Madison by train for the big city of Chicago, to seek a job in the business. He went there with only a few dollars in his pocket derived from the sale of a few personal and precious belongings.

Fate would have it that he ended up in Lyman Silsbees architectural office there. Silsbee was a financially successful designer of houses for well-to-do clients (mainly women who selected their architecture by style) one of those, "give 'em what they want" architects. Silsbee had drawers full of styles, various plans and elevations that these clients could select: Plan A to go with Elevation D, Queen Ann, Revival Gothic, or Builders' Eclectic styles, whatever the client might select, throw it to the draftsman and get it out fast. This system made Silsbee successful and prosperous.

But Silsbee himself, aside from his lack of architectural principle, was a good draftsman. His promotional architectural elevations that he showed to his clients, were delicately done with artistic finesse, especially the renderings with the plants, trees and flowers. These renderings quickly sold the client. The boy soon learned this technique but just as quickly, advanced it another step, to make himself an equally fine draftsman. His elevation renderings, would later serve him well in getting his future job with Sullivan, an architect with greater architectural vision, talents and ideals.

Silsbee had other assets, he was also a fellow Unitarian and a friend of this budding architect's uncle, Jenkin Lloyd Jones, the leading Unitarian minister of the Chicago area in 1886. The uncle was concerned that his nephew had quit college before getting his degree and that he was jumping into the fire of architectural practice too soon. He thought of him as a mere boy. If he was to become an architect, it was a long way off in the future. He needed more academic training and work experience.

Back in the valley where his family clan still resided, their longings to have a church building of their own, was beginning to come to a head. Funds were being raised for a moderately priced building, limited in size. Before this, all the Jones families, hired hands, relatives and friends would come in their horse drawn wagons, filled full of food for their weekly potluck lunches. Both lunch and the religious services would be in the open air, on the grounds.

The services consisted of music, song and sermons by Uncle Jenkin or some invited guest speaker. Unlike most conventional Christian services, these religious services were about the ethical teachings of Jesus, social justice, development of Christian character, compassion, honesty and other intellectual subjects. Unitarians of that era, were all abolitionists and opposed to the use of alcohol. The meals taken on the lawn were simple but ample. There would be discussion and singing. The sound of musical instruments and song would echo about the limestone hills. The boy's father was a good fiddler and performed with others at these gatherings.

Now there was to be a real church. This young architect-in-training sought the commission to design the new church, his own family church. He needed a first job, something to hang his hat on. He wanted it desperately. He submitted rough design drawings of the church to his uncle that were estimated to conform to the budget.

But Uncle Jenkin would have none of it. Silsbee would design the church, the boy would supervise the construction. He saw to it that the sandstone base and gateposts would be laid in a manner that suited his own design philosophy. He may have also had a hand in selecting some of the interior finishes and colors. But, Silsbee was the architect. The exterior walls would be finished in wood shingles, a siding that Silsbee used often on his other designs.

The boy could only console himself that the great prophet of the Bible had foreseen human nature like this, when he said: 'A prophet is without honor in his own country.' He would have to gain his fame elsewhere; those close to him could not see his present or future potential.

When the time came for a windmill to be erected for his aunts' Hillside Home School, however, the young architect would prevail, much to the consternation of all his doubting uncles. The uncles would have had the popular and inexpensive steel windmills ubiquitous about family homesteads at the time. The boy wanted something more, of beauty. His school teacher aunts saw it his way, they had faith in the boy. And so it was that Romeo & Juliet Windmill got built, first covered with the shingle siding, but later to be renovated with horizontal board and batten walls.

*continued on page 11*

# The American Hebrew Academy, North Carolina

**S**ignificant progress has occurred at the Aaron Green designed American Hebrew Academy in Greensboro, NC, since initially reported in the Taliesin Fellows January 2001 Newsletter, and later updated in the July 2002 issue.



Aaron Green

**The site infrastructure** is 95% complete and numerous buildings are now occupied - the dining pavilion, two classroom buildings, six residence halls, the administration building, the health center, two staff residences, the security building, fourteen covered parking garages, warehouse, cart storage building as well as the stadium grandstands (with the main geo-thermal system pump room located below), rest rooms and concessions for the primary athletic field. The gated main entry is complete with perimeter walls, fencing, landscaping, gatehouse and bus shelter.

**Five of the six** athletic fields have also been completed. Construction has begun on ten more residence halls, the athletic center (complete with gymnasium and natatorium), the boathouse, and headmaster's residence.

**Green succumbed** to a fatal heart attack June 5, 2001. His office in San Francisco has continued to carry out the project.



Boathouse perspective rendering



Dining Pavilion



Residence hall



Stadium



Covered Parking



Campus Plan



Pedestrian bridge



Residence Halls



Administration Building



Classroom building



Gatehouse



Text and photographic images by Randolph C. Henning, Architect (Associate Architect for Contract Administration at the American Hebrew Academy for Aaron G. Green & Associates, Inc.)

# A RETURN TO ORGANIC ARCHITECTURE

## PART 2 - CONCLUSION

by Milton Stricker

We present the conclusion of Stricker's two-part study evaluating the current state of the post-modern/eclectic dilemma and setting forth the future based on a return to the organic principles of Frank Lloyd Wright.

Architect Stricker was apprenticed at Taliesin in 1951 and practices in Seattle, WA. His e-mail address is strickerm@msn.com.

- The Postmodern/Eclectic dilemma is a complex one. The problem arises when postmodern theory rejects the search for truth and calmly denies its existence. With this denial art, architecture, and humankind lose their significance. The International Style has run its course as a theory and its derivatives have lost their direction and energy. Herein lies the dilemma; the International roots remain as the prevailing force within the establishment and International Eclecticism assimilates the organic legacy as just another facade, without understanding its values, principles, and goals. This subversion continues to deprive America of its rightful expression for an indigenous democratic architecture.

- ***I still hope to see these principles more comprehended, therefore the effects imitated less. No man's work need resemble mine. If he understands the working of the principles behind the effects.....with similar integrity he will have his own way of building.***

Frank Lloyd Wright

- The split of the Bauhaus School (1920) from the American Modern Movement (1890) was unnecessary and detrimental to the growth of modern architecture. The present division between the modern movements is unreal, naive, and dangerous. In Hitchcock's 1966 preface to a new edition of his 1932 book, *The International Style*, he questions his earlier conclusions about the dogmatic aspects of the International Style, noting that even the old guard has moved away from their narrow views. History has proven that the natural organic process, **architecture integral to an organic ideal**, is timeless and a return to organic architecture depends on re-establishing this basic principle. **This is the first step for a return to Organic Architecture.**

- Wright and Mumford searched for an organic basis for modern architecture that was part of a more general philosophy of life. Wright maintained nature was the key to...**the right ordering of human life...an original source of inspiration an ideal...**to develop our art, architecture, and society. Mumford believed technology must be harnessed for the common good... **Architecture is a building and building is an organic expression of social life.** He proposed a union between the two modern schools of philosophy: the...**New Mechanism**...and the...**New Humanism**. Out of this union he suggested, there would develop an...**organic humanism**...which would enrich all aspects of modern life. He concluded by stating that a truly modern architecture was free to emerge, its leader, Frank Lloyd Wright.

- ***My work is only great insofar as its philosophy is sound, and if my philosophy is unsound, my work will not endure. The fact that it has endured, and now has a chance to continue beyond any lifetime, is simply due to the fact that the philosophy behind it all been a sound one.***

Frank Lloyd Wright -1957

- As the International Style disintegrated into mannerisms and fragments, the Organic movement has held to a steady growth. Wright has left a continuing legacy setting his designs among the most important structures of the 20<sup>th</sup> Century



ROBIE HOUSE -1906



FALLINGWATER-1935

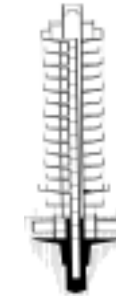


GUGGENHEIM-1959

- From these three architectural achievements we can see the consistent development of the Organic Movement. The reasons for this organic growth: it is **Timeless, Universal, and Individual**. The abstraction of nature is the soul of Organic Architecture; what is happening at this moment (**Time**), at this site (**Place**), and this life experience (**Individual**). The spirit of nature abstraction (**Place**) is the immediate life experience (**Individual**), which provides the basis for its (**Universal**) adaptation. The true beauty of organic design is its reference point to the present (**Creativity**), not historical architecture, or precedents. With the International Eclectic dilemma, Le Corbusier's concept for a Universal architecture...**one single building for all nations and climates**...has reached a dead end. However, Organic architecture is **Universal** because it values the cultures and regions that it serves, providing the unity of man, nature, and technology for a truly modern architecture.



JOHNSON WAX - EXTERIOR



SECTION



INTERIOR

- In the Johnson Wax building, Wright combined the abstract beauty of nature with the abstract beauty of technology, to form an ideal organic bridge as the basis for modernism. The organic is not a rejection of technology in our architecture, or in our society, but is a reaffirmation of what it means to be human. Technology is more powerful than nature; it dehumanizes, alienates, and separates. As humans are separated from nature they become lost, insecure, and paranoid; implode court-houses and plot oil wars.

- **Life is either organic or inorganic.**
- **We can learn from Nature or we can learn from Las Vegas.**

- The essence of great architecture resides in the proper reconciliation of the natural, humanist, and technological requirements. A return to Organic Architecture depends upon a sensible and balanced blend of these three factors into their organic union. If the thoughts presented in these essays are correct (readers must decide for themselves), then a reconciliation of the conflicting forces can be achieved.

- **The future of modern architecture lies in integrating the beauty of the natural world, with the beauty of the technology world, with the beauty of the human mind.**

- Wright could not prevent the institutionalization of American architecture. Educators tell their students, "Frank Lloyd Wright is dead, so forget him," are we to forget the great people in our history: Michelangelo, Beethoven, Van Gogh, Jefferson, and Lincoln? Academia must take most of the blame for allowing Wright's principles to be lost to generations of architects. Registration Boards go beyond public safety, into artistic control, using degree pre-qualification, and higher educations big club; design dogma. Architecture is an art and must remain free from artistic conformity and unwarranted documentation.

**This is the second step for a return to Organic Architecture.**



TALIESIN LIVING ROOM



LIVING ROOM - TALIESIN WEST

## TALIESIN FELLOWSHIP - 1932-2004

Seventy-two years after its formation the Taliesin Fellowship continues to teach Wright's ageless ideas, where students continue to become architects through work, study, and learning-by-doing. The Frank Lloyd Wright School of Architecture needs additional endowments, scholarships, and Apprentice participation to carry on its educational programs. **This is the final step for a return to Organic Architecture.**

### WHAT FRANK LLOYD WRIGHT BELIEVED

- That American would find architecture of its own, individual to our land and our culture.
- That Architecture would be created by the common sense of time, place, and man.
- That the organic relates man to the natural, ethical, and human elements of life.
- That the process of organic design through abstraction is for everyone.
- That in this technological world, it is still possible to live one's life, practice one's art, and retain one's human dignity.
- That the world need not remain corrupt, but might be made anew in the morning.
- That the ultimate triumph of Organic Architecture is guaranteed by the fact that it is in harmony with nature.
- That the desert would blossom as a rose and spread until it embraced the entire Nation.



### AND THE DESERT SHALL BLOSSOM AS A ROSE

It was this sense of expectation that sustained Frank Lloyd Wright throughout the seventy years of his professional life. He established a link between the past and future with a social vision whose significance he barely realized. That through organic design abstracted from the principles of nature, we could become a living . . . **flower of Nature.**

- **What I have given you is good for another 100 years . . . now Boys it's up to you!**

Frank Lloyd Wright – Talk to Apprentices – 1951

### CONCLUSION

As apprentices we are confronted with the same problems that confound our society, problems that are beyond the scope of this essay; manifest destiny, consumerism, racism, and militarism to mention a few. All of these dilemmas make our organic approach to architecture and life even more meaningful, but we must ultimately deal with all of these forces if Mr. Wright's legacy is to survive. There is no perfect answer - but this we know – Organic Architecture integrates the elements of natural beauty with the natural sciences, social sciences, humanities, and technology as the true form of modern architecture.

- **The assumptions of the Enlightenment-about the unity of all knowledge, about the potential for human progress-were displaced by postmodern skepticism about the possibility of real knowledge and about the existence of objective truth. But now, the promise of the Enlightenment is being renewed. The great branches of learning will draw closer-revealing an order that underlies everything**

E.O. Wilson – Social Scientist

- **Only when the last tree has died and the last river has been poisoned and the last fish has been caught, will we realize that we cannot eat money.**

Cree Indian - 19th Century

## New Faculty

# James Scalise Named Taliesin Associate Dean

**Frank Lloyd Wright School of Architecture** Academic Dean John Alan Wyatt recently announced the appointment of James W. Scalise as Associate Dean of Architecture.

**As reported in the latest FLLW Quarterly**, Dean Wyatt said, "Jim Scalise, a practicing architect in Scottsdale Arizona, comes to the school with a strong academic background—teaching and administration at the University of Nevada, Las Vegas; Arizona State University in Tempe, and the University of Kansas, Lawrence, where he taught alongside Taliesin Fellow Curtis Besinger. His experience as a practicing architect along with his academic background make him a real asset for the school where hands-on-experience is a key component of the educational program". Scalise holds a Master of Architecture degree from the University of California, Berkeley, and a Bachelor of Architecture degree from Arizona State University. He is a registered architect in Arizona, Colorado, Nevada, and New Mexico.



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**Deans Wyatt and Scalise** oversee a diverse faculty that includes professionals in the fields of architecture, landscape architecture, and urban planning, as well as alumni of the school and current members of the Taliesin Senior Fellowship. The school's goal is to offer apprentices a well-rounded education based on Frank Lloyd Wright's vision of 'learning by doing.'

**Wyatt, dean of the school**, began teaching at the FLLWSA in the early 1990s. He holds degrees from Berkeley, B.A., M.A., Ph.D. in Comparative Literature and experience teaching and developing experimental programs at traditional academic institutions including UC Berkeley, the Graduate Center of the City University of New York, and the University of Chicago. Prior to joining the Taliesin Faculty he was Associate Artistic Director at American Players Theater in Spring Green. He was also a tenured professor at Beloit College.

**Offering programs** leading to pre-professional degrees of Bachelor of Architecture and a professional degree of Master of Architecture, the school is accredited by the Higher Learning Commission of the North Central Association, Chicago, with the Master degree accredited by the National Architectural Accrediting Board, which, in the United States is required by most state licensing boards. There are twenty six students now registered at Taliesin, with a limit of twenty eight. Seven apprentices are enrolled in the bachelor degree program, fifteen in the masters program. There is one member participating in a non-degree track and one is a visiting scholar from the University of Toronto's School of Architecture. Three apprentices are expected to graduate following the current winter term.

**The present student apprentices** have varied experience and previous education, some with degrees from other institutions in interior design and landscape architecture and some with practical experience with practicing architects.

## The Final Resting Place

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**So the boy lost out** on the family chapel. He never really liked the Silsbee design and perhaps had secret thoughts of tearing it down someday and replacing it with a design of his own. The boy became a man in little time. His talents as a draftsman, a designer, and engineer soon developed. His works would eventually be acclaimed the world over, some for their great beauty and uniqueness, some for their engineering innovations. Young men came to him, hoping to be accepted as apprentices for their architectural training. His talent would become so developed eventually, that he could design buildings in his head before putting them on paper. In a manner of speaking, he could shake designs, all new and unique designs, out of his shirtsleeve.

**While his life was not without imperfections**, tragedy and sadness, he picked himself up after each catastrophe, started over and went on to create even more beautiful designs. His old family homestead would be enlarged and improved to become his place for training young architects in Organic Education and Architecture.

**But there was always** that family chapel that he did not get to design. As he began to see that his time would soon come to die, this boy

who had now become an old man and a great architect, envisioned his own design for a new Unity Chapel. As usual, it was all in his head before he sat down to his desk one day in 1958, only months before he would die. On a single sheet of drawing paper, he sketched out the design with his usual tools: the pencil, T-square and triangle. He had it all done in several hours, a rendered plan, elevation and wall section.

**The chapel would be more than a mere chapel**, dedicated to the life and religion of his Welsh ancestors; it would also be a mausoleum. He designed it as his own tomb as well as a place where his apprentices could be entombed in sarcophagi.

**Again, though past 90**, he would not get the job. Fate and the powers that be would not let it be built. To his survivors, there were more pressing considerations than merely what he might want or bequest. Dead men can leave designs, but they can build no buildings!

**Fate would have its way** — 'Prophets are without honor in their own country.'

# noteworthy books

## Reviews by Myron Marty

**Wright-Sized Houses: Frank Lloyd Wright's Solutions for Making Small Houses Feel Big** by Diane Maddex. Harry Abrams, Inc. 160 illustrated pages, \$30.00.



For an analysis of architectural principles embodied in small, Wright-designed houses, it is hard to imagine a more engaging book than this one. The pictures on every page are matched with perceptive narratives, all focused on features that make these houses extraordinary. After introducing readers to the work of Frank Lloyd Wright—and there is something here even for those already familiar with it—Diane Maddex describes fifteen exemplary characteristics featured on the outside of Wright's houses, such as cantilevers, chimneys, windows, entrances, and landscapes. Then come descriptions of twenty-two interior features, among them: unity and space, clerestories, kitchens, ornament, natural colors, fireplaces, built-ins, and more. Incisive statements of the principles they reflect accompany the headings for each feature. The book concludes with brief narratives on the application of Wrightian principles in thirteen houses, including, among others, Stockman, Isabel Roberts, the first Jacobs, Sturges, and Zimmerman.

Architects will find this book useful in discussing design principles and examples with clients. Others, besides finding it to be a delightful read, may discover ways to enhance the design of their own homes.

**Frank Lloyd Wright: A Bio-Bibliography**, by Donald Langmead. Praeger. 430 pages, \$82.95



More than twenty-five years have passed since Robert Sweeney published his annotated bibliography of works by and about Frank Lloyd Wright. This volume by Donald Langmead, with 3529 entries and more than 2500 names in the index, is a welcome successor. A 39-page chronology, justifying the "bio" in the title, lists milestones in Wright's life, as well all of his projects and buildings. Langmead places these projects and buildings in the "earliest contended year," but acknowledges disagreements over some of the dates. The range, clarity, and accuracy of the bibliography are commendable, although one can spot errors and omissions even without looking for them. For example, the Malcolm Willey House is listed as an unbuilt project, and Jonathan Lipman's name is missing from the index.

For scholars this book is of immeasurable value. Others familiar with Wright and his work, particularly former apprentices, will enjoy perusing the index for familiar names and following them to the entries cited. For starters: Beharka, Benedict, Berndtson, Bernoudy, Besinger, Beye, Bishop, Brierly, and Brink. The most frequently appearing names are Bruce Pfeiffer, by far, but Edgar Kaufmann, Jr., Frederick Gutheim, Patrick Meehan, and H. Allen Brooks also have many entries, as do several persons who are the subjects of articles and books, such as Louis Sullivan and Le Corbusier. Of buildings listed, Fallingwater and the Guggenheim are way out in front, along with the Taliesins.

This book has many positive attributes, and one obvious negative: the price. But this is a reference book, so don't be surprised, don't look for a discounted copy at Amazon, and don't wait for a less-expensive paperbound copy. Rather, urge your library to order it. Then grin and borrow it.

**Frank Lloyd Wright and the Johnson Wax Buildings**, by Jonathan Lipman. Dover (reprint of 1986 Rizzoli). 194 pages, many photographs and drawings. \$19.95.



This book was published initially in 1986 to accompany the exhibition "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral," for which Lipman was the curator. Designed and built almost simultaneously with Fallingwater in 1935-1936, the Johnson Wax buildings and Fallingwater revived Frank Lloyd Wright's career after more than seven years of near dormancy.

Lipman's well-documented narrative describes the relationship between Mr. Wright and Mr. Johnson, recounts the starts and stops and starts again in the designing and building processes, and shows how both the Johnson Wax Company and Frank Lloyd Wright benefited from the risks they took in bringing these break-through buildings to life. The author's attention to the roles of apprentices Wes Peters, Bob Mosher, John Howe, John Lautner, and especially Edgar Tafel warrant its mention here.

[Note: I am grateful to Suzette Lucas, editor of the Frank Lloyd Wright Quarterly, for suggesting these books for review here. In future issues I will review new books as they appear, but also recently published ones, such as the Charles and Berdeana Aguars' Wrightscapes: Frank Lloyd Wright's Landscape Designs, as well as earlier ones that continue to merit attention. Readers' suggestions are invited.]

## Membership

Become a member of the Taliesin Fellows and support our on-going work of returning the two Taliesins to their original design as executed by Wright prior to his death in 1959, and in the cause of furthering organic architecture. Members will receive the Taliesin Fellows Newsletter, published quarterly, and *Journal of the Taliesin Fellows*. Annual membership dues are \$50-Friends of Fellows (open to all); \$40-Fellows (alumni of the 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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