



PDHonline Course C820 (8 PDH)

Scoundrel Genius: The Life and Architecture of Frank Lloyd Wright

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2020

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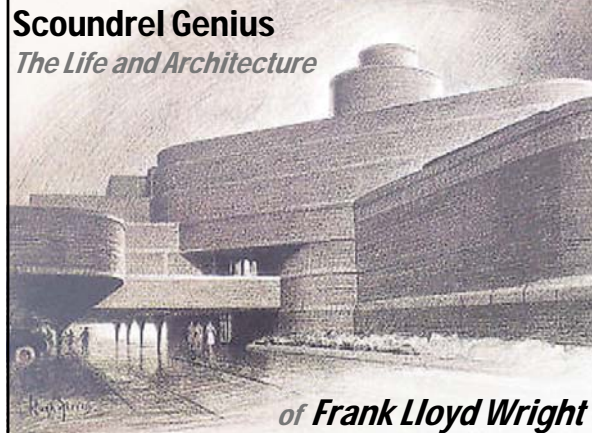


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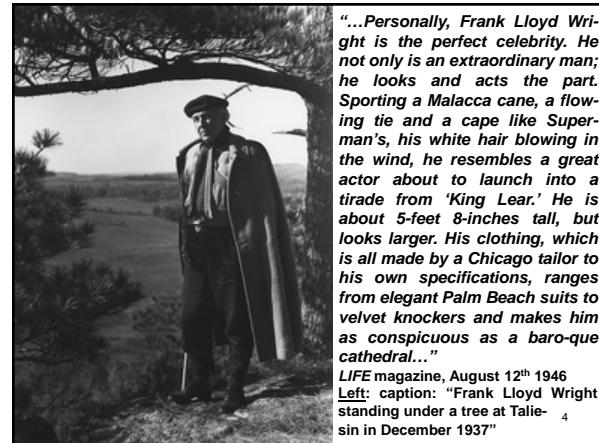
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Part 1

The Perfect Celebrity

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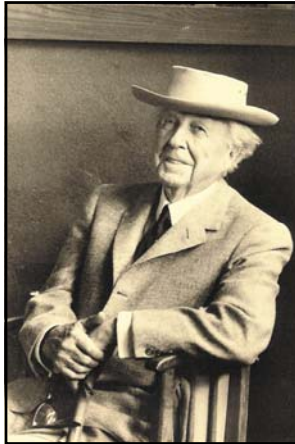
NPD

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Narcissistic Personality Disorder (NPD) is a personality disorder in which the individual is described as being excessively preoccupied with issues of personal adequacy, power, prestige and vanity. This condition affects one percent of the population. First formulated in 1968, it was historically called megalomania, and is severe egocentrism. Persons diagnosed with a Narcissistic Personality Disorder are characterized by unwarranted feelings of self-importance. They have a sense of entitlement and demonstrate grandiosity in their beliefs and behavior. They have a strong need for admiration, but lack feelings of empathy. These qualities are usually defenses against a deep feeling of inferiority and of being unloved.

Wikipedia

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Narcissistic personality disorder symptoms may include:

- Believing that you're better than others;
- Fantasizing about power, success and attractiveness;
- Exaggerating your achievements or talents;
- Expecting constant praise and admiration;
- Believing that you're special and acting accordingly;
- Failing to recognize other people's emotions and feelings;
- Expecting others to go along with your ideas and plans;
- Taking advantage of others;
- Expressing disdain for those you feel are inferior;
- Being jealous of others;
- Believing that others are jealous of you;
- Trouble keeping healthy relationships;
- Setting unrealistic goals;
- Being easily hurt and rejected;
- Having a fragile self-esteem, and;
- Appearing as tough-minded or unemotional

Wikipedia

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"Odds are you know some narcissists. Odds are they're smart, confident and articulate. They make you laugh, they make you think...It's a deep and all but certain truth about narcissistic personalities that to meet them is to love them, but to know them well is to find them unbearable. Confidence quickly curdles into arrogance; smarts turn to smugness, charm turns to smarm. They will talk endlessly about themselves, but when they ask about you - well, never mind, because they never do. Narcissism falls along the axis of what psychologists call personality disorders, one of a group that includes antisocial, dependent, histrionic, avoidant and borderline personalities. But by most measures, narcissism is one of the worst, if only because the narcissists themselves are so clueless. Their coworkers dislike them - but it must be because they're jealous. Their spouses divorce them - but it's because they don't understand them. Their friends abandon them - but only because they can't keep up with them. It's this obtuseness that makes narcissists so hard to treat. How, after all, can you address a problem if you have no idea that it even exists?...narcissists do think extraordinarily highly of themselves but, over time, realize that their friends - or former friends - don't share that view. They know they're seen as cocky, as conceited; they know, in short, that they're obnoxious...Since narcissism is fueled by a greater need to be admired than to be liked, psychologists might use that fact as a therapeutic lever - stressing to patients that being known as a narcissist will actually cause them to lose the respect and social status they crave. That may or may not work, but if it doesn't, it's worth remembering what the psychologists are up against. The new paper opens with a quote from Frank Lloyd Wright, who famously said: 'Early in life, I had to choose between honest arrogance and hypocritical humility. I chose honest arrogance and have seen no reason to change.' Such self-adoration may be forgivable in Wright, whose buildings have long since outlived his personal failings. Most of us - narcissists or not - will never achieve such fame..."

TIME magazine, October 27th 2011

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A House Builder and a Home Wrecker

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"...You covet attention. You are always out of step, marching by yourself, scoffing at all others, calling everybody and everything ridiculous, speaking in only words of contempt for your country and your countrymen. You tell organized society to go to hell, and then expect it to honor and praise you...Did you ever stop to consider the cause of all the troubles you ever had? Every one has grown out of your insistent appetite for a woman, a purely selfish wish to follow your own selfish interests in utter self-indulgence...a house builder and a home wrecker...wrecked three homes in your heroic effort to work out your own salvation with honesty and freedom from hypocrisy...You are the most conspicuously selfish person I have ever known. You expect all your friends to make personal sacrifice to stand by you, and if need be, to go to hell for you...What you need is a Hart, Schaffner & Marx suit of clothes, a four-in-hand tie, a Dobbs hat and a chance to learn how to be unseen in a crowd. If you are going to stay here, pull up the children's chairs to the table, buy the Stars and Stripes, tack a flag-staff to your bungalow and fly the colors and learn to love it."


Richard Lloyd Jones

RE: Jones was FLW's cousin - a newspaper publisher in Tulsa, Oklahoma - who he called "Dickie." To save him from financial ruin, a group of investors (including Dickie) incorporated FLW as "Frank Lloyd Wright, Inc." (later "Wright, Inc."). FLW responded to his cousin's tirade saying he was: "a puritan and a publican of the worst stripe."

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What's Wrong with the Wrights?

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"...Wright's mother certainly had violent, hysterical attacks, and even pleaded with her husband, William, to put her in an asylum. But William's own peripatetic career, the way he moved his family from place to place and mastered so many fields without ever really succeeding in any of them, also suggests a manic-depressive streak..."

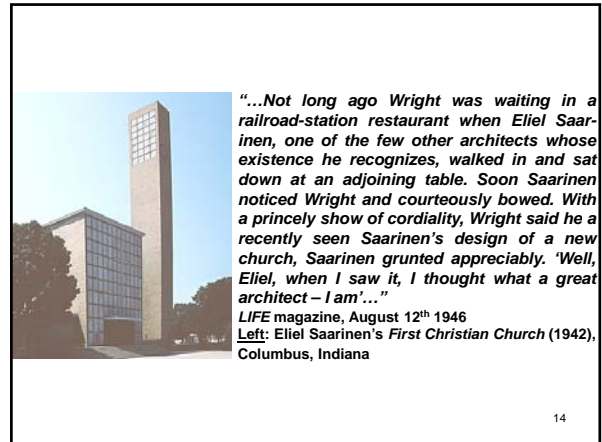
RE: excerpt from *The Fellowship*
Left: Anna Lloyd Jones Wright

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“...And what of the great architect himself? Frank Lloyd Wright had nearly all the classic symptoms of manic behavior; the bursts of energy, the cocksure agility and speed of thought, the inspired ebullience always shadowed by a streak of irritability. Manics spend too much; they're prone to sexual escapades; their talk is grandiose; they take reckless chances. The energy coursing through a manic personality enables some to grasp complex situations, to sort through associations at light speed, to visualize correspondences and imagine extraordinary solutions. Of such stuff is artistic genius often made. Artists of all kinds - poets and writers, but also musicians and architects - are especially likely to suffer such mood disorders. It is out of this passionate sensibility that many of our greatest cultural achievements have emerged...”

RE: excerpt from *The Fellowship*

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“...Not long ago Wright was waiting in a railroad-station restaurant when Eliel Saarinen, one of the few other architects whose existence he recognizes, walked in and sat down at an adjoining table. Soon Saarinen noticed Wright and courteously bowed. With a princely show of cordiality, Wright said he a recently seen Saarinen's design of a new church, Saarinen grunted appreciably. 'Well, Eliel, when I saw it, I thought what a great architect - I am'...”

LIFE magazine, August 12th 1946

Left: Eliel Saarinen's *First Christian Church* (1942), Columbus, Indiana

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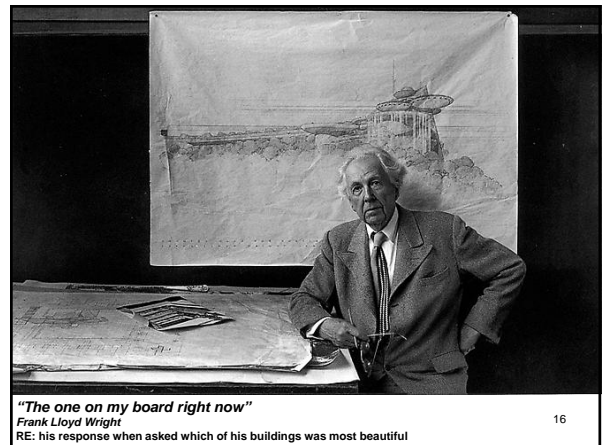
“Always design a thing by considering it in its next larger context”

...a chair in a room, a room in a house, a house in an environment, an environment in a city plan.”

SUOMI - FINLAND
0,60
Eliel Saarinen 1873-1973

“Frank Wright was neither”
Eliel Saarinen, Architect
Above T&B: Helsinki Central Railway Station by Eliel Saarinen (1919)

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“The one on my board right now”

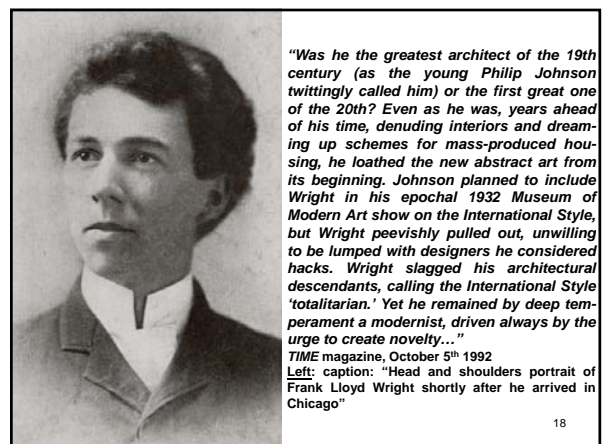
Frank Lloyd Wright

RE: his response when asked which of his buildings was most beautiful

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Greatest Architect of the 19th Century?

17



“Was he the greatest architect of the 19th century (as the young Philip Johnson twittingly called him) or the first great one of the 20th? Even as he was, years ahead of his time, denuding interiors and dreaming up schemes for mass-produced housing, he loathed the new abstract art from its beginning. Johnson planned to include Wright in his epochal 1932 Museum of Modern Art show on the International Style, but Wright peevishly pulled out, unwilling to be lumped with designers he considered hacks. Wright slagged his architectural descendants, calling the International Style ‘totalitarian.’ Yet he remained by deep temperament a modernist, driven always by the urge to create novelty...”

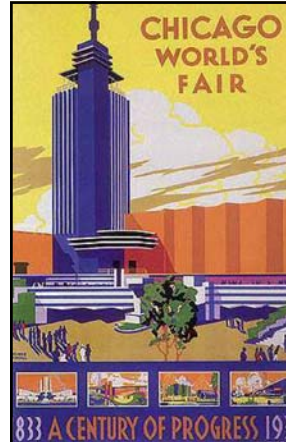
TIME magazine, October 5th 1992

Left: caption: “Head and shoulders portrait of Frank Lloyd Wright shortly after he arrived in Chicago”

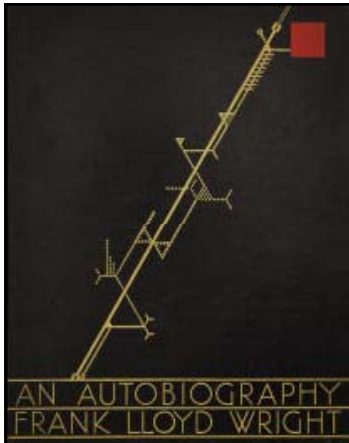
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Above: caption: "Model of Le Corbusier's Villa Savoye from Modern Architecture, International Exhibition - The Museum of Modern Art, New York; February 9th - March 23rd 1932." Curated by Alfred H. Barr and Philip Johnson, the exhibition included photographs and models of buildings that were intended to communicate the idea of a great revolution in architectural design. Like all exhibitions, it had a clear curatorial point of view. What had been a movement of social dimension in Europe was labeled a "style" for the NYC audience, with Hitchcock and Johnson explaining its general formal parameters. Nevertheless, the exhibition introduced interesting and important new architecture to an American audience. With the success of the exhibition (and related book project authored by Henry-Russell Hitchcock and Johnson), the MoMA show became legendary and Johnson and his associates were recognized as the soothsayers who defined the canons of modernism in architecture. 19



"...The permanently startled look on Architect Wright's face is rightly come by. His Autobiography was a naive exhibition of martyrdom, rage, scarifying tragedy and adolescent yammering. One time he was stabbed eleven times in the back. Soon afterward he was married, had six children, left them and moved in with another man's wife and two children, until August 1914 when a disapproving Negro butler killed the woman and children and four neighbors and burned down the house. In his working hours Wright had developed steel-and-glass city buildings, windows covering two sides of a corner, houses made as nearly as possible of one material, the cantilever foundation principle (Tokyo's Imperial Hotel, floated on a mud base to rock with earthquakes), and the unit cement block system of construction chiefly used in California. His great reputation is that of a revolutionist, based on his long campaign against traditional architecture and architects. Once considered in Europe the greatest U.S. architect, he was conspicuously omitted last year from the staff of architects for Chicago's Century of Progress Exposition for 1933..." 20
TIME magazine, September 5th 1932



F.L. Wright Tells of His Stormy Life. Individualistic Architect Sets Down Story of Long Struggle to Keep His 'Freedom'...Predicts Death of Cities, Assails Skyscrapers.
RE: New York Times headline in March 1932 upon the publication of FLW's An Autobiography (left)


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"...To the U.S. man-in-the-street 15 years ago, the name Frank Lloyd Wright meant, if anything, the builder of a hotel in Tokyo which by some engineering magic withstood the great earthquake of 1923. To the U.S. man-in-the-subway, his name was associated with scandalous episodes ground from the inhuman human-interest mill of the tabloid newspapers. A decade ago, when the brand-new International Style in architecture was seriously taken up by U.S. architects, many of them were surprised to discover that Wright had been its forerunner 30 years before, that by great European architects such as J.J.P. Oud and Mies van der Rohe he was regarded as a master spirit. In 1932 Wright published his autobiography, a book which combined magnificent self-revelation with the most stimulating discussion of architecture ever heard in the U.S..." 22
TIME magazine, January 17th 1938

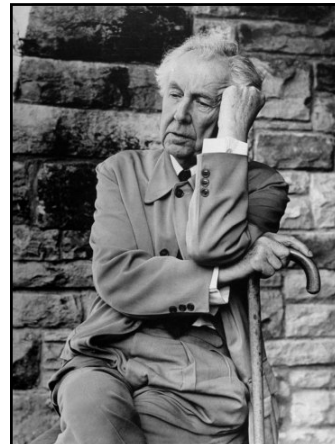
By the 1920s, it appeared FLW's best work was behind him. With few commissions, he spent much of his time during the "Wilderness Years" lecturing, theorizing and writing his autobiography. Indeed, MoMA curator Philip Johnson had deridingly referred to FLW as: "The Greatest Architect of the 19th Century." With two commissions nearly back-to-back; *Fallingwater* (1935) and the *Johnson Wax Administration Building* (1936) and his *Taliesin Fellowship* (1932) well-established, FLW would prove that he was still a force to be reckoned with despite jazz-age author F. Scott Fitzgerald's lament: "there are no second acts in American lives." During the last sixteen years of his long life (1867-1959), FLW received nearly 50% of the total architectural commissions of his career as an architect. 23



Above: caption: "Exhibit of the works of Frank Lloyd Wright at the Layton Art Gallery in Milwaukee which later toured the United States, 1930-1931. Numerous models and drawings of Wright designed buildings are on display including most prominently the residence designed for Richard Lloyd Jones." 24



“This is what happens when you leave a work of art out in the rain”
 RE: when the *Johnson Wax Administration Building* project began in 1936, *H.F. Johnson* visited the house that *FLW* had built for his cousin *Richard Lloyd Jones* in *Tulsa, Oklahoma* in 1929 (above & left). Johnson noticed numerous tubs and canning jars scattered throughout the house. Inquiring as to the reason for them, Mrs. Lloyd Jones apologized to her guest and used this simple, to-the-point explanation. Even so, he was suitably impressed with the house. 25



“...Wright’s unconventionality has always been frowned upon by official bodies and architectural juries. He was not invited to participate in either the Chicago Exposition of 1933 or the New York World’s Fair. He has never been awarded any of the important U.S. architectural medals or prizes. Neither the U.S. government nor the government of his home state Wisconsin has ever employed him to design a building. He has never become a member of the American Institute of Architects, some say because the institute is afraid to invite him lest he refuse with a violent public denunciation...” 26
LIFE magazine, Aug. 12th 1946

Just Like a Cow

27

“I do it like a cow shits”
Frank Lloyd Wright
 RE: his response to a question posed by *Philip Johnson* as to how he composed his spaces. Johnson was visiting the *Taliesin Fellowship* during its first year (1932). He noted that *FLW* was: “so cruel to the kids that worked there” and found his third wife, *Oglivanna*, to be “a horror.”


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Part 2
A Prophetic Birth

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“Frank Lloyd Wright was born in Richland Center, Wisconsin, a small town in a countryside studded with meadows and cliffs and smooth, soft wooded hills. He told me he had made his entrance into the world on a stormy night and described it to me as though he had witnessed the prophetic initiation. The wind rose over the earth forcing trees low to the ground. Lightning ignited the clouds and thunder struck like a giant in a fierce fury. The elements shook the little house which stood up bravely against the attack. ‘Yours was a prophetic birth,’ his mother told him.”
Oglivanna Lloyd Wright (FLW’s third wife)

30



“...Descendant of a long line of Welsh preachers and farmers, Wright was born in the little town of Richland Center, Wis. His father was a restless Baptist (later a Unitarian) minister with a taste for music, his mother a woman of pioneering temperament and indomitable will for whom Wright always retained a close affection. Long before her son was born, Anna Lloyd Jones Wright decided that he was to be a great architect. Before he was out of his crib, she decorated the walls of his room with oak-framed engravings of English cathedrals, which she had clipped from magazines. She sent him to private school and, as a little boy with long blond curls, he learned to play the piano. She denied him candy, pie, cake, bright colors and doctors, brought him up on a recipe of clean living, high thinking, plain cooking and poetry. Summers, he worked hard on an uncle’s Wisconsin farm. When he was in his teens, his father suddenly took his hat off the hat rack and left home. Frank never saw him again...”
 LIFE magazine, August 12th 1946
 Top: William C. Wright (1825-1904)
 Bottom: FLW (ca. 1885)

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“...Wright’s life-span alone is astonishing: his career extended from the beginning of the Gilded Age to the last days of the American Century, from the sod house to the shopping mall. Born in rural Wisconsin to a charming, feckless musician-preacher and a high-strung, single-minded mother - they divorced when Frank was a teenager - Wright was inculcated with an overweening sense of his talent and destiny. Anna Wright may have been the first atelier mother: she pushed him hard to become an architect when he was still a child, providing a special set of designer-in-training building blocks...”
 TIME magazine, October 5th 1992
 Left: FLW as a child

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From Tired to Tired

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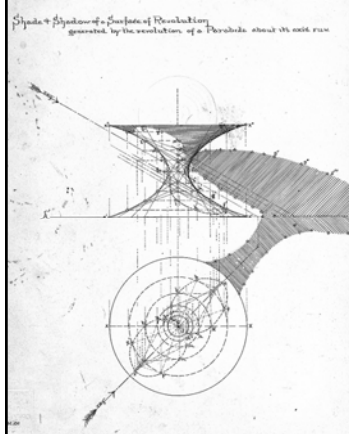


“...His mother had destined him from the cradle to be an architect, hung his room with woodcuts of English cathedrals, hand-raised him according to the advanced Froebel kindergarten with its great emphasis on creative play with geometric blocks. Summertime his mother’s family, the Lloyd-Joneses - bearded, hymn-singing Welshmen who still boasted of their Druid motto. ‘Truth Against the World’ - gave him a lesson in farm work that Wright later recalled as ‘working from tired to tired.’ His father, an unstable drifter who fluctuated between being a Unitarian minister and a music master, taught him the importance of music and oratory...”
 TIME magazine, April 20th 1959
 Left: caption: “Frank Lloyd Wright as a Young Boy”

34

A Special Student

35



“...Anna got Frank a job in Madison, working for the University of Wisconsin’s dean of engineering. Frank, who had a poor record in high school, was admitted to the university’s engineering school on a trial basis as a ‘special student’...While the University of Wisconsin had no architecture school, the civil engineering coursework included structural engineering, a component of architectural training. Beauty, however, is of little concern to the engineer, and Wright, the budding aesthetic, found the assigned academic texts a waste of time...the aspiring architect could wait no longer. After only two semesters, the eighteen-year-old quit the university...”
 Left: caption: “Frank Lloyd Wright, ‘Descriptive Geometry’ class drawing, 1885. Shade and Shadow of a Surface of Revolution.”

36

The Dandy

37



"...He was a child of a dysfunctional family. He wore long hair and dressed expensively and eccentrically for effect: broad-brimmed hat, cape, velvet suit with lace collar and cuffs, immense bows, tassled cummerbunds, high heels. He was not just an adulterer but a free-love ideologue. He was a media celebrity; trains and theater curtains were held for him. And he marketed his fame: during the Depression he started charging devotees to come and work for him..."

TIME magazine, October 5th 1992

38

A Great Spirit

39

"What is architecture anyway? Is it the vast collection of the various buildings which have been built to please the varying taste of the various lords of mankind? I think not. No, I know that architecture is life; or at least it is life itself taking form and therefore it is the truest record of life as it was lived in the world yesterday, as it is lived today or ever will be lived. So architecture I know to be a Great Spirit...Architecture is that great living creative spirit which from generation to generation, from age to age, proceeds, persists, creates, according to the nature of man, and his circumstances as they change. That is really architecture."

Frank Lloyd Wright

40

Shining Brow

41



"Reading, sketching, and music each played a role in shaping Wright's character. So did hard work. Beginning when he was eleven, he worked through the late spring and summer on his uncle's farm. Wright described the long hours and hard work as 'adding tired to tired.' Nevertheless, this farm labor as an 'amateur hired hand' fostered an everlasting appreciation of nature."

Penny Fowler, Author
Left: Tallesin and surrounding farmland

42



"As a boy I had learned to know the ground-plan of the region in every line and feature. For me now its elevation is the modeling of the hills, the weaving and the fabric that clings to them, the look of it all in tender green or covered with snow or in full glow of summer that bursts into the glorious blaze of autumn. I still feel myself as much a part of it as the trees and birds and bees are, and the red barns. Or as the animals are, for that matter."

Frank Lloyd Wright

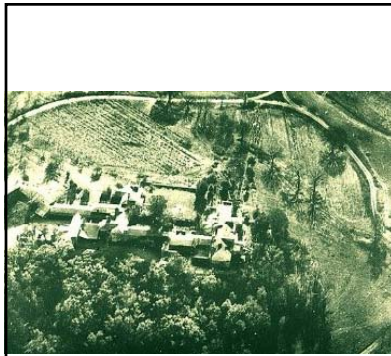
Above: caption: "Landscape near Hillside Home School, an early progressive school operated by Ellen and Jane Lloyd Jones, aunts of Frank Lloyd Wright" 43



"...Wright is the forthright exponent of a native American architecture. Homes, he says, should blend into the surrounding countryside – should be 'wedded to the ground.' His estate at Taliesin is an outstanding example of this technique...On a ridge overlooking the Wisconsin River stands Wright's home, a building that seems to grow out of the ground...Standing like a symbol high on a hill overlooking the school is one of Wright's first architectural projects – a wooden windmill tower which neighbors said would topple in the first storm. It has lasted 50 years..."

Popular Mechanics, April 1948

Left: FLW's first commission – a windmill tower for the Jones' family farm (a/k/a "Romeo & Juliet Windmill") 44



"No house should ever be on a hill or on anything. It should be of the hill. Belonging to it. Hill and house should live together each the happier for the other."

Frank Lloyd Wright

Left: aerial view of Taliesin

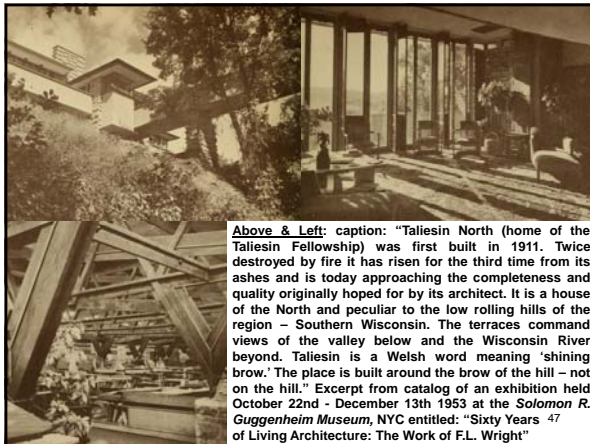
45



"About four miles from Spring Green, Wis., the hills splay into two soft ranges to let a fast stream flow toward the Wisconsin River. Facing southwest over this valley a big, long house folds around the summit of one hill, its roof lines parallel to the line of ridges, its masonry the same red-yellow sandstone that crops out in ledges along the stream. Under snow the house melts easily into the landscape. Its name is Taliesin, a Welsh word meaning 'shining brow.' Its history is one of tragic irony. Its character is one of extraordinary repose. It is the home of Frank Lloyd Wright, the greatest architect of the 20th Century..."

46

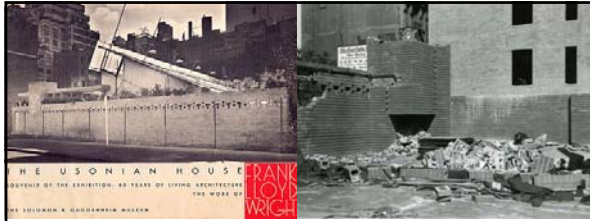
TIME magazine, January 17th 1938



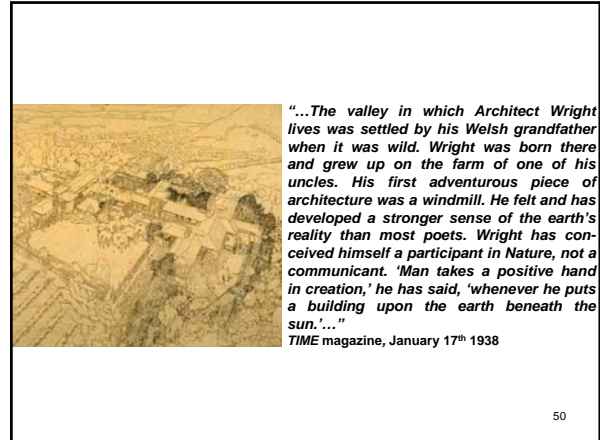
Above & Left: caption: "Taliesin North (home of the Taliesin Fellowship) was first built in 1911. Twice destroyed by fire it has risen for the third time from its ashes and is today approaching the completeness and quality originally hoped for by its architect. It is a house of the North and peculiar to the low rolling hills of the region – Southern Wisconsin. The terraces command views of the valley below and the Wisconsin River beyond. Taliesin is a Welsh word meaning 'shining brow.' The place is built around the brow of the hill – not on the hill." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the Solomon R. Guggenheim Museum, NYC entitled: "Sixty Years of Living Architecture: The Work of F.L. Wright" 47



Above: FLW was commissioned to build a permanent building to exhibit and house the Guggenheim Museum's collection of non-objective art in 1943. However, construction did not begin until 1956. A temporary glass-pavilion building (at right in the photograph) designed by FLW was erected in 1953 on the site where the Solomon R. Guggenheim Museum building in NYC is now located. *Sixty Years of Living Architecture: The Work of Frank Lloyd Wright*, the first and only exhibition held in the building, opened in October 1953. The show, dedicated to FLW's career and life work, featured drawings, models and life-size reconstructions of his most famous architectural creations and interior designs. This included a full scale *Usonian House*, based on FLW's vision of the future of American private homes that was built on the museum grounds before being sold, disassembled, and moved to a permanent location. The house's unique flat roof and upper windows can be seen on the left of the photograph (behind the concrete wall erected around both structures). 48

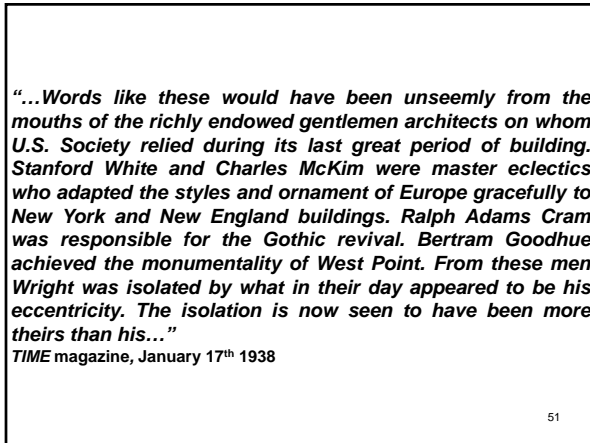


Above L&R: the exhibition was held from October 22nd to December 13th 1953. In addition to the pavilion, the model *Usonian House* constructed on the lot was furnished with pieces designed by FLW. Conceived of by FLW as a sample of affordable housing for the average American, the two-bedroom house was built to a human scale and had an open floor plan with abundant natural light. The photograph above documents the final removal of brickwork from the Usonian House at the conclusion of the exhibition. Before coming to NYC, *Sixty Years of Living Architecture* had been shown in various European cities as well as in Mexico and proved to be immensely popular with the public. During the course of the exhibition in NYC, over eighty-thousand visitors came to the museum, which remained open every day and had extended hours (until 10 pm) several days a week.



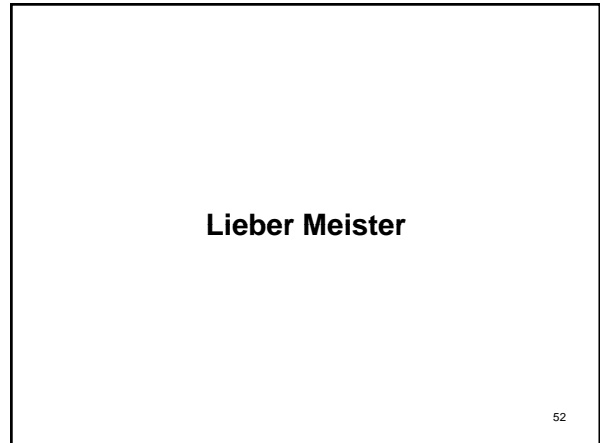
"...The valley in which Architect Wright lives was settled by his Welsh grandfather when it was wild. Wright was born there and grew up on the farm of one of his uncles. His first adventurous piece of architecture was a windmill. He felt and has developed a stronger sense of the earth's reality than most poets. Wright has conceived himself a participant in Nature, not a communicant. 'Man takes a positive hand in creation,' he has said, 'whenever he puts a building upon the earth beneath the sun.'..."

TIME magazine, January 17th 1938

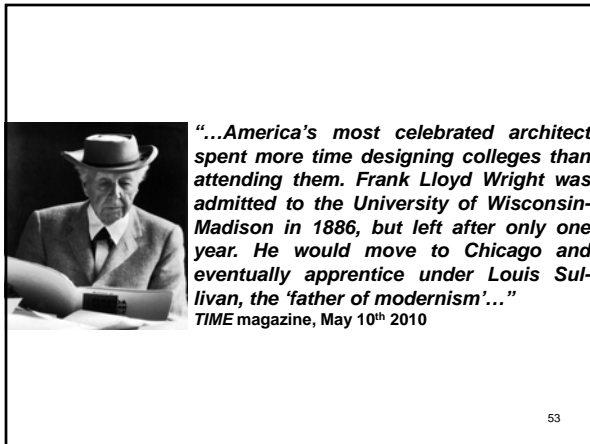


"...Words like these would have been unseemly from the mouths of the richly endowed gentlemen architects on whom U.S. Society relied during its last great period of building. Stanford White and Charles McKim were master eclectics who adapted the styles and ornament of Europe gracefully to New York and New England buildings. Ralph Adams Cram was responsible for the Gothic revival. Bertram Goodhue achieved the monumentality of West Point. From these men Wright was isolated by what in their day appeared to be his eccentricity. The isolation is now seen to have been more theirs than his..."

TIME magazine, January 17th 1938

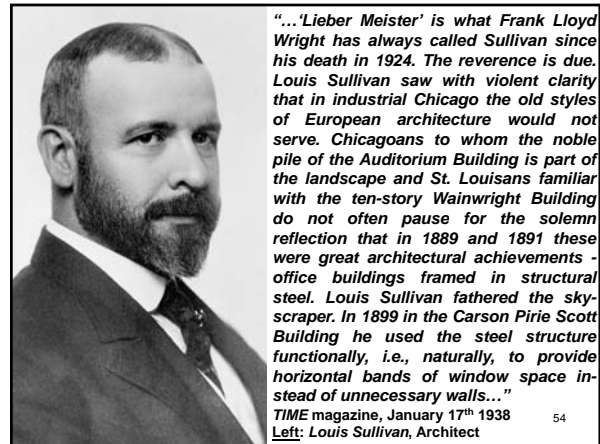


Lieber Meister



"...America's most celebrated architect spent more time designing colleges than attending them. Frank Lloyd Wright was admitted to the University of Wisconsin-Madison in 1886, but left after only one year. He would move to Chicago and eventually apprentice under Louis Sullivan, the 'father of modernism'..."

TIME magazine, May 10th 2010



"...'Lieber Meister' is what Frank Lloyd Wright has always called Sullivan since his death in 1924. The reverence is due. Louis Sullivan saw with violent clarity that in industrial Chicago the old styles of European architecture would not serve. Chicagoans to whom the noble pile of the Auditorium Building is part of the landscape and St. Louisans familiar with the ten-story Wainwright Building do not often pause for the solemn reflection that in 1889 and 1891 these were great architectural achievements - office buildings framed in structural steel. Louis Sullivan fathered the skyscraper. In 1899 in the Carson Pirie Scott Building he used the steel structure functionally, i.e., naturally, to provide horizontal bands of window space instead of unnecessary walls..."

TIME magazine, January 17th 1938

Left: Louis Sullivan, Architect



"...By the time Wright was 19 he was in Chicago working for Louis Sullivan, the most important American architect of the time. Hired as an \$8-a-week draftsman, Wright asked for a 125% raise within a few months and quit when he was refused. Sullivan quickly capitulated and was soon paying him \$60 a week, a preposterous sum for the time. All his life, no matter how much he made (and borrowed: friends and patrons lent him thousands of dollars at a whack), Wright felt poor, thanks to an unhesitatingly indulged taste for swank - chamois underwear, high-performance sports cars, whatever was gorgeous and rare..."

TIME magazine, January 17th 1938
Left: Wainwright Building (1891), St. Louis, MO
Right: Auditorium Building (1889), Chicago, IL

55

Form Follows Function

56



"...In after hour sessions, Sullivan revealed to his young assistant the philosophy underpinning his architecture...Biological organisms - birds, trees, flowers - weren't 'designed' to be pretty, Sullivan explained. Their forms evolved in response to their environment, in whatever way was necessary to best perform specific functions. Buildings, he told Wright, should be designed the same way. The greatness of Gothic architecture, for example, came from the fact that it was designed from nature's template. This principle gave rise to Sullivan's famous dictum: 'Form follows function...'"

RE: excerpt from *The Fellowship*

57

"Form follows function - that has been misunderstood. Form and function should be one, joined in a spiritual union"
Frank Lloyd Wright

58

"...The man who recognized his genius was Louis Sullivan, the master skyscraper builder...But to fellow draftsmen the young Wisconsin countryman, with his flowing tie and long hair, was a natural butt for jokes. Wright fought them to a draw, in eluding one brawl from which he emerged with eleven knife wounds in his back. For six years he served an apprenticeship to the man he called 'Lieber Meister.' 'Form follows function,' Sullivan insisted. 'Form and function are one, and should be taken into the realm of the spiritual,' young Wright replied, and struck out on his own..."

TIME magazine, April 20th 1959

59

The White City

60

“...In 1893 at the time of the first Chicago World’s Fair, the seeds of a native U.S. architecture were beginning to sprout in the offices of Louis Sullivan, designer of the first steel frame skyscrapers. Frank Lloyd Wright was working in that office. Disregarding Sullivan and Wright, the World’s Fair authorities spent all their money on a flamboyant Court of Honor which slavishly followed the Paris Exposition of 1889. Sullivan was given a Transportation Building to do in a back lot of the Fairgrounds, which was heartily damned by U.S. conservatives but promptly won a medal awarded by the visiting French commission of art. The 1933 exposition is to be modernistic, a style which European architects acknowledge stems directly from Louis Sullivan’s Transportation Building and the houses that Frank Wright has been designing for nearly 30 years...”

TIME magazine, April 20th 1959

61



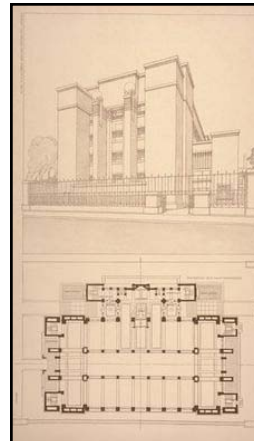
“...Meanwhile the new type of public architecture which Sullivan had made powerful was sidetracked by the Chicago World’s Fair of 1893. Eastern conservatives turned the fair into a magnificent tour de force of neoclassic buildings, and for a quarter-century eclecticism held the stage in U.S. public architecture. ...”

TIME magazine, January 17th 1938



Above L&R: the 1893 *Columbian Exposition* - meant to celebrate the 400th anniversary of Columbus’ discovery of the *New World* in 1492 (it opened a year late), was cast in a neo-classical revival mode in which all the buildings had white facades (that simulated Greek and/or Roman architecture) thus, it was called the “White City” (left). It attracted visitors to the fair en masse (it’s the reason why the *Mall* in Washington D.C. is cast in Greek revival form). The style became very popular in the first two decades of the 20th Century and was mimicked in many government buildings nationwide. Both Sullivan and Wright reacted very negatively to this new paradigm. Sullivan’s *Transportation Building* (right) dared to be different, winning praise from many visiting foreign architects.

63

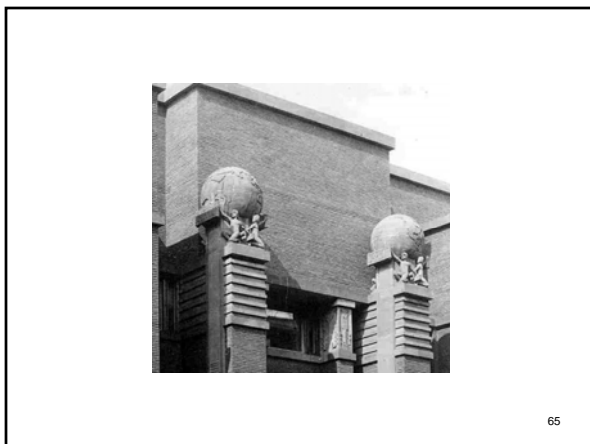


“...Wright kept off the stage. In 1905 he produced, in protest, a well-lighted administration building for the Larkin Co. in Buffalo, severely without ornament, the first office building in the U.S. to use 1) metal-bound, plate-glass doors and windows, 2) all-metal furniture, 3) air conditioning, 4) magnesite as an architectural material...”

TIME magazine, January 17th 1938

RE: in 1904, FLW built his first major public work; an administrative building for the Larkin Mail Order Co. of Buffalo, NY. The Larkin Building was one of two projects FLW designed that year for Darwin D. Martin, the company’s entrepreneurial owner (the other project, the *Martin House*, is one of Wright’s most elaborate *Prairie Style* designs). The Larkin Building embodies FLW’s vision of productive labor as a cornerstone of the social contract. Its central space is filled with an almost ecclesiastical light.

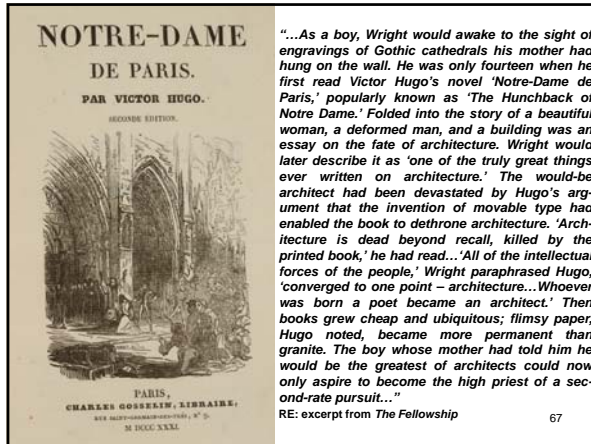
64



65

The Fate of Architecture

66



“...Hugo allowed one slim hope. ‘The great accident of an architect of genius,’ he wrote, ‘might occur in the twentieth century as did that of Dante in the thirteenth.’ Wright took Hugo’s hope as prophecy. He would be architecture’s redeemer, a T-square-wielding Dante who would dethrone the book and restore architecture to its rightful place. And he would do so in a most unlikely way, by transforming the humble family house into the new cathedral. The printed book was powerful, Hugo had written, because like ‘a flock of birds,’ it was everywhere. Wright would make houses into the birds of architecture...”
RE: excerpt from *The Fellowship*

68

Part 3

Prairie Style

69

One Candle

70

“It is better to light one candle than to curse the darkness”
Chinese Proverb

71

“...Soon adventuresome clients began going to Architect Wright’s studio in Oak Park, Ill. In the midst of architects busy designing picturesque Queen Anne-style houses and neoclassic copies, Wright lopped off gables and pillars with a stroke of his pencil, created his own prairie houses. He flattened the roof to parallel the earth line, projected eaves to enforce the sense of shelter. Taking the fireplace and low, massive chimney as a central pivot. Wright began to project exuberant wings, bring balconies into living rooms, replace the dark corners with glass...”
TIME magazine, April 20th 1959

72



Frank Lloyd Wright Home and Studio
Oak Park, IL

"...While Louis Sullivan was working on public buildings, what few commissions Adler & Sullivan were given for private houses fell to Frank Lloyd Wright to design. At 20 he married and borrowed \$5,000 from Sullivan to build his own home in Oak Park. For the sheer pleasure of it as well as to pay the debts he easily contracted for his growing family, Wright took what jobs he could get designing private houses outside the office. This angered Sullivan and in 1894, after nearly six years with the firm, Wright threw down his pencil and walked out on his own..."

73
TIME magazine, January 17th 1938
RE: in reality, FLW did not quit; he was fired by Sullivan for "moonlighting"

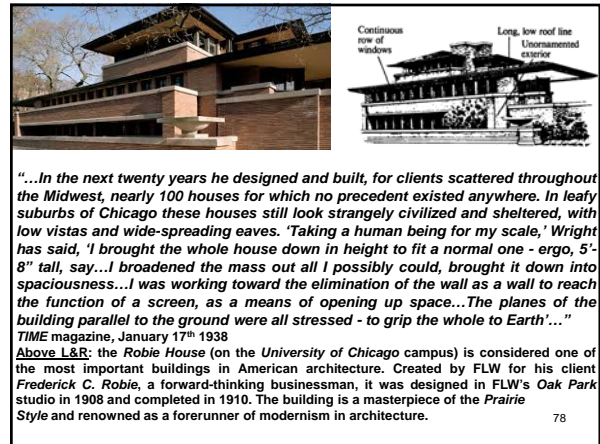
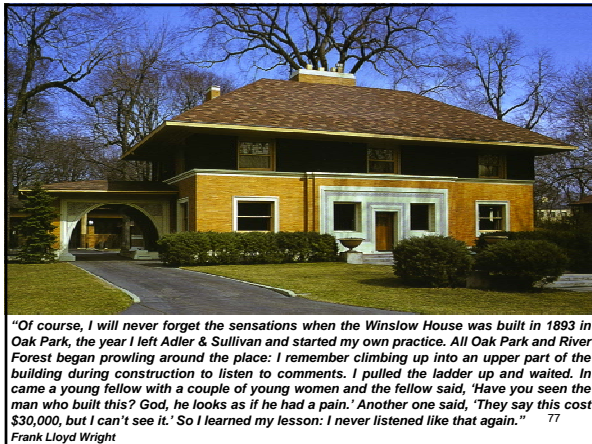
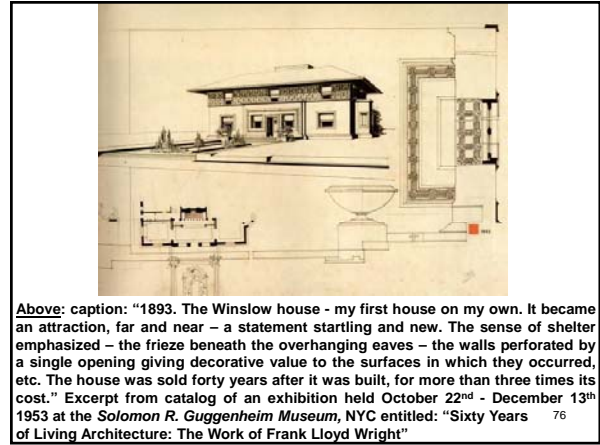
Wrightisms

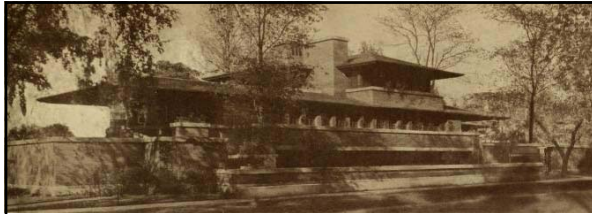
74

"...His earliest houses, built in the 1890s around Chicago and nearby Wisconsin, still possess a simplicity and dignity of style that has outlived acres of fussy, conventional and now old-fashioned-home buildings. His architectural ideas – a preference for spacious, low-slung designs with sweeping eaves and broad, hovering roofs, 'married to the ground;' a love of big fireplaces and massive chimneys; a hatred of tacked-on fixtures, radiators and unnecessary partitions; a crusader's fervor for simplicity in ornament and for making building materials like stone and wood preserve their natural beauty undisguised by paint or plaster; an uncompromising insistence that houses be built from the inside out, 'organically,' their lines designed to express, naturally, the life that goes on within them – all these things and many more Wrightisms have been imitated by countless other modern architects..."

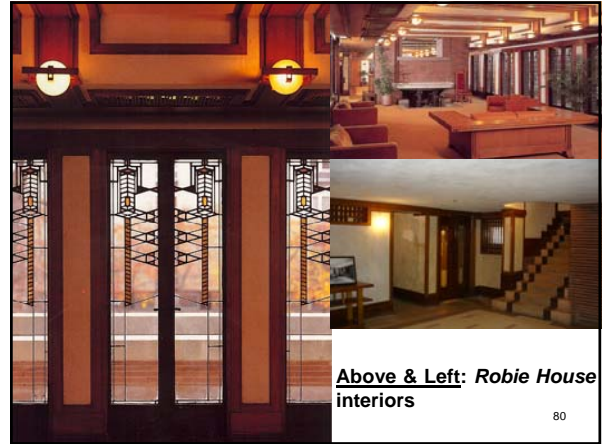
LIFE magazine, August 12th 1946

75



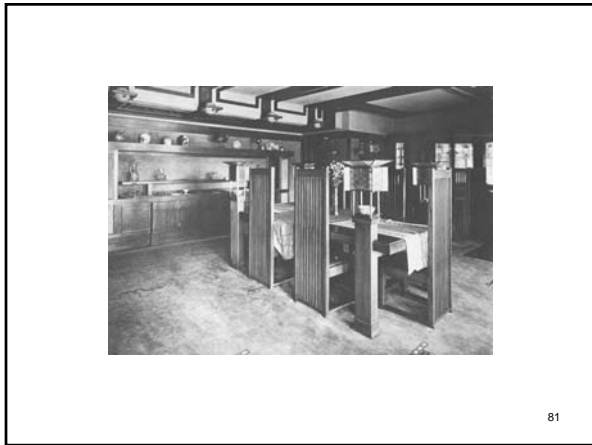


Above: caption: "1909. The Robie house, a masonry structure of tawny brick and stone with red tile roof, eaves of copper, woodwork of oak throughout. This became known in Germany as Dampher architecture. It was a good example of the prairie-house of that period." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the Solomon R. Guggenheim Museum, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright." 79

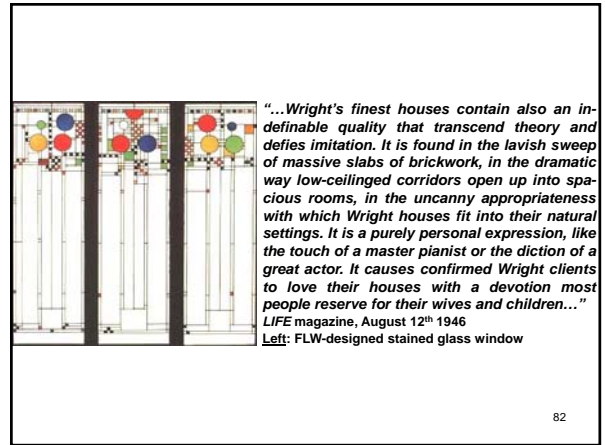


Above & Left: Robie House interiors

80



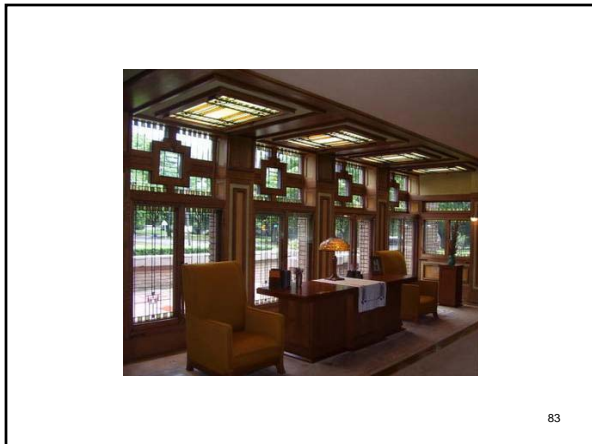
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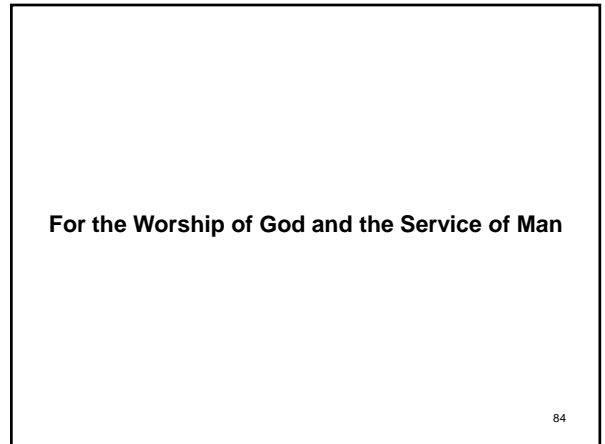
"...Wright's finest houses contain also an indefinable quality that transcend theory and defies imitation. It is found in the lavish sweep of massive slabs of brickwork, in the dramatic way low-ceilinged corridors open up into spacious rooms, in the uncanny appropriateness with which Wright houses fit into their natural settings. It is a purely personal expression, like the touch of a master pianist or the diction of a great actor. It causes confirmed Wright clients to love their houses with a devotion most people reserve for their wives and children..." LIFE magazine, August 12th 1946

Left: FLW-designed stained glass window

82



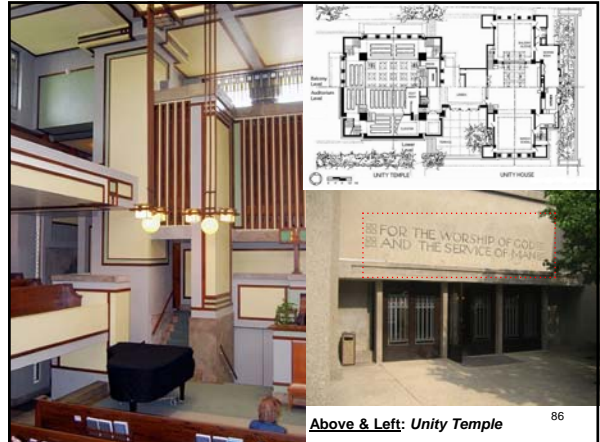
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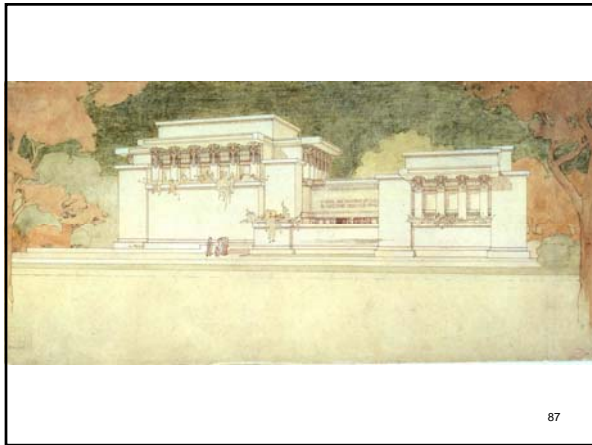
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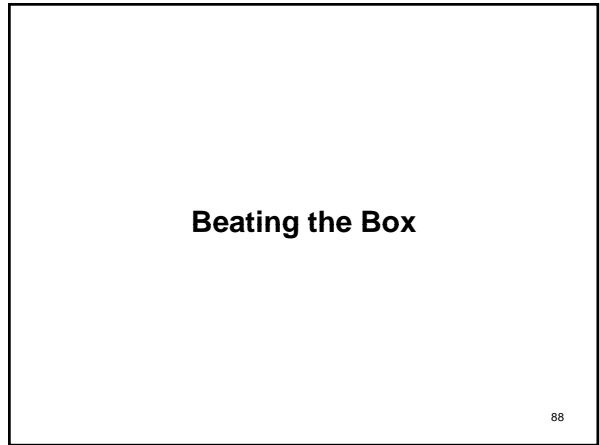
Above: caption: "1906-07. Unity Temple, Oak Park, Illinois. So far as I know the first concrete monolith to come from the forms as architecture completely finished. The work was cast in wooden forms or boxes – and the forms bear the impress of that technique. The plan first began the destruction of the box, and the emphasis of interior space as the reality of the building subsequently carried on. The entrance is between the temple and the secular rooms. Here electric lighting took visible form in wiring and became a decorative feature of the structure." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the Solomon R. Guggenheim Museum, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright." 85



Above & Left: Unity Temple 86



87

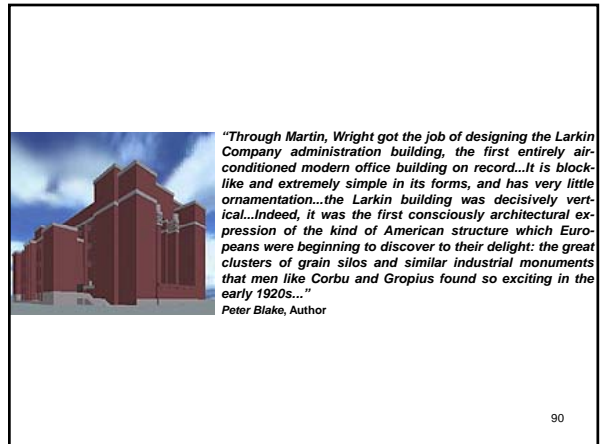


Beating the Box

88

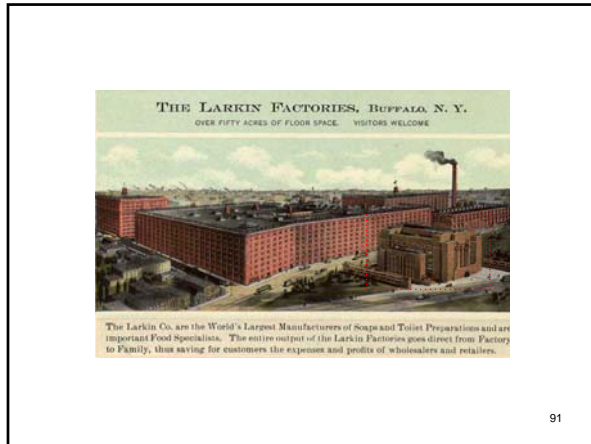
"...Wright managed to enrapture a particular type of rich man - Great Lakes mercantile magnates. Darwin Martin, a mail-order-soap chief executive from Buffalo, commissioned houses and offices and lent him tens of thousands of dollars...Richard Lloyd Jones, the architect's newspaper-publisher cousin, called him a 'strutting, self-seeking, self-centered charmer' - but he loved the house Wright built him, even though it (typically) went 50% over budget and (typically) leaked..."
TIME magazine, October 5th 1992

89

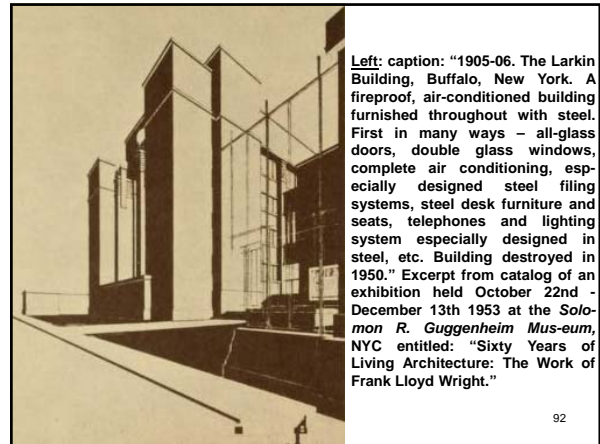


"Through Martin, Wright got the job of designing the Larkin Company administration building, the first entirely air-conditioned modern office building on record...It is block-like and extremely simple in its forms, and has very little ornamentation...the Larkin building was decisively vertical...Indeed, it was the first consciously architectural expression of the kind of American structure which Europeans were beginning to discover to their delight: the great clusters of grain silos and similar industrial monuments that men like Corbu and Gropius found so exciting in the early 1920s..."
Peter Blake, Author

90

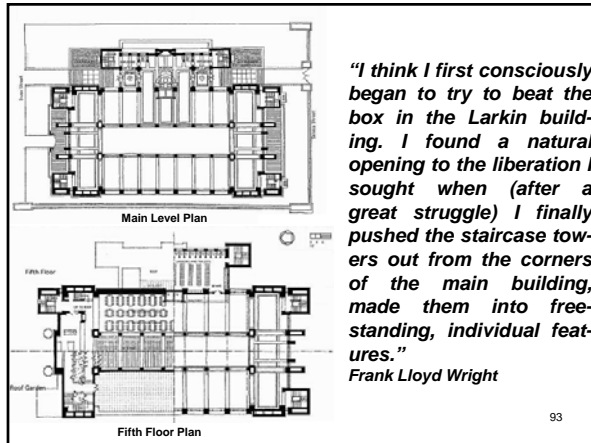


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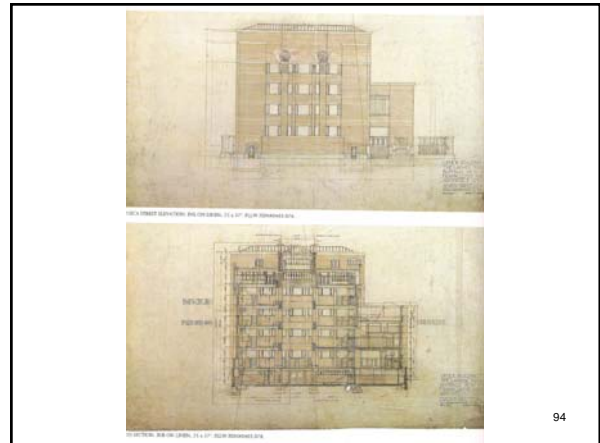
Left: caption: "1905-06. The Larkin Building, Buffalo, New York. A fireproof, air-conditioned building furnished throughout with steel. First in many ways – all-glass doors, double glass windows, complete air conditioning, especially designed steel filing systems, steel desk furniture and seats, telephones and lighting system especially designed in steel, etc. Building destroyed in 1950." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the Solomon R. Guggenheim Museum, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright."

92

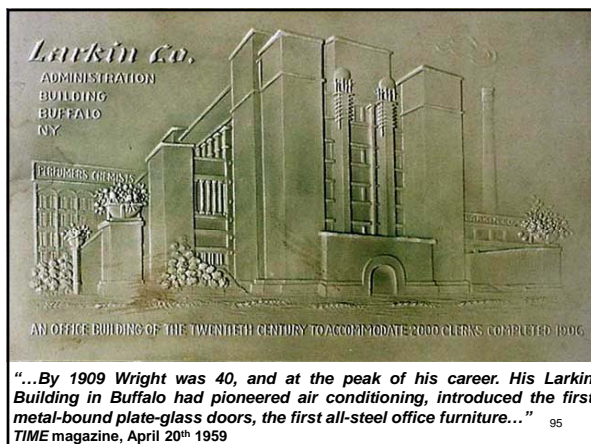


"I think I first consciously began to try to beat the box in the Larkin building. I found a natural opening to the liberation I sought when (after a great struggle) I finally pushed the staircase towers out from the corners of the main building, made them into free-standing, individual features."
Frank Lloyd Wright

93

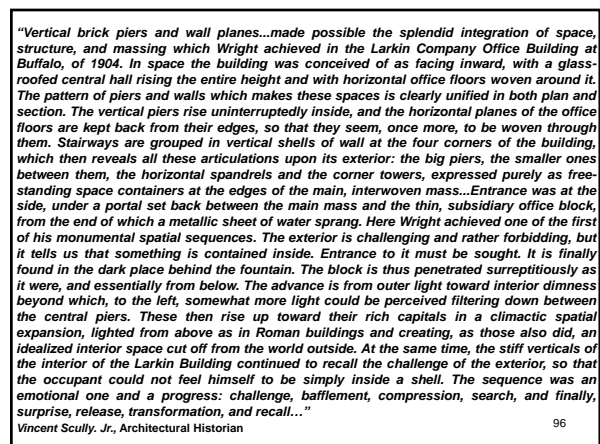


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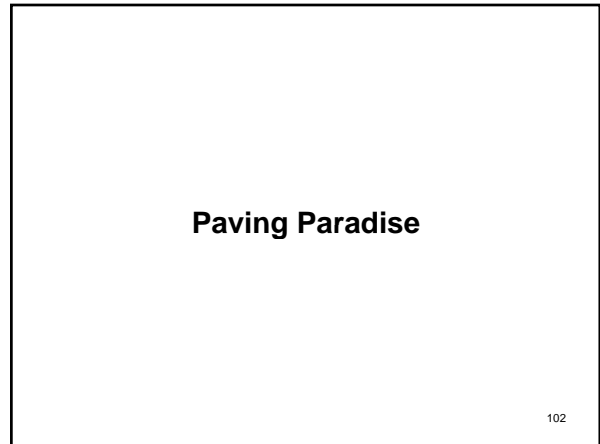
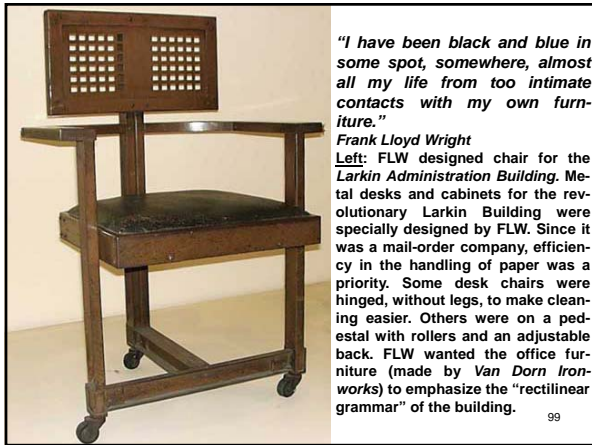
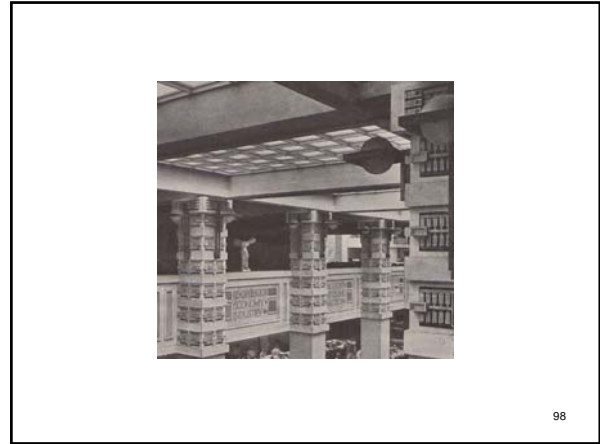
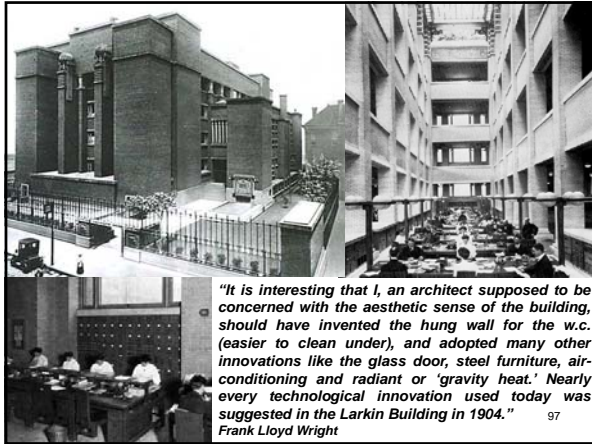
"...By 1909 Wright was 40, and at the peak of his career. His Larkin Building in Buffalo had pioneered air conditioning, introduced the first metal-bound plate-glass doors, the first all-steel office furniture..."
TIME magazine, April 20th 1959

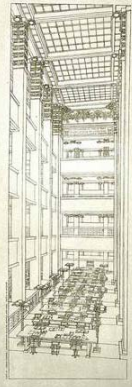
95



"Vertical brick piers and wall planes...made possible the splendid integration of space, structure, and massing which Wright achieved in the Larkin Company Office Building at Buffalo, of 1904. In space the building was conceived of as facing inward, with a glass-roofed central hall rising the entire height and with horizontal office floors woven around it. The pattern of piers and walls which makes these spaces is clearly unified in both plan and section. The vertical piers rise uninterruptedly inside, and the horizontal planes of the office floors are kept back from their edges, so that they seem, once more, to be woven through them. Stairways are grouped in vertical shells of wall at the four corners of the building, which then reveals all these articulations upon its exterior: the big piers, the smaller ones between them, the horizontal spandrels and the corner towers, expressed purely as free-standing space containers at the edges of the main, interwoven mass...Entrance was at the side, under a portal set back between the main mass and the thin, subsidiary office block, from the end of which a metallic sheet of water sprang. Here Wright achieved one of the first of his monumental spatial sequences. The exterior is challenging and rather forbidding, but it tells us that something is contained inside. Entrance to it must be sought. It is finally found in the dark place behind the fountain. The block is thus penetrated surreptitiously as it were, and essentially from below. The advance is from outer light toward interior dimness beyond which, to the left, somewhat more light could be perceived filtering down between the central piers. These then rise up toward their rich capitals in a climactic spatial expansion, lighted from above as in Roman buildings and creating, as those also did, an idealized interior space cut off from the world outside. At the same time, the stiff verticals of the interior of the Larkin Building continued to recall the challenge of the exterior, so that the occupant could not feel himself to be simply inside a shell. The sequence was an emotional one and a progress: challenge, bafflement, compression, search, and finally, surprise, release, transformation, and recall..."
Vincent Scully, Jr., Architectural Historian

96

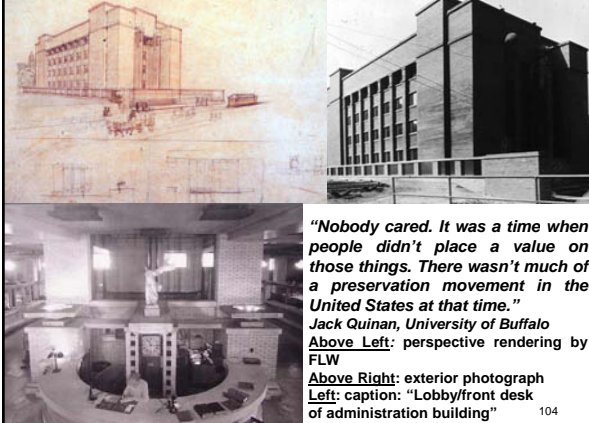




"The area from street to street is carpeted with broken bricks, sticks, rubbish and waste. The parallel side streets are even more cluttered with fallen plaster, masonry and rubble. Groups of urchins have fun hurling brickbats and plaster chunks at one another and at visitors to the structure."
Buffalo Evening News

Left: caption: "Print of the interior court of the Larkin Company Administration Building in Buffalo, NY." When the Great Depression came, the Larkin Company (America's fourth largest mail order operation) fell by the wayside. By 1948, the deteriorated, unheated building was a haven for vagrants and it was quickly becoming a nuisance, rather than a work of art. Even an 82yo FLW felt indifferent about the building that he spent so much energy on designing as a young, 35 yo independent architect.

103



"Nobody cared. It was a time when people didn't place a value on those things. There wasn't much of a preservation movement in the United States at that time."
Jack Quinan, University of Buffalo

Above Left: perspective rendering by FLW

Above Right: exterior photograph


Left: caption: "Lobby/front desk of administration building"

104


"As an architect, I share the concern of many others over the destruction of Frank Lloyd Wright's world-famous office building in Buffalo. It is not merely a matter of sentiment; from a practical standpoint this structure can function efficiently for centuries. Modern engineering has improved upon the lighting and ventilation systems Mr. Wright used, but that is hardly excuse enough to efface the work of the man who successfully pioneered in the solving of such problems. The Larkin Building set a precedent for many an office building we admire today and should be regarded not as an outmoded utilitarian structure but as a monument, if not to Mr. Wright's creative imagination, to the inventiveness of American design. The destruction of all but one pillar of the Larkin Administration Building is tragic in the architecture community. Hopefully, in the future we will consider the value of a significant building such as this, and work to preserve it."

J. Stanley Sharp, Architect
 RE: excerpt from an editorial appearing in the *New York Herald Tribune* on November 16th 1949

105




106



"To them, it was just one of their factory buildings, to be treated like any other"
Frank Lloyd Wright

Left: caption: "Frank Lloyd Wright, Architect of the building, seen in this photograph contemplating images of the demolished Larkin Administration Building at a 1953 exposition in New York City." The structure was demolished in 1950 with the exception of the brick fence pier and major portions of the foundations and basement. The pier incorporates the major materials of the building's exterior. The demolition of the Larkin Administration Building is viewed by many architectural historians as the most significant loss of an architectural icon in the history of North America. FLW would include many aspects of the Larkin Administration Building when it came time to design the S.C. Johnson Wax Administration Building three decades later.

107



108



“The ironic thing is that we, as a city, tore down a masterpiece to create parking space for a factory building. All of the other Larkin buildings, including ours, are still here and thriving. But the work of art is gone.”

Douglas Swift

Above L&R: all that remains of the *Larkin Administration Building* – a parking lot (left) and brick fence pier (left & right) from the original 1904 FLW building

109



110

***They paved paradise and put up a parking lot...
Don't it always seem to go that you don't know what you've got 'til it's gone
They paved paradise and put up a parking lot...
RE: excerpt from lyrics to Joni Mitchell's song Big Yellow Taxi***

111

As for the Future

112

“As for the future - the work shall grow more truly simple, more expressive with fewer lines, fewer forms; more articulate with less labor; more plastic; more fluent, although more coherent; more organic. It shall grow not only to fit more perfectly the methods and processes that are called upon to produce it, but shall further find whatever is lovely or of good repute in method or process, and idealize it with the cleanest, most virile stroke I can imagine.”

Frank Lloyd Wright, 1908

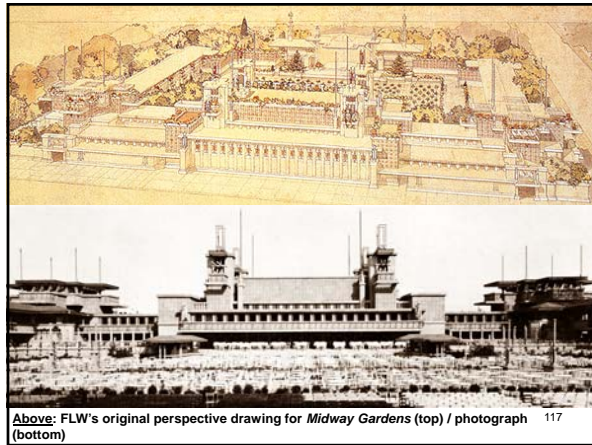
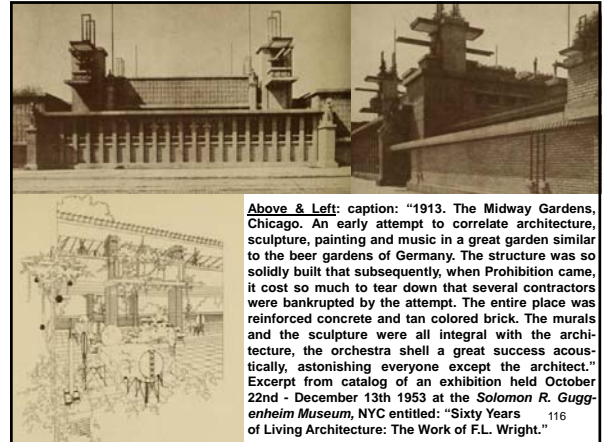
113

Part 4
Triumph & Tragedy

114

A Goodtime Place

115



117

Day of Infamy

118

"...Wright had a lifetime's hard work, several lifetimes' invention behind him at 40. He had carried out a great adventure in building. But though Wright had freed domestic architecture he did not feel himself free. Making what provision he could for his wife and six children, he went to Italy with a woman named Mamah Borthwick Cheney. They were never married. Wright thus broke with personal convention as he had long since broken with artistic convention..."

TIME magazine, January 17th 1938

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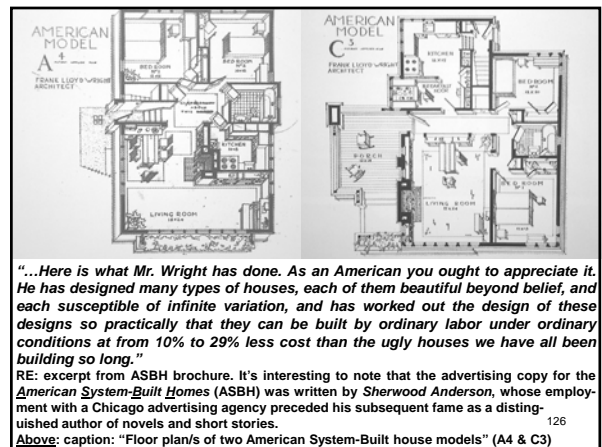
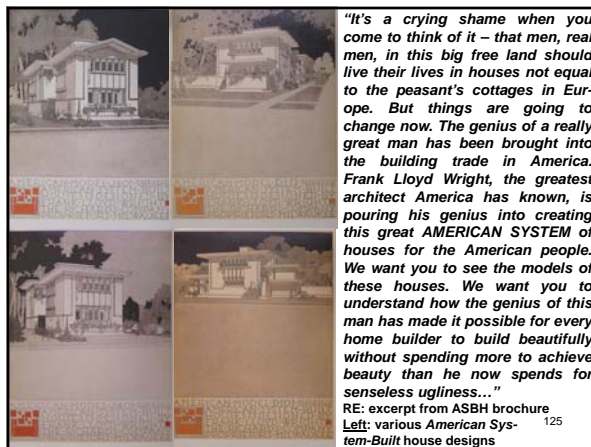
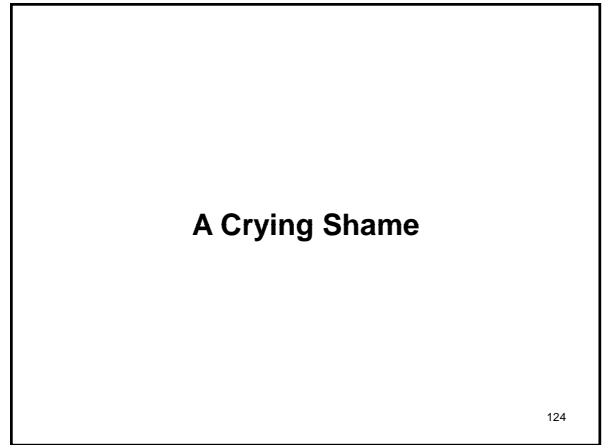
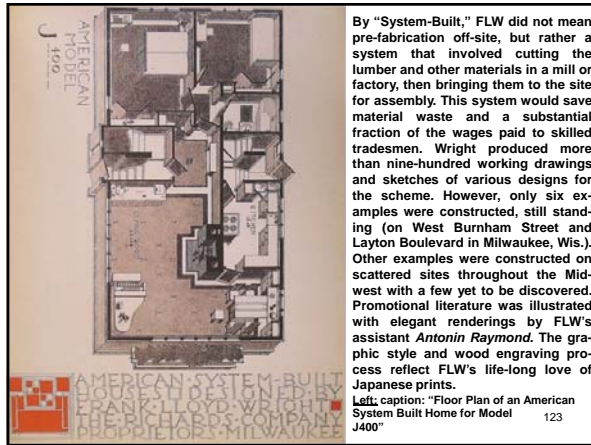
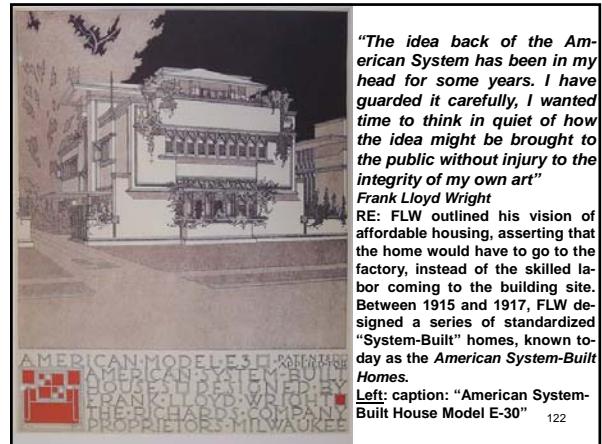
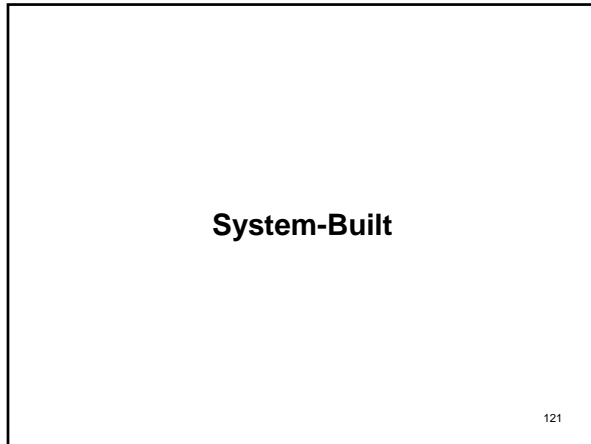
THE TERRIBLE FATE OF MAMAH BORTHWICK IN HER BUNGALOW OF LOVE

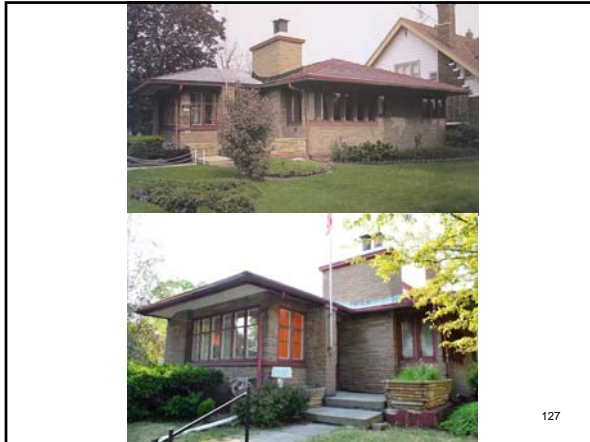
Woman, Who With Frank Lloyd Wright, Dared Live Contrary to Accepted Rules of Conduct, Meets Disaster in a Few Short Years

"...On their return in 1911, he put all he knew of architecture into the building of Taliesin as a new home for them both. Changes of this kind are ill-fated by ancient superstition, but few have met such a fate as Frank Lloyd Wright's. In 1914, just after he had finished his most light-hearted job, a 'goodtime place,' as Wright called it, the Midway Gardens in Chicago, a telephone call from Spring Green smote him with catastrophe. A Barbados Negro servant had run amok at Taliesin, murdered its mistress, her two children, an apprentice and three others, burned the living quarters to the ground. Wright went to Taliesin, buried his mistress alone, and lived there alone for months. Then he began to rebuild Taliesin. Finished in 1915, finer than before, the house was Frank Lloyd Wright's professional triumph over the worst blow of his life..."

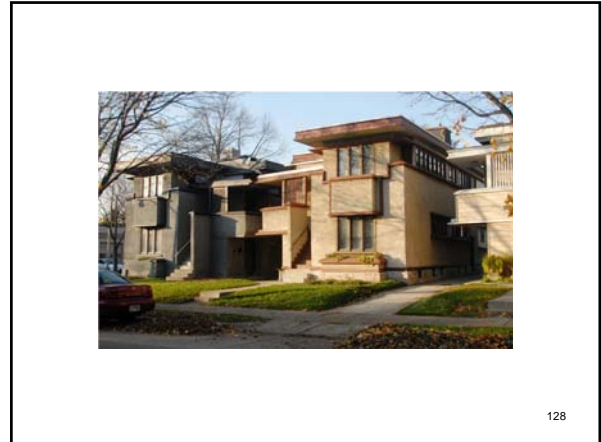
TIME magazine, January 17th 1938

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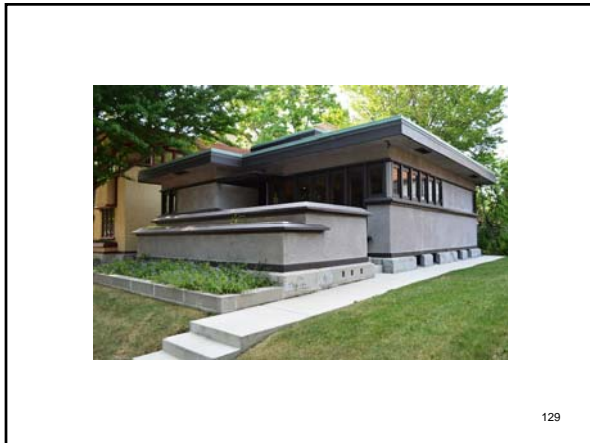




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128



129

From Her Knees to Her Feet

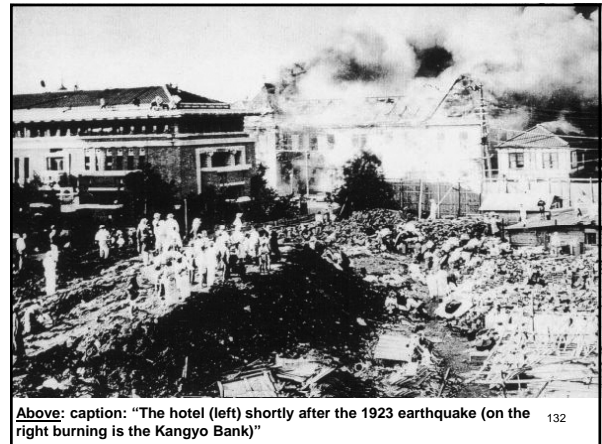
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"...After 1915, Wright's rebirth in architecture took the form of creative audacity on a grand scale. Commissioned in 1916 to build the new Imperial Hotel in Tokyo, he produced one of the marvels of modern construction. A vast, low building on a symmetrical plan, it was Wright's first ambitious use of the cantilever principle, which allowed him to rest each concrete floor slab on a central support, like a tray on a waiter's fingers. He roofed the building with light copper sheathing, made the center of gravity low as a ship's. And like a ship, the Imperial was made to float. Instead of sinking deep piers to bedrock, the architect rested his building on hundreds of slender, pointed 8-ft. piles, distributing the weight evenly on a 60-ft. pad of mud. Wright finished his work in 1920. He was in Los Angeles when the big quake hit Tokyo three years later. After ten days of anxious waiting, Wright learned by cable from his friend and client, Baron Okura, that the building had ridden out the quake unharmed while other modern buildings were shaking their masonry into the streets..."

TIME magazine, January 17th 1938

RE: on September 1st 1923, the Great Kanto Earthquake devastated Tokyo and its environs. One of the few buildings to sustain minimal damage was FLW's Imperial Hotel.

131



Above: caption: "The hotel (left) shortly after the 1923 earthquake (on the right burning is the Kangyo Bank)"

132

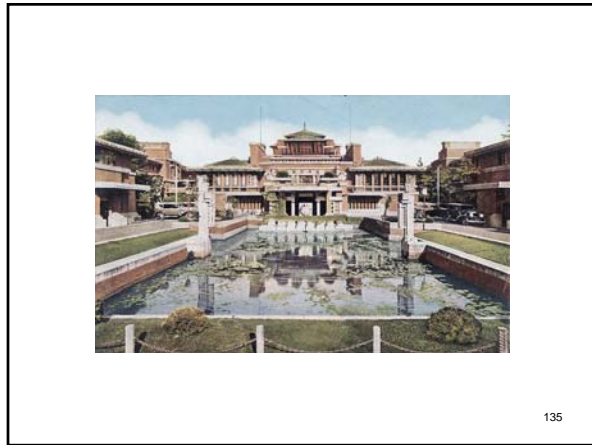
FLW had long been intrigued by Japanese culture as an avid collector of Japanese prints. Commissioned in 1916, the *Imperial Hotel* was to represent the emergence of Japan as a modern nation and symbolize its relation to the West. To that end, FLW designed the building as a hybrid of Japanese and Western architecture. The hotel was demolished in 1968, however, the entrance lobby was preserved and reconstructed at the *Meiji Mura* museum in Nagoya. Although the sumptuous design of the Imperial Hotel was a hit in Japan, it failed to draw any accolades at home. Having survived intact the *Great Kanto Earthquake* was its most significant achievement, as far as the architectural press in America was concerned.

133

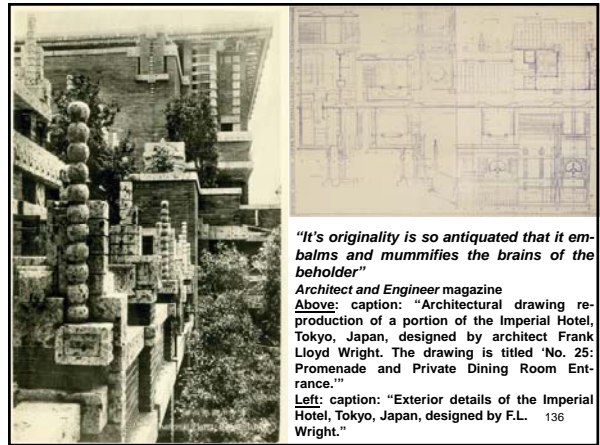


Above: caption: "The entrance courtyard of Wright's Imperial Hotel, as recreated in the Meiji-Mura Museum"

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135

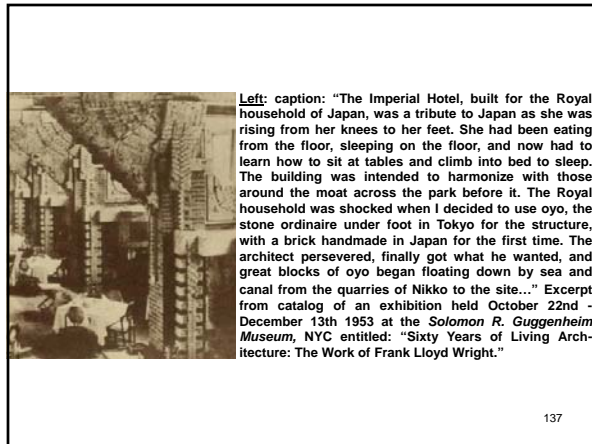


"It's originality is so antiquated that it embalms and mummifies the brains of the beholder"

Architect and Engineer magazine
Above: caption: "Architectural drawing reproduction of a portion of the Imperial Hotel, Tokyo, Japan, designed by architect Frank Lloyd Wright. The drawing is titled 'No. 25: Promenade and Private Dining Room Entrance.'"

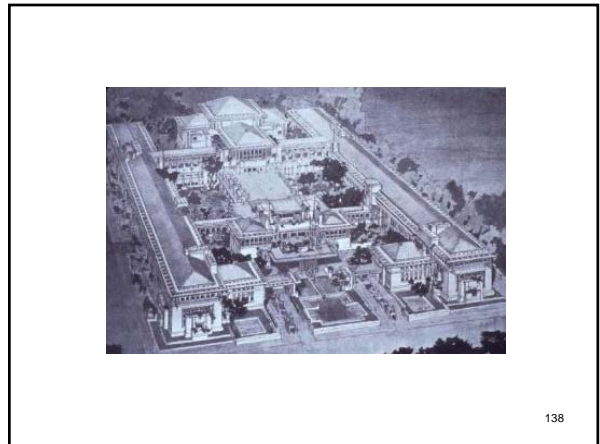
Left: caption: "Exterior details of the Imperial Hotel, Tokyo, Japan, designed by F.L. Wright."

136



Left: caption: "The Imperial Hotel, built for the Royal household of Japan, was a tribute to Japan as she was rising from her knees to her feet. She had been eating from the floor, sleeping on the floor, and now had to learn how to sit at tables and climb into bed to sleep. The building was intended to harmonize with those around the moat across the park before it. The Royal household was shocked when I decided to use oyo, the stone ordinaire under foot in Tokyo for the structure, with a brick handmade in Japan for the first time. The architect persevered, finally got what he wanted, and great blocks of oyo began floating down by sea and canal from the quarries of Nikko to the site..." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the *Solomon R. Guggenheim Museum*, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright."

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138



Above: caption: "...But a permit to build the building was awaited in vain. Finally a meeting with the authorities was held at which they took the view that a world famous architect would not come to Japan to build something that would fall down under any circumstances. They could not understand the propositions we made but were willing to watch and wait and probably learn something worth learning. Accordingly we proceeded - to build the building with all the help they could give. I have sometimes been asked why I did not make the opus more 'modern.' The answer is that there was a tradition there worthy of respect and I felt it my duty as well as my privilege to make the building belong to them as far as I might. The principle of flexibility instead of rigidity here vindicated itself with inspiring results. But the A.I.A. commission sent to study the great temblor of 1922 made no mention of the structure." Excerpt from catalog of an exhibition held Oct. 22nd - Dec. 13th 1953 at the Solomon R. Guggenheim Museum, 139 NYC entitled: "Sixty Years of Living Architecture: The Work of F.L. Wright."

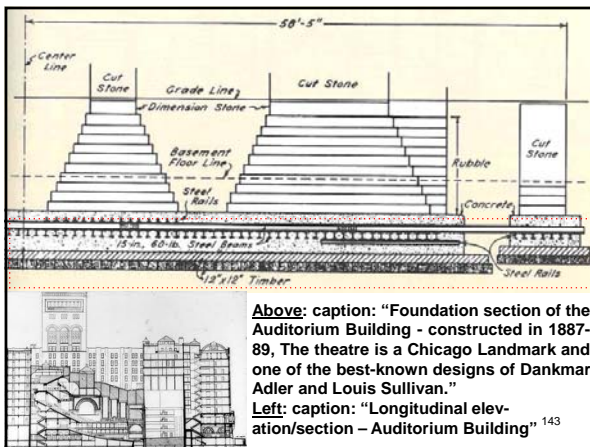


"...The fact is that, despite their flaunting of all acceptable standards of architectural soundness, Wright's buildings have shown both astonishing practicality and remarkable durability. The Imperial Hotel in Tokyo, built like a vast float riding on a jellylike foundation of mud, has, in fact, survived some of Japan's worst earthquakes and has sustained its only injuries recently under the pounding of American bombs..."
 LIFE magazine, August 12th 1946
 Above L&R: postcard featuring the Imperial Hotel (ca. 1950s) 140

A Good Thing

141

"...although he claimed otherwise, engineering had never been Wright's strong suit - especially, it appears, when it came to calculation. Many of his early houses, projects executed just after leaving Adler and Sullivan, had in fact suffered from his mediocre structural skills. Wright apparently understood his limitations. After his string of Oak Park houses, when he began landing larger projects that involved real engineering challenges, he brought in a German immigrant named Paul Mueller, who had been Dankmar Adler's protege during Wright's tenure with Adler and Sullivan. Mueller made important contributions to all of Wright's major concrete buildings before Fallingwater, including the Unity Temple, the Larkin Building, and San Marcos in the Desert; the engineer even accompanied Wright to Tokyo to oversee the construction of the Imperial Hotel. And it was a good thing. While it was Wright who thought of using a floating foundation for the earthquake-prone city, Mueller had actually designed one - a raft foundation of crisscrossed railroad ties for the Auditorium Building, built in Chicago's soft blue clay..."
 RE: excerpt from *The Fellowship* 142



Above: caption: "Foundation section of the Auditorium Building - constructed in 1887-89, The theatre is a Chicago Landmark and one of the best-known designs of Dankmar Adler and Louis Sullivan."
 Left: caption: "Longitudinal elevation/section - Auditorium Building" 143

The Elimination of the Insignificant

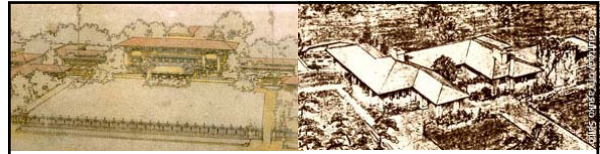
144

"The truth is, the Japanese dwelling owing to the Shinto ideal 'be clean' is in every home and every fiber of its structure is honest"

Frank Lloyd Wright

RE: FLW was an admirer of Japanese culture, tradition and its native architecture. He felt that modern architecture should look to the Japanese for inspiration, as he did. With low roof eaves, exposed beams, asymmetry, modular geometry and sparseness, the prairie house epitomized what he came to call "the elimination of the insignificant."

145



FLW's fascination with Japan began as a young man in the late 1880s with "ukiyo-e" woodblock prints, and lasted his entire life. In 1905, the 37yo architect made his first trip outside the U.S., preferring to visit Japan rather than Europe – the "Mecca" of western architecture. Accompanied by his first wife Catherine, they spent two months touring natural and historic landmarks throughout the country. At the time, Japan was in a rush to "modernize," yet FLW maintained an idealized image of the country calling it: "the most romantic, most beautiful nation on earth."

Left: caption: "U.S. Embassy, Tokyo (1914)." While FLW was visiting Tokyo in 1913, he began a design for a new American Embassy which included symmetrical wings with the ambassador's residence in the center, overlooking a courtyard. However, the project was never realized.

Right: caption: "Frank Lloyd Wright's first residential project outside North America was this home, designed for Imperial Hotel manager Aisaku Hayashi and his large family"

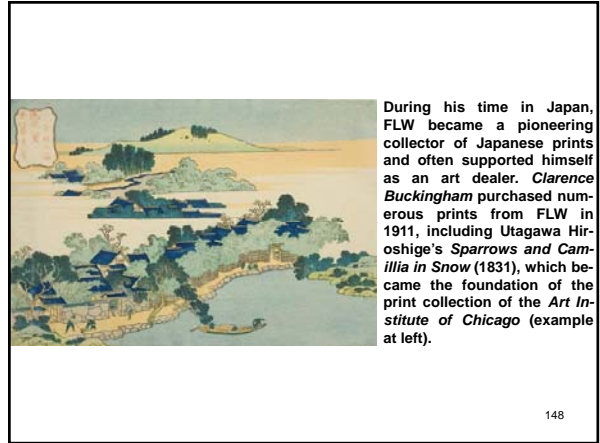
146



It was Japan's art rather than architecture that was most inspirational to FLW, but both were used in the formation of his organic design principles that he was developing early in his career. Within a year of returning from his trip to Japan, FLW hosted his first ukiyo-e show at the *Art Institute of Chicago*. In fact, for the next two decades, most of his income was derived from buying and selling these beautiful prints (he often tried to use them to pay his debts and/or made gifts of them). FLW had first begun to pursue the commission for the *Imperial Hotel* in 1911. Ultimately, he would spend six years in Japan, starting in January 1917 to July 1922. During this time, FLW designed fourteen buildings and left a significant legacy upon the men who helped him build the Imperial Hotel. Many of these men went on to create their own master works, among them was FLW's right-hand-man *Arata Endo* – the first architect to share credit with the master. Japan remains the only nation outside the U.S. in which FLW lived and worked.

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Above L&R: caption: "Frank Lloyd Wright with Japanese assistants"



During his time in Japan, FLW became a pioneering collector of Japanese prints and often supported himself as an art dealer. *Clarence Buckingham* purchased numerous prints from FLW in 1911, including Utagawa Hiroshige's *Sparrows and Camillia in Snow* (1831), which became the foundation of the print collection of the *Art Institute of Chicago* (example at left).

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During the six years FLW lived off and on in Tokyo, he devoted himself to his work, thankful for the opportunity to express his creativity to appreciative clients and a worshipful staff of devoted Japanese apprentices. It was also a relief to get away from the scandals and tragedies of recent years back home in Spring Green, Wisconsin. In fact, the *Imperial Hotel* would prove to be the largest and most complex design of FLW's long career as an architect. His designs for Japan included an embassy, schools, hotel and annex, theater, commercial-residential complex as well as seven residences. A total of six FLW buildings were constructed: the Imperial Hotel and Annex, two schools and three private houses. Only the *Tazaemon Yamamura House* and the *Jiyu Gakuen School* (above L&R) remain intact. In 2005 – the 100th anniversary of FLW's first visit to Japan, the nonprofit "Wrightian Architectural Archives Japan" (WAAJ) was founded to preserve FLW's time in Japan and the significant legacy of buildings and disciples he left behind.

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Banzai Wright-san!

150

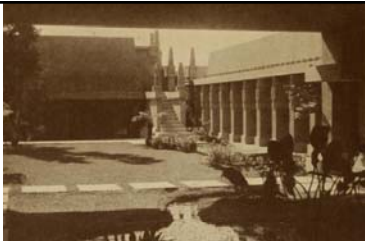
"...on July 22, with the Tokyo hotel nearly completed, 'Wright-san' and Noel left for America. As the car started down Hibiya Street to Tokyo Station, the craftsmen of the Imperial Hotel ran after it crying 'Banzai Wright-san! Long live Mr. Wright!' At Yokohama Harbor, they were met on the deck of the 'President McKinley' by a line of about twenty apprentices. Wright went down the line shaking hands and exchanging good-byes. At the end of the line, he reached Arato Endo. They shook hands wordlessly; both men cried. Then the apprentices descended to the dock, and the ship departed for Seattle..."

RE: excerpt from *The Fellowship*. FLW left Japan on July 22nd 1922, never to return to the country he admired so much and which returned the admiration many fold. "Noel" is a reference to *Miriam Noel* – his second wife.

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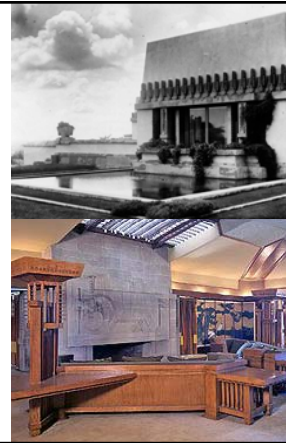
California Romanza

152



Above: caption: "1912-13. The Barnstadt house, Olive Hill, California. The first of the California dwellings and in characteristic California romanza, embodying the characteristic features of the region for a client who loved them and the theater. She named the house Hollyhock House and asked that the flower be used as a motif in the decoration of the place. The wooden structure of the period and place plastered with concrete and trimmed with cast stone." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the *Solomon R. Guggenheim Museum*, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright." 153

153



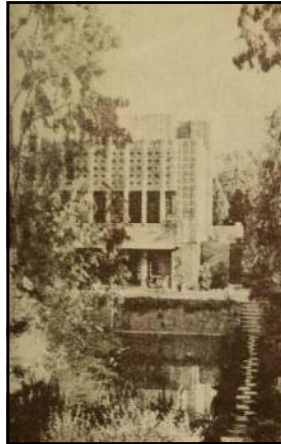
154



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Miniatura

156

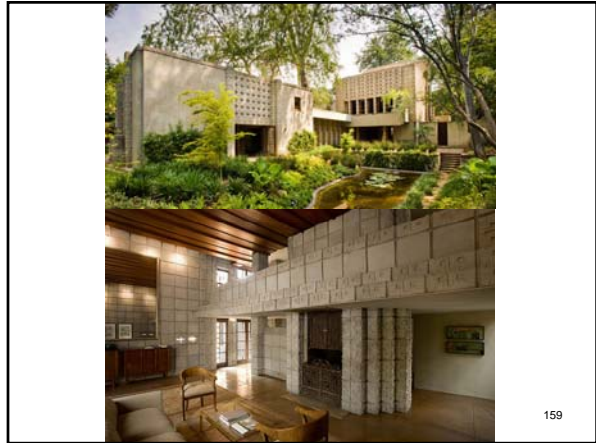


Left: caption: "1921. The Millard house. 'Miniatura' - Pasadena, California. The first concrete block house to employ the textile-block system invented by myself several years before. A hollow wall formed of 3-inch thick concrete blocks was reinforced in the joints both ways, steel cross-ties placed every third course, joints poured with thin cement grout. An earthquake proof light construction but no permit could be issued because concrete got too big a preference." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the *Solomon R. Guggenheim Museum*, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright."

157



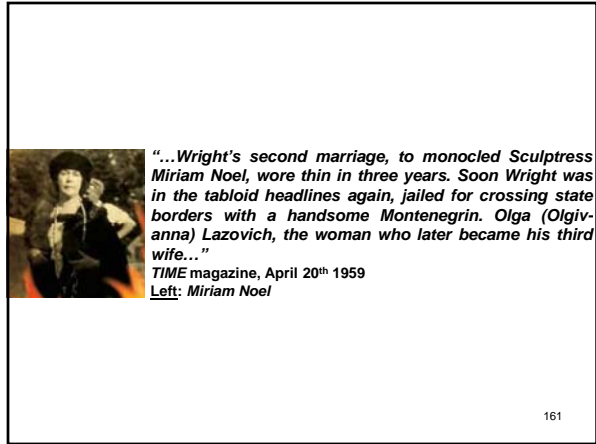
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159

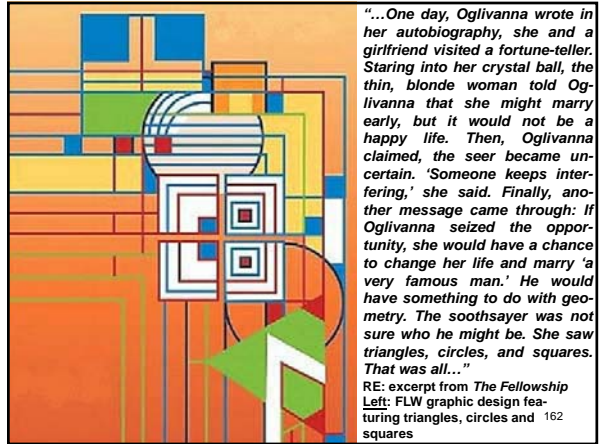
Triangles, Circles and Squares

160



"...Wright's second marriage, to monocled Sculptress Miriam Noel, wore thin in three years. Soon Wright was in the tabloid headlines again, jailed for crossing state borders with a handsome Montenegrin. Olga (Olgivanna) Lazovich, the woman who later became his third wife..."
TIME magazine, April 20th 1959
Left: *Miriam Noel*

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"...One day, Oglivanna wrote in her autobiography, she and a girlfriend visited a fortune-teller. Staring into her crystal ball, the thin, blonde woman told Oglivanna that she might marry early, but it would not be a happy life. Then, Oglivanna claimed, the seer became uncertain. 'Someone keeps interfering,' she said. Finally, another message came through: If Oglivanna seized the opportunity, she would have a chance to change her life and marry 'a very famous man.' He would have something to do with geometry. The soothsayer was not sure who he might be. She saw triangles, circles, and squares. That was all..."

RE: excerpt from *The Fellowship*
Left: FLW graphic design featuring triangles, circles and squares



"Imagination is more important than knowledge"
Albert Einstein 163

Architect of Men

164



"...He had not been back at Taliesin long before the house again burned down, this time destroying hundreds of valuable things Wright had brought from Japan. Again he rebuilt Taliesin. Then his second wife, Miriam Noel, left him. Before he was able to marry Oglivanna, the soft-voiced, Montenegrin woman who is his present wife, they and their baby were incredibly harried by the newspapers, the Noel lawyers and the police, who jailed them, once in Milwaukee. Wright could get no work, could earn no money. Taliesin fell into the hands of a bank and Wright got it back only when a group of old clients and friends incorporated him in 1929..."

Left: Oglivanna Lloyd Wright. More than any other woman in his long, complex life, Oglivanna (31 years younger than FLW) helped create and run the *Taliesin Fellowship* and inspired FLW to use more color in his commissions, which he did to great effect. His architecture also became softer, rounder, more curvilinear in shape and form – more of the feminine influence. They were true soulmates and those who knew her said her husband was an architect of buildings while she was an "architect of men," but she had an agenda of her own. 165

FRANK LLOYD WRIGHT MARRIES OLGA I. LAZOVICH AT RANCHO

Famous Architect in Hopes of Stormy Times Past; Wife Daughter of Montenegrin

of the great warriors of the always warring Balkan race.

His daughter was reared in that eminence and educated as a teacher. As a teacher she came to this country, and as a woman seduced by Wright she has gone through the routine of publicity that recently followed the arrival of Mrs. Miriam Noel Wright, a former wife of Wright, who alleged that the year's limitation of the Wisconsin divorce law had not expired, she preferred statutory charges against Wright and she wrecked his home at La Jolla.

Setting on these charges were set for Aug. 20. The divorce limitation expired Aug. 25, yesterday, and yesterday Wright and Olga Ivanovna Lazovich were married at the Rancho Santa Fe.

The San Diego courts will have to consider the matter of statutory charges filed against a man and woman who are now man and wife.

And the architect strives for his work in New York, Chicago, Tokio and the cities of Europe. At the age of 36, he hopes for a chance to resume the profession, to add something to the wide distinction he has already won. The daughter of an authentic but vanished aristocracy in a widely-irradiated region far away is at last happily united with him in that effort.

They were married yesterday.

GOVERNOR HIL,
BERMUDOS, N. D., Aug. 28 (A.P.)— Gov. A. O. Burtis of Bermuda is critically ill, and it is doubted if he will recover, physicians attending the yet he is recognized in Europe as one of chief executive reported late today.

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Part 5

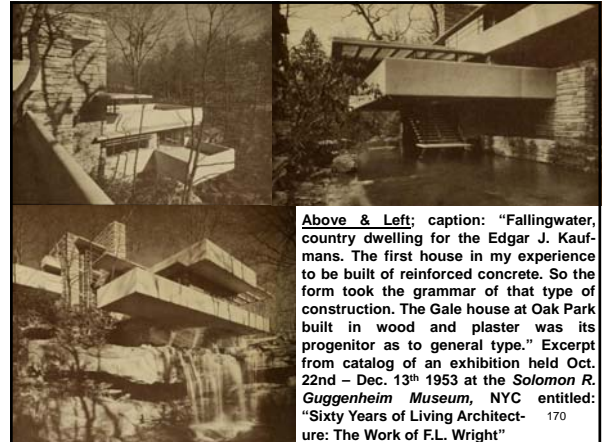
Game Changer

168

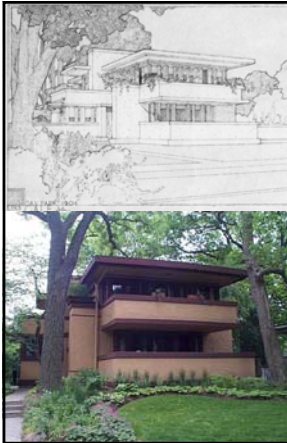
"...There is a visceral thrill to Fallingwater, something even Wright's drawings convey. Like a gymnast on the high bars who freezes his body horizontally at the top of his arc, the house appears to defy gravity with an impossible muscularity. In magic, the technique is called 'misdirection.' Looking beneath the building's projections to find adequate support, we are mystified to find only air. The magician-architect knows where the observers will look for support – in the logical, but wrong place. Instead, he extends his hidden support beams from the front edge of the 'floating' deck back through and beyond the house deep into the hill beyond..."

RE: excerpt from *The Fellowship*

169



Above & Left: caption: "Fallingwater, country dwelling for the Edgar J. Kaufmans. The first house in my experience to be built of reinforced concrete. So the form took the grammar of that type of construction. The Gale house at Oak Park built in wood and plaster was its progenitor as to general type." Excerpt from catalog of an exhibition held Oct. 22nd – Dec. 13th 1953 at the *Solomon R. Guggenheim Museum, NYC* entitled: "Sixty Years of Living Architecture: The Work of F.L. Wright" 170



"...Wright's jutting decks were not completely original, as Kaufman himself may have known. It was he who had suggested early on that Wright look for inspiration to his former draftsman Richard Neutra's 1929 Lovell House near Los Angeles, which had been featured in the MoMA show. With its dramatic floors projecting out toward the street, the Lovell house had made a stir in modernist circles. Wright's son Lloyd, who was living in Los Angeles when the landmark house was built, surely knew the project in detail; his father did too. But the senior Wright could of course claim precedence with his even earlier house completed in 1909 for Zona Gale's aunt..."

RE: excerpt from *The Fellowship* 171
Left T&B: Gale House (1909)



"...The staggered horizontal concrete projections of Fallingwater, its massive painted surfaces, the way it hovered in the air – all these suggested that Wright was playing off not just Neutra but also the whole aesthetic thrust of his European enemies. But Wright intended Fallingwater as critique, not homage...with this house, he said, they would beat 'the Internationalists at their own game'...The message of Fallingwater was clear: The European avant-garde stood on his foundations, their branches had grown from his trunk..."

RE: excerpt from *The Fellowship*
Left: Neutra's Lovell House

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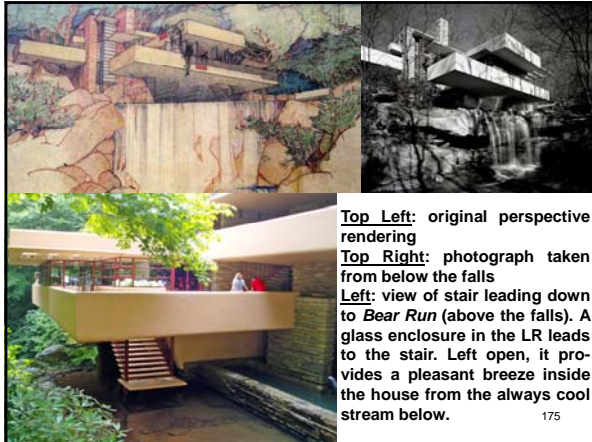
173



"This building is a late example of the inspiration of the site, the cooperation of an intelligent, appreciative client and the use of entirely masonry materials - the grammar of the slabs at their eaves is best shown by a detail. But the roof water is caught by a lead strip built into the concrete above near the beginnings of the curve so that water dripping by gravity at the bottom of the curve - as it does - does not very much stain the curves. It is not the deluge of water in a storm that hurts a building: it is ooze and drip of dirty water in thawing and freezing, increased by slight showers. The cantilever slabs here carry parapets and the beams. This may be seen clutching big boulders. But next time, I believe, parapets will carry the floors - or better still we will know enough to make the two work together...The effects you see in this house are not superficial effects."

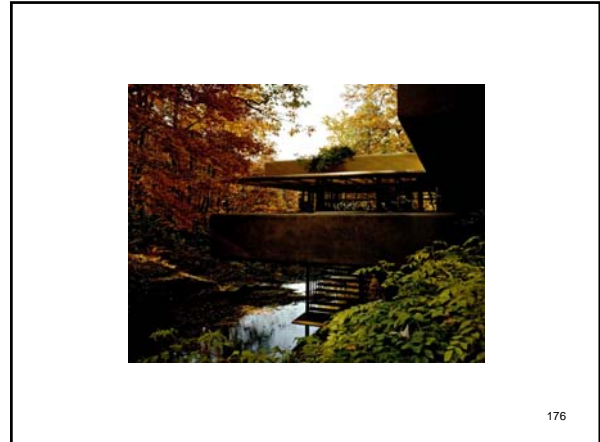
Frank Lloyd Wright

174

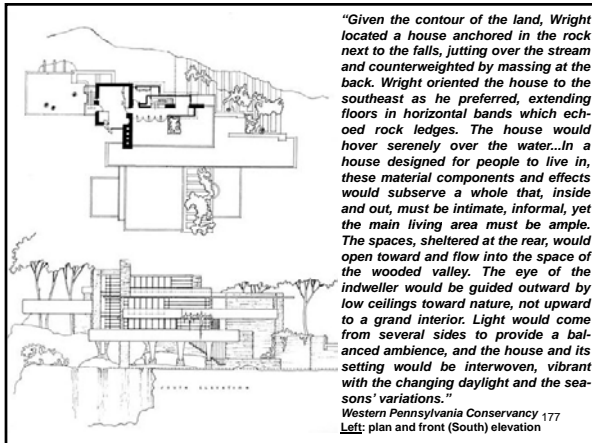


Top Left: original perspective rendering
Top Right: photograph taken from below the falls
Left: view of stair leading down to *Bear Run* (above the falls). A glass enclosure in the LR leads to the stair. Left open, it provides a pleasant breeze inside the house from the always cool stream below.

175



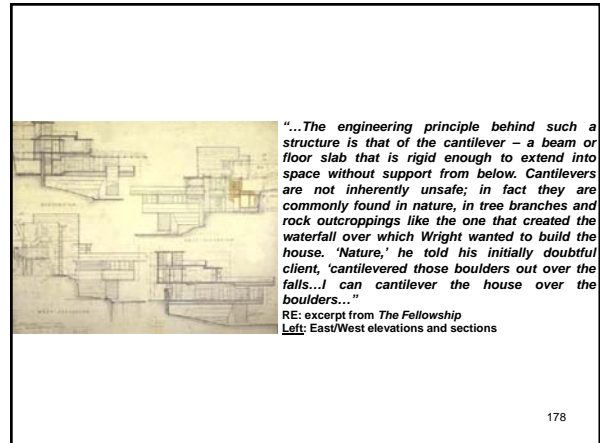
176



"Given the contour of the land, Wright located a house anchored in the rock next to the falls, jutting over the stream and counterweighted by massing at the back. Wright oriented the house to the southeast as he preferred, extending floors in horizontal bands which echoed rock ledges. The house would hover serenely over the water...In a house designed for people to live in, these material components and effects would subserve a whole that, inside and out, must be intimate, informal, yet the main living area must be ample. The spaces, sheltered at the rear, would open toward and flow into the space of the wooded valley. The eye of the indweller would be guided outward by low ceilings toward nature, not upward to a grand interior. Light would come from several sides to provide a balanced ambience, and the house and its setting would be interwoven, vibrant with the changing daylight and the seasons' variations."

Western Pennsylvania Conservancy 177
Left: plan and front (South) elevation

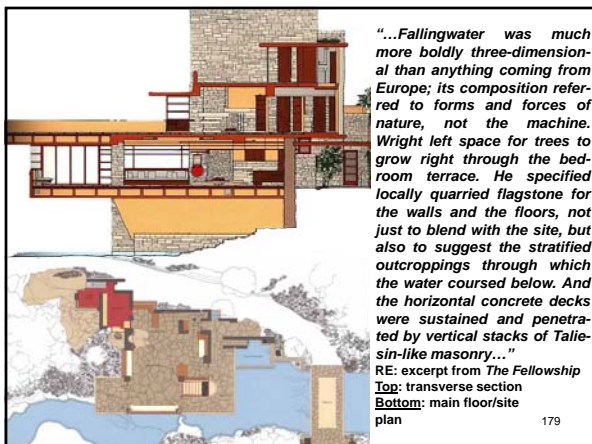
177



"...The engineering principle behind such a structure is that of the cantilever – a beam or floor slab that is rigid enough to extend into space without support from below. Cantilevers are not inherently unsafe; in fact they are commonly found in nature, in tree branches and rock outcroppings like the one that created the waterfall over which Wright wanted to build the house. 'Nature,' he told his initially doubtful client, 'cantilevered those boulders out over the falls...I can cantilever the house over the boulders...'"

RE: excerpt from *The Fellowship*
Left: East/West elevations and sections

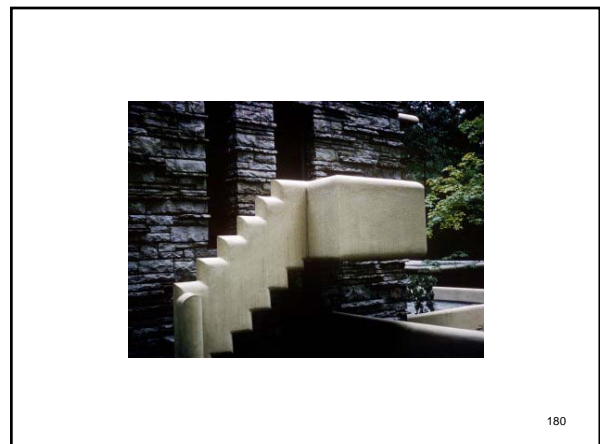
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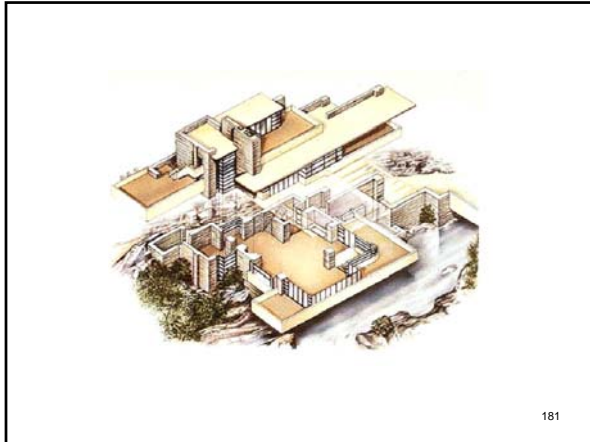
"...Fallingwater was much more boldly three-dimensional than anything coming from Europe; its composition referred to forms and forces of nature, not the machine. Wright left space for trees to grow right through the bedroom terrace. He specified locally quarried flagstone for the walls and the floors, not just to blend with the site, but also to suggest the stratified outcroppings through which the water coursed below. And the horizontal concrete decks were sustained and penetrated by vertical stacks of Tallestin-like masonry..."

RE: excerpt from *The Fellowship*
Top: transverse section
Bottom: main floor/site plan

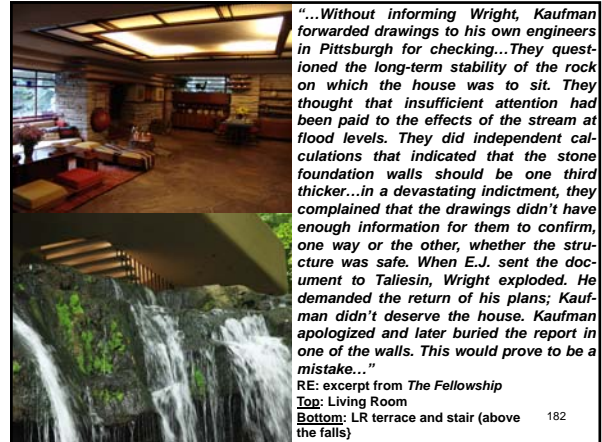
179



180



181



"...Without informing Wright, Kaufman forwarded drawings to his own engineers in Pittsburgh for checking...They questioned the long-term stability of the rock on which the house was to sit. They thought that insufficient attention had been paid to the effects of the stream at flood levels. They did independent calculations that indicated that the stone foundation walls should be one third thicker...in a devastating indictment, they complained that the drawings didn't have enough information for them to confirm, one way or the other, whether the structure was safe. When E.J. sent the document to Taliesin, Wright exploded. He demanded the return of his plans; Kaufman didn't deserve the house. Kaufman apologized and later buried the report in one of the walls. This would prove to be a mistake..."

RE: excerpt from *The Fellowship*

Top: Living Room

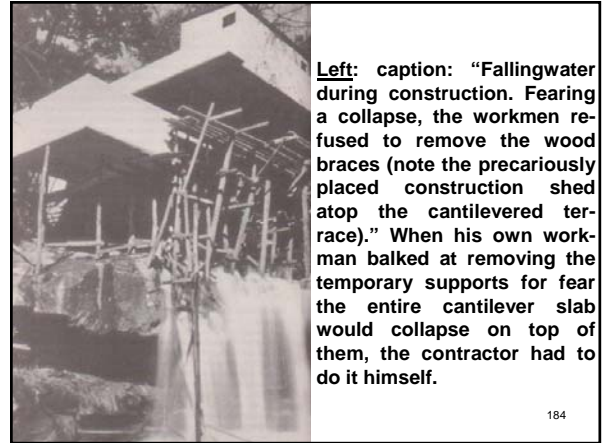
Bottom: LR terrace and stair (above the falls)

182

"...When they removed the wooden formwork after pouring the concrete cantilever, the slab immediately sagged two inches. Some sag is to be expected when forms are pulled, but no more than half an inch, according to sound engineering practice. If Mosher hadn't approved the extra steel, the slab might have collapsed altogether...any experienced builder would have adjusted for the weight of the concrete by tilting the forms slightly up so that the expected sag would bring everything back to level when the forms were removed. Hall's men had built the forms level, and when the structure sagged, it sagged visibly...When Mendel Glickman learned of the two-inch sag, he was stunned. 'Oh my God,' he gasped, 'we left out the negative reinforcement.' It was an astonishing mistake. In a cantilever, negative reinforcement bars must be placed toward the top of the slab or beam to prevent the upper portion from stretching, allowing it to bow downward under its own weight...Completely ignoring the negative reinforcement issue, Wright blamed the problem on the one thing that certainly wasn't an issue: the weight of the extra steel recommended by Kaufman's engineers and snuck in by his own renegade apprentice, Mosher..."

RE: excerpt from *The Fellowship*. Mendel Glickman was a former apprentice and, assisted by FLW's new son-in-law Wes Peters, served as consulting structural engineer for *Fallingwater*.

183



Left: caption: "Fallingwater during construction. Fearing a collapse, the workmen refused to remove the wood braces (note the precariously placed construction shed atop the cantilevered terrace)." When his own workman balked at removing the temporary supports for fear the entire cantilever slab would collapse on top of them, the contractor had to do it himself.

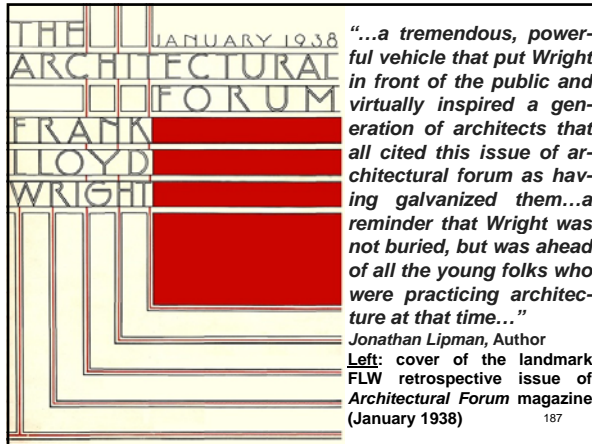
184



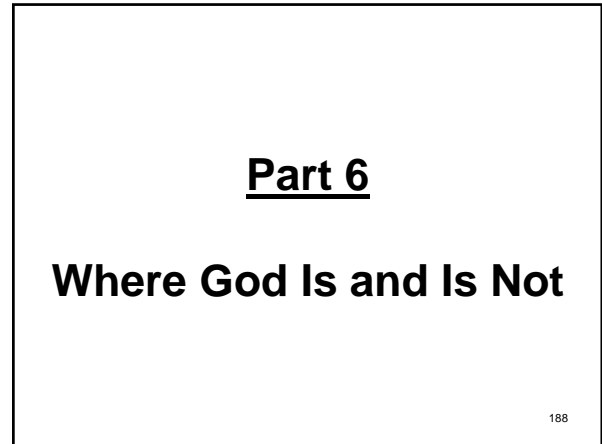
185

Vindication

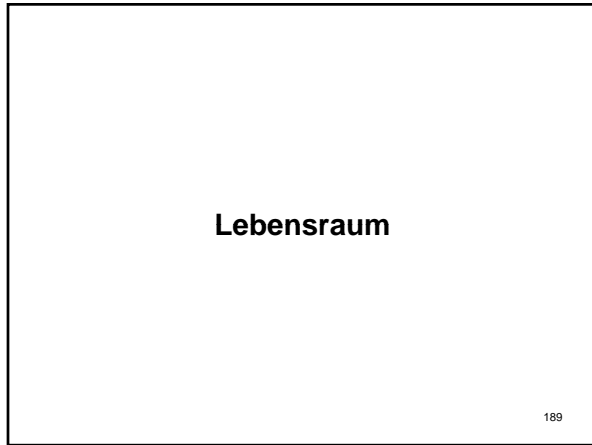
186



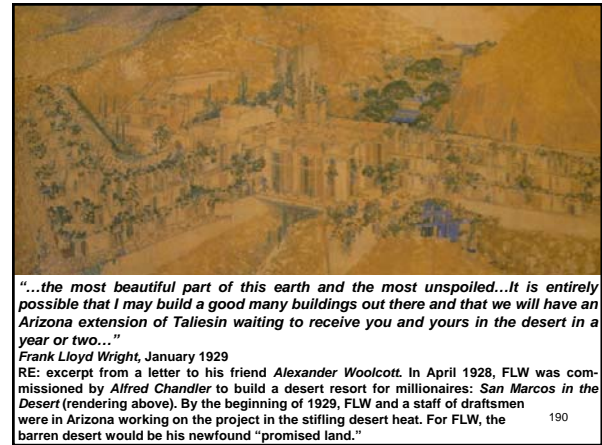
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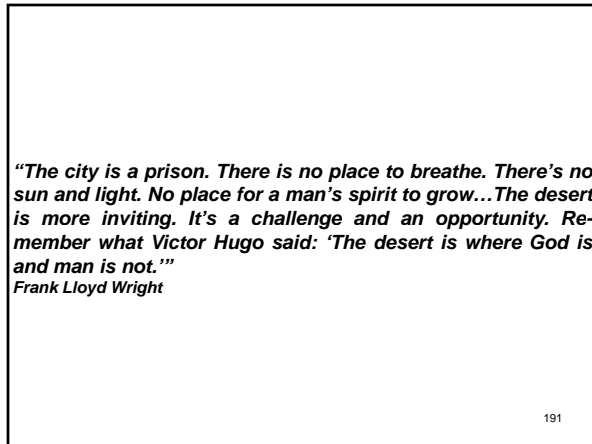
188



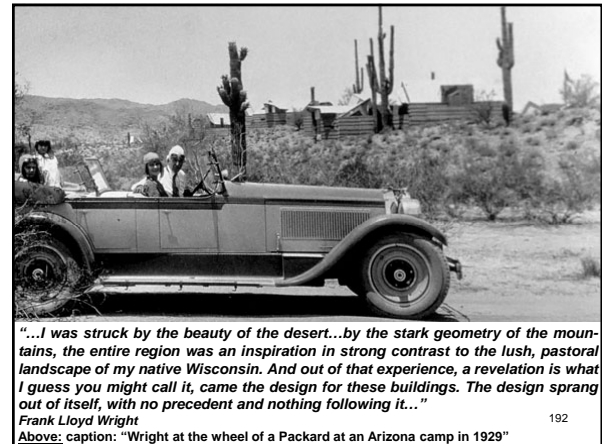
189



190



191



192



Above: caption: "1934. Taliesin West was started by the Taliesin Fellowship and has been an object lesson in construction ever since to the apprentices who came to live and work there with the architect. The complete change in terrain caused a complete change in form. A new technique was necessary and while it is difficult to imagine a greater variety of architectural contrast than seems to exist between Taliesin North and Taliesin West the same principles are at work and there is basic sympathy between the two structures. Taliesin West is a heavy masonry massed construction topped with redwood timbering carrying frames upon which canvas has been stretched to make a textile overhead. The pleasant lighting imaginable is the result. The inspiration for Taliesin West came from the same source as the early American primitives and there are certain resemblances, but not influences." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the Solomon R. Guggenheim Museum, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright." 193



194



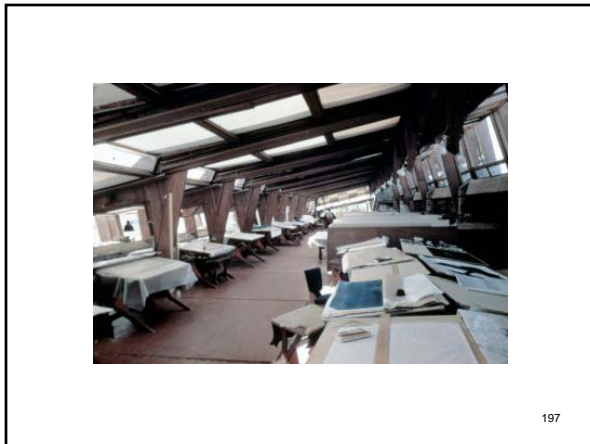
"...Each winter the entire school moves to Arizona to take up residence at Taliesin West, the desert estate built by apprentices. This sprawling building is as rugged as the Arizona wasteland, jutting out of the ground like the huge rock slabs that surround it. It was started from packing boxes and canvas in 1938 and is still expanding..."

Popular Mechanics, April 1948
Left: caption: "Taliesin West, ca. 1950s" 195
Right: caption: "Construction of the studio at Taliesin West, ca. 1937"

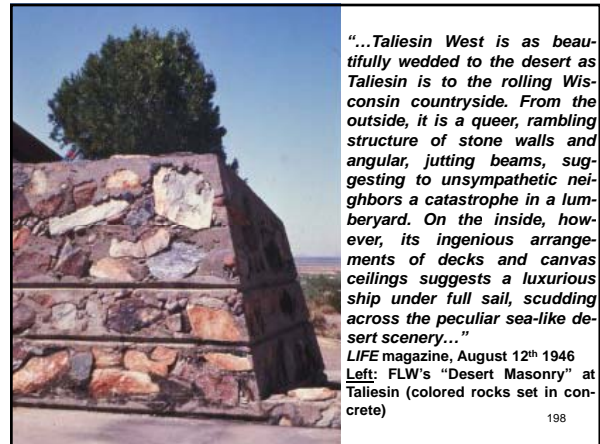


"...Since then, bobbing up for the third time, Frank Lloyd Wright has done perhaps his most amazing work. In 1929 he designed for Manhattan an apartment house of concrete, steel and glass more radical and inventive than any even proposed in functionalist Europe. This and a grander design for a desert resort in Arizona were kept off the ground by Depression. Wright's desert camp of canvas and boxwood, built by his apprentices in 1929, stands as one of his most brilliant pieces of geometrical design. Still ignored by conventional architects, never invited to take part in the Chicago World's Fair, whose blatant 'modernism' was an unconscious tribute to his pioneer work, Wright nevertheless found clients who allowed his designs to materialize..."

TIME magazine, January 17th 1938
Above: Taliesin West 196



197



"...Taliesin West is as beautifully wedded to the desert as Taliesin is to the rolling Wisconsin countryside. From the outside, it is a queer, rambling structure of stone walls and angular, jutting beams, suggesting to unsympathetic neighbors a catastrophe in a lumberyard. On the inside, however, its ingenious arrangements of decks and canvas ceilings suggests a luxurious ship under full sail, scudding across the peculiar sea-like desert scenery..."

LIFE magazine, August 12th 1946
Left: FLW's "Desert Masonry" at Taliesin (colored rocks set in concrete) 198



"...Wright had developed a construction system he called 'desert rubble masonry wall.' Nearly all the materials were scavenged from the site; the only thing they purchased was cement, which they mixed with the desert sand to make concrete...Unlike the limestone used at Taliesin, Wright's desert rocks were quartzite, a much denser stone not suitable for splitting with a chisel to create a flat face. The apprentices had to find ones that were already flat, at least on one side. Formed under different geological conditions, the mineral-rich local stone came in a variety of colors, from rusty reds to cool blue-grays...Not until the concrete was dry and the forms removed would they really know what they had. No matter how it looked, though, they knew that this concrete structure - which was wide at the bottom and tapered as it rose - would be as eternally stable as the pyramids..."

RE: excerpt from *The Fellowship*

199



200



"There were simple characteristic silhouettes to go by, tremendous drifts and heaps of sunburned desert rocks were nearby to be used. We got it all together with the landscape."

Frank Lloyd Wright

201



"...Among ARCHITECTURAL FORUM'S few photographs of actual buildings were shots of Taliesin West, Wright's winter headquarters in the Arizona desert, which after ten years is 'still under construction' by his students. Wright admits that the white canvas ceiling is likely to leak, but it is 'translucent and attractive beyond expression.' He considers light and space as important to houses as the roof itself. 'We can never make the living room big enough,' says Wright, 'the fireplace important enough, or the sense of relationship between exterior, interior and environment close enough'..."

TIME magazine, February 9th 1948

202

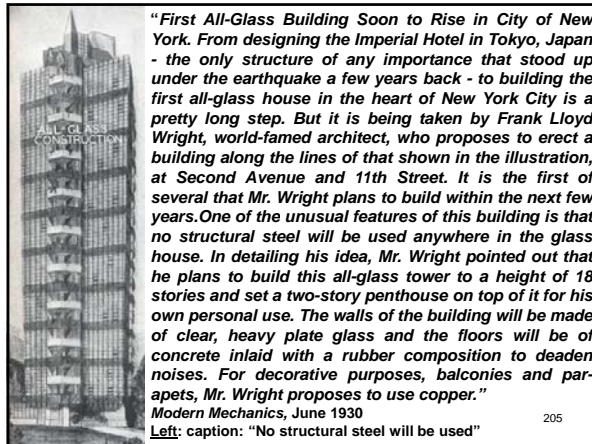
Above L&R: exterior (left) and interior (right) views of Taliesin West's canvas roof



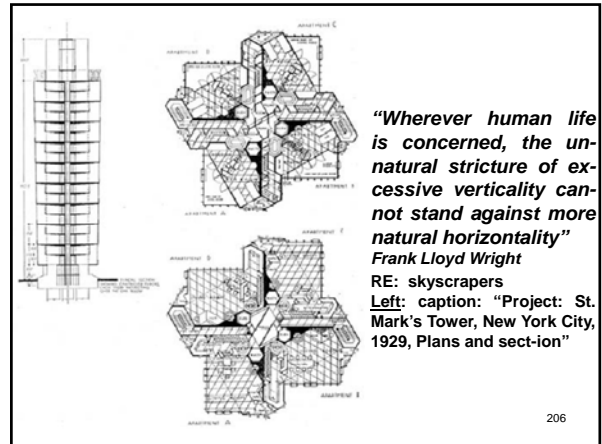
203

The Tree That Escaped the City

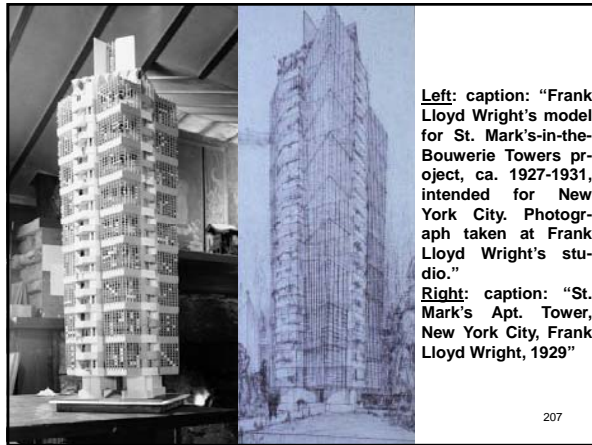
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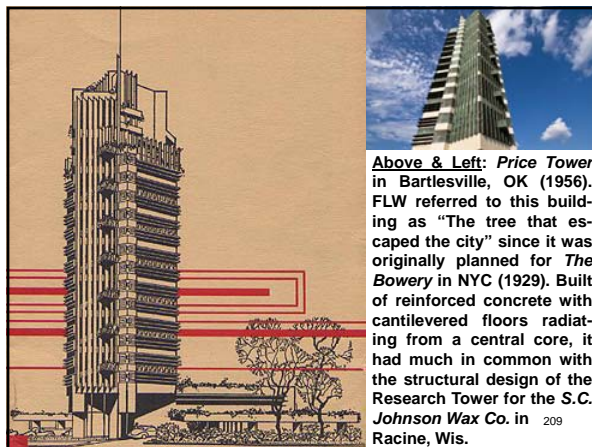
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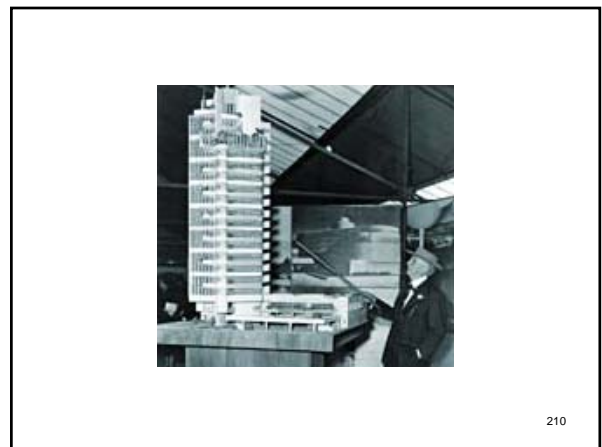
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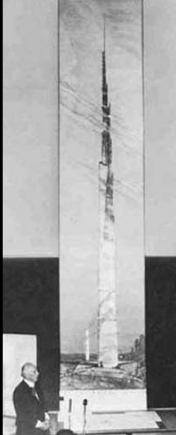
209



210

Excessive Verticality

211



"The fact that our buildings excel in top-quality workmanship is a poor consolation for us architects. Our highly acclaimed architectural achievement is the skyscraper. But what does it really represent? The skyscraper is no more and no less than a victory for engineering and the defeat of architecture. This rising, steel framework of a skyscraper is generally hidden behind a thin facing of stone imitating the masonry of feudal towers. Skyscrapers are stunning, but they are false and artificial, like the economic structures that gave rise to their emergence in dull congested urban areas."

Frank Lloyd Wright
 RE: excerpt from his address to the *Congress of Soviet Architects*, 1937. On August 25th 1956, an 89yo FLW announced plans for a skyscraper for Chicago's lakefront that would top off at 5,280 feet – one mile high - that he named "The Illinois." Though he professed not to like skyscrapers or what they represented, he had changed his mind stating: "If we're going to have centralization, why not quit fooling around and have it." Mayor *Richard J. Daley* officially proclaimed October 17th 1956 as "Frank Lloyd Wright Day" and FLW displayed a 22-foot tall sketch of his skyscraper (left) and described its 528 floors extending out from a central core: "like branches on a tree trunk." The foundation was wedge-shaped, sunk 150-feet into the ground. It was never realized.

212

Part 7

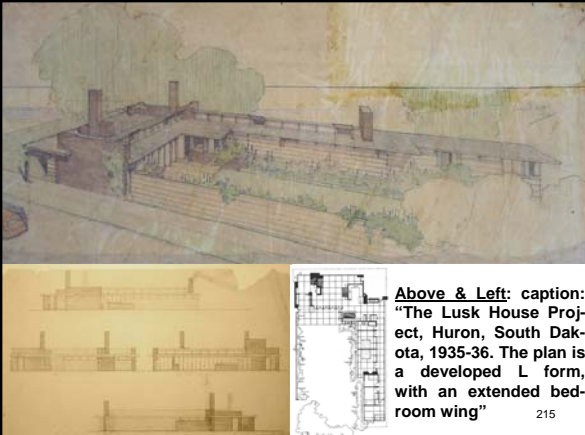
The Future is Now

213

"...They may shock you, and even offend you at first. Although they embody your requirements they go by the two story house as an unnecessary tax upon comfort and spread you out comfortably on your own piece of ground to live your own life on the level. Upstairs for upstairs. The ground for nobler humans..."

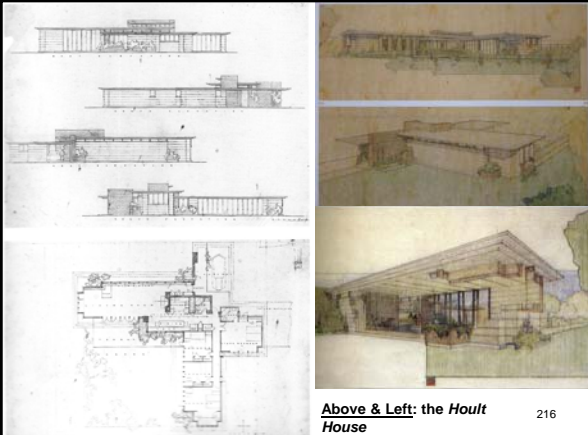
Frank Lloyd Wright (1935)
 RE: letter to *Robert Lusk* of South Dakota. Lusk – a newspaper editor, was seeking a FLW house on a budget of \$5,500. At the time, FLW was working on an economical house design for the "everyman" for his *Broadacre City* scheme, so he accepted the challenge. It would be built on a concrete slab with only a small basement for utilities and storage, an open "car port" rather than an enclosed garage and the kitchen was given a central place in the design. It would be the first in a series of modular designs FLW termed "Usonian." Filled with standardized details, the house had, inadvertently, laid the groundwork for the future of American mass housing. However, when the bids came in at \$10K – nearly double their budget, the client backed out. Another client for a similar house – the *Hoults*, had a similar experience. But FLW would take the lessons learned from both and apply them, in due time.

214



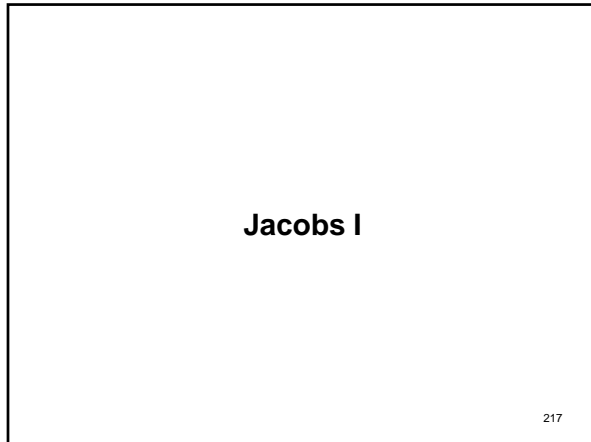
Above & Left: caption: "The Lusk House Project, Huron, South Dakota, 1935-36. The plan is a developed L form, with an extended bedroom wing"

215



Above & Left: the *Hoults House*

216



“Would you really be satisfied with a five-thousand dollar house? What most people really want is a ten-thousand dollar house for five-thousand dollars...A car is not a horse, and it doesn't need a barn...”

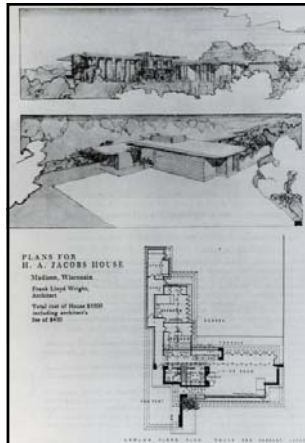
Frank Lloyd Wright

RE: in the summer of 1936, *Herbert Jacobs* - a newspaper editor from Madison, Wis., visited Taliesin with his wife and asked FLW to build them a “descent” house for \$5K. Fresh from his experience with the Lusk's and Houl't's, he laid down the conditions:

- No bathroom tile;
- No expensive interior cabinetry;
- Radiant heated floors would be used;
- No garage - a “carport” would be provided;
- The bathroom and kitchen would share a plumbing chase, and;
- Rough lumber would be used to frame and finish the interior walls.

At FLW's direction, Jacobs found an inexpensive piece of land in the country outside Madison and signed an agreement to build the house – including his fee – for a guaranteed price of \$5,500, on November 15th 1936.

218



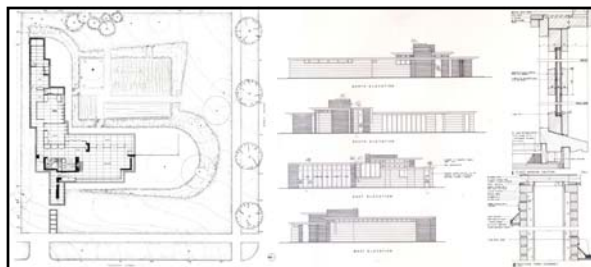
Left T&B: caption: “Architectural sketches and floor plans for the Herbert A. Jacobs residence, a/k/a ‘Jacobs I.’ This was the first of 25 Usonian houses designed by FLW, with an affordable design (intended to cost +/- \$5K), which FLW dubbed ‘the house America needs.’ The Jacobs residence was also the first in the country to employ a radiant heating system embedded in the floor. These sketches and plans were published in the Jan., 1938, issue of *Architectural Forum*.”

219

“...But the best piece of evidence that Wright will, when really necessary, pay careful heed to the means of his client is the one-story, six-room, \$5,500 house which he finished last month for Herbert Jacobs, a newspaperman in Madison, Wis. Usonia is Frank Lloyd Wright's name for the U.S.A. He found it in Samuel Butler and, eclectic for once, appropriated it because he liked it. It is one of the tricks of speech and thought by which Wright links a curiously old-fashioned Americanism to an Americanism which is still ahead of his time. The Jacobs house he calls a Usonian house and it is his exhibit A in a demonstration of what Usonia might be. It ‘may help to indicate,’ he says, ‘how stifling the little colonial hot-boxes, whether hallowed by government or not, really are where Usonian family life is concerned’...”

TIME magazine, January 17th 1938

220

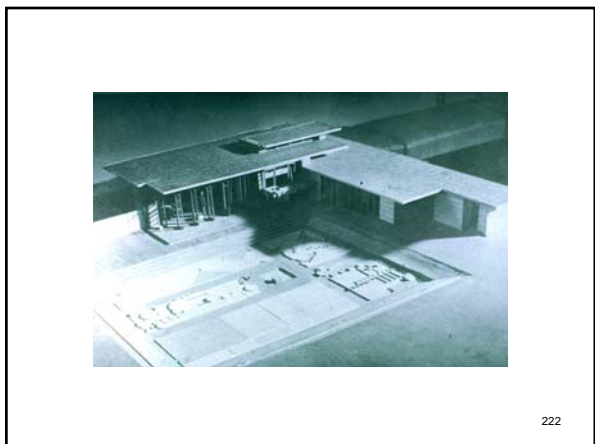


“This house for a young journalist, his wife and youngest daughter is now built. Your cost five thousand five hundred dollars including architect's fees, i.e. five hundred fifty dollars...This Usonian house seems to love human beings in their own land, with a new sense of space, light and freedom.”

Frank Lloyd Wright

221

Top L&R: caption: “Floor/Site Plan, Building Elevations and Wall Section”



222



Above: caption: "1934. The first Jacobs house – wood walls and ceilings. Although used in the Imperial Hotel, Tokyo, 1914, and subsequently planned for the Nakoma Clubhouse, 1927, and the Johnson Administration building, 1935, gravity-heat was first a finished product in this house. Therefore this was the first floor-heated house in the United States." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the Solomon R. Guggenheim Museum, New York City entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright." 223



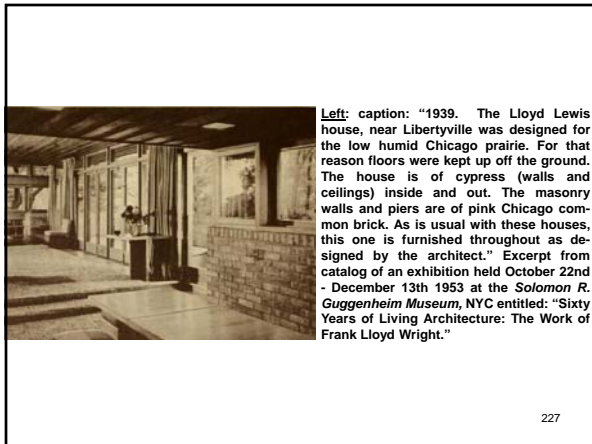
"...He called his modest house 'Usonian,' after the United States. It was a single story built on a monolithic concrete slab and joined to a carport and not a garage. Wright believed that it could be replicated all across the country. His main desire, which no contemporary architects pay any attention to whatever, is shelter for ordinary people...he got it down at one point in 1940 to \$5,000 per house for a family with children and a kitchen and gardens...and openness and a real milieu in which it was a highly civilized way to live. He thought about it all the time; he took commissions from the poor as well as from the rich...We're not like that anymore and this was very important in any appraisal of what his work represents because he hasn't had the following that he should have had in respect to shelter..."
Brendan Gill, Writer/Author 224
Above L&R: exterior/interior views of FLW's Usonian (Jacobs I) house

Usonian Fever

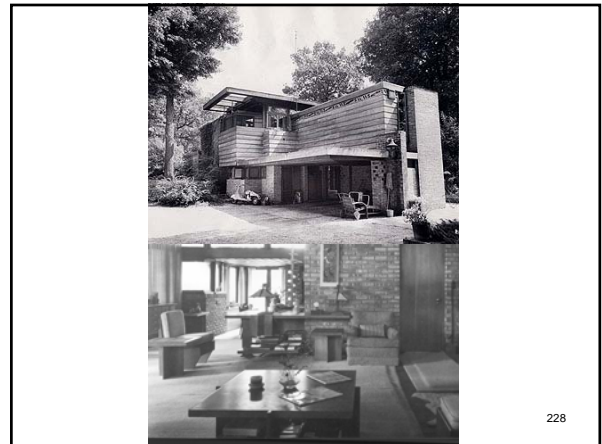
225

"Wright's Usonian house, a moderately priced, modernist residence for the everyman, was taking off. In January 1938, Wright's Jacobs residence, the first Usonian house to be completed, was featured in Henry Luce's TIME. The magazine was deluged with inquiries. So many visitors came to see the house that the Jacobs were able to charge a fifty-cent admission, ultimately recouping their entire architectural fee..."
RE: excerpt from *The Fellowship*

226



Left: caption: "1939. The Lloyd Lewis house, near Libertyville was designed for the low humid Chicago prairie. For that reason floors were kept up off the ground. The house is of cypress (walls and ceilings) inside and out. The masonry walls and piers are of pink Chicago common brick. As is usual with these houses, this one is furnished throughout as designed by the architect." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the Solomon R. Guggenheim Museum, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright." 227



228



Above: caption: "1934. Goetsch-Winckler Cottage, Okemos, Michigan, was designed for two teachers at Michigan State College. It was originally part of a group of seven, the remaining six of which were never built because the F.H.A. decided they would not stand up." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the Solomon R. Guggenheim Museum, New York City entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright." 229



230



"The average builder of the small house doesn't know how to build an economical house anymore than the average family knows how to live in one..."
 Frank Lloyd Wright
 RE: in late 1936, a young, ambitious New York developer regularly visited the construction site of a FLW Usonian house going up in Great Neck, LI, NY. He took note of the cost-effective design;
 • No basement;
 • No deep foundation, and;
 • An easily standardized modular structure.
 His name was William Levitt (of Levittown fame). 231

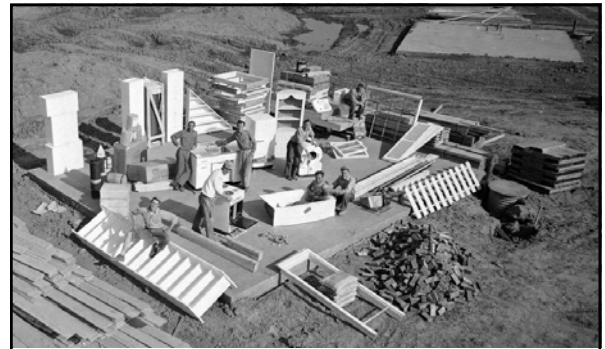


Gimme Shelter

232



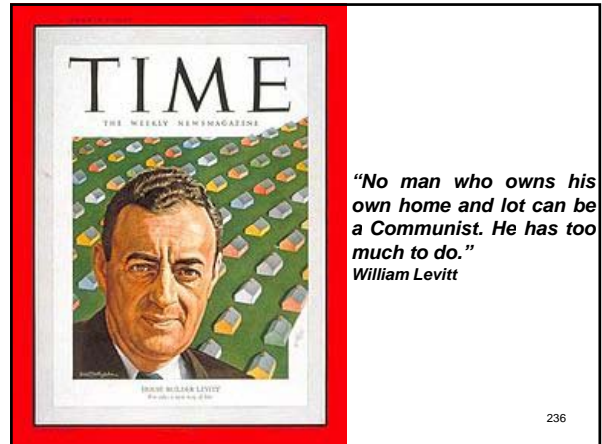
"Any damn fool can build homes. What counts is how many you can sell for how little."
 William Levitt
 RE: contracted by the federal government during WWII to quickly build housing for military personnel, Levitt applied the techniques of mass production to construction. In 1947, he set out to erect the largest planned-living community in the U.S. on farmland he had purchased on Long Island, NY. Each house had two bedrooms, one bathroom, and no basement. The kitchen was situated near the back of the house (so mothers could keep an eye on their children in the backyard). At first, Levittown homes were available only to veterans. 233



Above: caption: "Photograph of a Levittown home prior to assembly." Levitt identified 27 different steps to build a house. Therefore, 27 different teams of builders were hired to construct the homes. Within one year, Levitt was building 36 houses per day. His assembly-line approach made the houses extremely affordable. There were five styles, each with the same basic floor plan. 234



235



**"No man who owns his own home and lot can be a Communist. He has too much to do."
William Levitt**

236



237



238

"...after only a section of the main house had been completed, the family moved in. But the Obelers would commit an even greater transgression when they had the builders make changes to Wright's design – raising the ceiling, substituting narrow redwood siding for wide pine, building a redwood fence behind the house, and relocating the guest house. One afternoon when the family was having friends over for a barbecue, a long caravan of imported cars came up the mountain road...Out stepped Frank Lloyd Wright, Malacca cane in hand, and instructed one of the twenty apprentices to take out a crow bar. Pointing his cane at the redwood fence, he roared, 'Rip it out!' 'Mr. Wright, that wall cost me five hundred dollars!' Obeler complained as 'twenty sets of eager muscles leaped and shoved.' When the fence was gone, Obeler had to admit that things looked better. 'Then we are in complete agreement,' Wright said as he removed his cape and gestured to the apprentices, 'join the Obeler's guests in eating the barbecue. Wright left four apprentices behind to reverse his client's other changes..."
RE: excerpt from *The Fellowship*

239



240



"Future historians may well decide that a truer glimpse of the shape of things to come than is represented by the New York World's Fair was given in a single structure built strictly for business - the Administration Building of S.C. Johnson & Son, Inc., in Racine, Wisconsin."
LIFE magazine, 1939

Above caption: "The Tylon and Perisphere, glow in the night at the fairgrounds in Flushing Meadows, location of the New York World's Fair of 1939 and 1940, promised visitors they would be looking at the 'World of Tomorrow.'"
Left caption: "Interior, Reception Area from West, First Floor" 241



"...H.F. Johnson, Jr., the company president who hired Wright during the Great Depression, fretted about the construction delays and cost-overruns. Wright assured him that the extra dollars would be more than offset by the attention the building would bring to the company. The building opened concurrently with the opening of the 1939 New York World's Fair. An article in Life magazine praised the fair, but added that if people wanted to see something really special, they should visit the administration building in Racine. Today, as an internationally-known architectural landmark, it draws some 4,500 visitors every year."
The Journal Times, August 2010

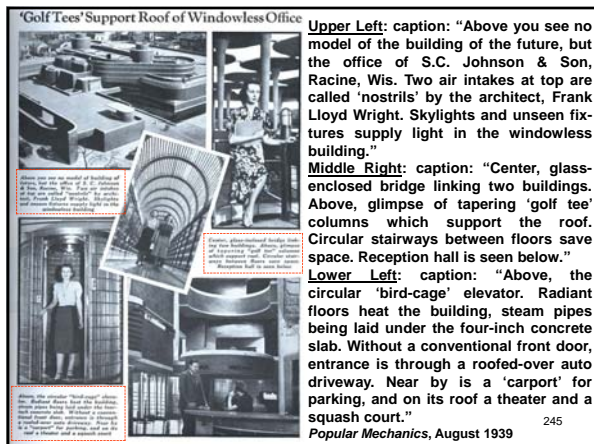
Above L&R: General Motor's Futurama exhibit was by far the most popular attraction the 1939/40 NY World's Fair. In it, visitors could glimpse the future world of 1960, albeit in highly detailed scale model form. Upon exiting, they were given a pin proclaiming: "I Have Seen the Future." 242



243



"...In his large city buildings, for which he is more famous, his idea is to tailor the structure to its purpose instead of designing a beautiful exterior and then splitting the interior into cubicles. The outside lines flow around the pattern set in the interior. The resulting buildings usually have such simplicity that they are startling..."
Popular Mechanics, April 1948 244



'Golf Tees' Support Roof of Windowless Office

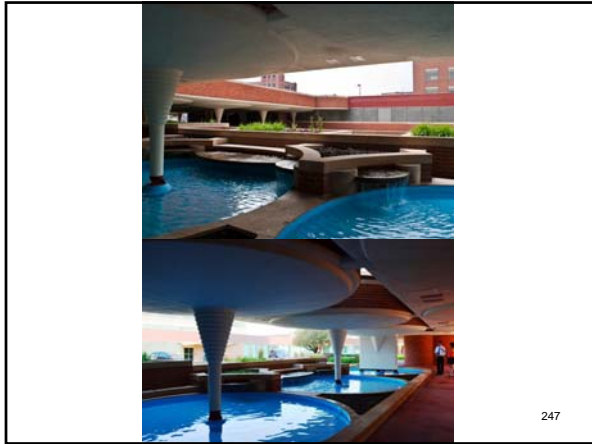
Upper Left: caption: "Above you see no model of the building of the future, but the office of S.C. Johnson & Son, Racine, Wis. Two air intakes at top are called 'nostrils' by the architect, Frank Lloyd Wright. Skylights and unseen fixtures supply light in the windowless building."

Middle Right: caption: "Center, glass-enclosed bridge linking two buildings. Above, glimpse of tapering 'golf tee' columns which support the roof. Circular stairways between floors save space. Reception hall is seen below."

Lower Left: caption: "Above, the circular 'bird-cage' elevator. Radiant floors heat the building, steam pipes being laid under the four-inch concrete slab. Without a conventional front door, entrance is through a roofed-over auto driveway. Near by is a 'carport' for parking, and on its roof a theater and a squash court." 245
Popular Mechanics, August 1939



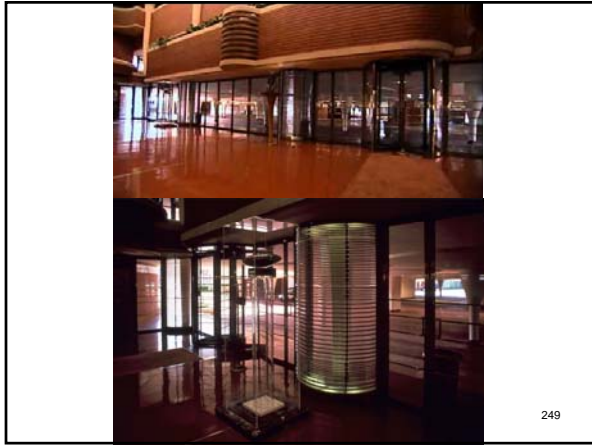
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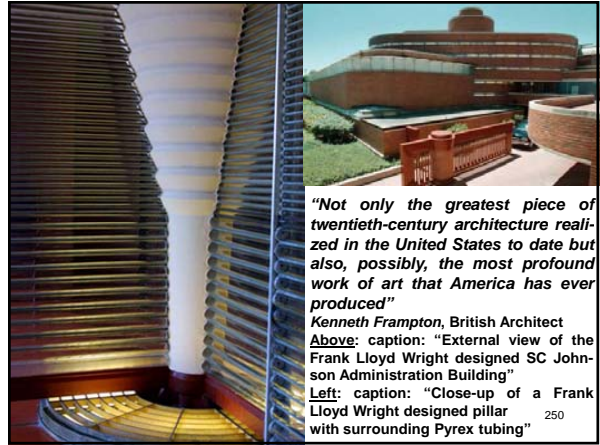
247



248



249



"Not only the greatest piece of twentieth-century architecture realized in the United States to date but also, possibly, the most profound work of art that America has ever produced"

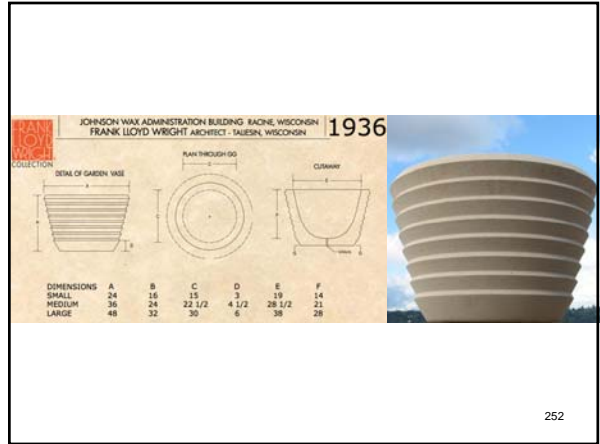
Kenneth Frampton, British Architect

Above: caption: "External view of the Frank Lloyd Wright designed SC Johnson Administration Building"

Left: caption: "Close-up of a Frank Lloyd Wright designed pillar with surrounding Pyrex tubing" 250



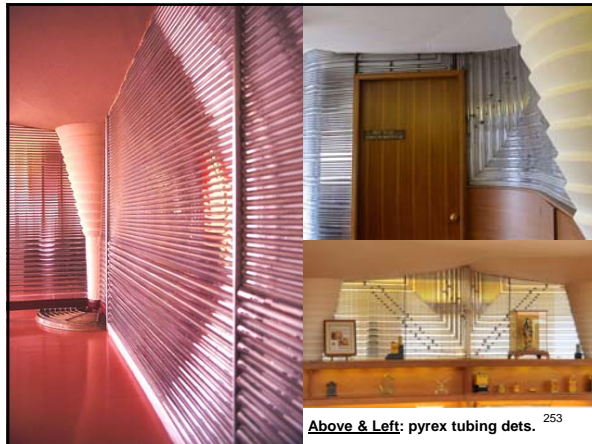
251



JOHNSON WAX ADMINISTRATION BUILDING RACINE, WISCONSIN
FRANK LLOYD WRIGHT ARCHITECT - MADISON, WISCONSIN 1936

DIMENSIONS	A	B	C	D	E	F
SMALL	24	16	15	3	19	14
MEDIUM	36	24	22 1/2	4 1/2	28 1/2	21
LARGE	48	32	30	6	38	28

252



Above & Left: pyrex tubing detls. 253

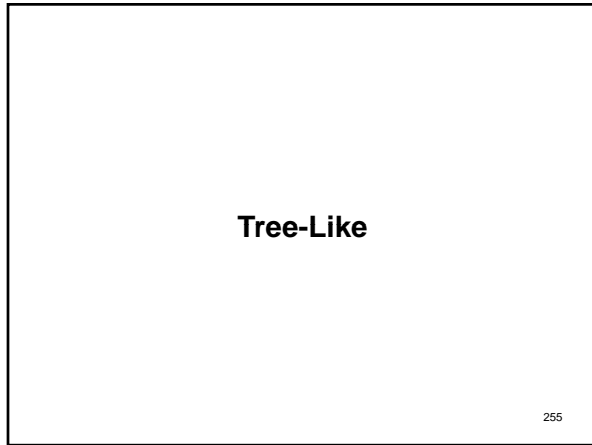


"...Wright designed all the original furniture for the building, including the three-legged secretary chairs, which tip over if one does not sit with correct posture..."

William Allin Storer, Author

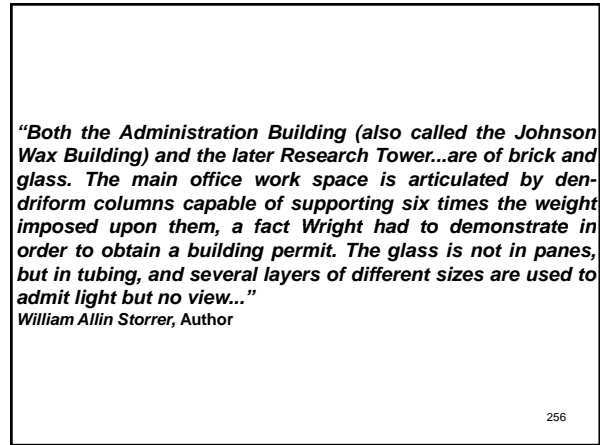
Left: caption: "Image of a Frank Lloyd Wright-designed three-legged office chair on parquet flooring. Parquet flooring symbolizes S.C. Johnson's humble beginnings just as the chair represents their creative spirit."

254



Tree-Like

255



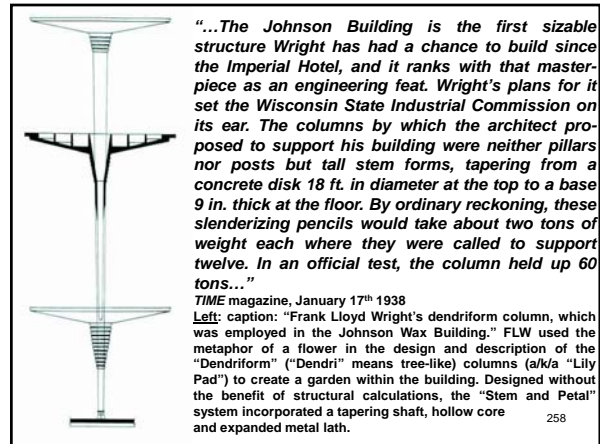
"Both the Administration Building (also called the Johnson Wax Building) and the later Research Tower...are of brick and glass. The main office work space is articulated by dendriform columns capable of supporting six times the weight imposed upon them, a fact Wright had to demonstrate in order to obtain a building permit. The glass is not in panes, but in tubing, and several layers of different sizes are used to admit light but no view..."

William Allin Storer, Author

256



257



"...The Johnson Building is the first sizable structure Wright has had a chance to build since the Imperial Hotel, and it ranks with that masterpiece as an engineering feat. Wright's plans for it set the Wisconsin State Industrial Commission on its ear. The columns by which the architect proposed to support his building were neither pillars nor posts but tall stem forms, tapering from a concrete disk 18 ft. in diameter at the top to a base 9 in. thick at the floor. By ordinary reckoning, these slenderizing pencils would take about two tons of weight each where they were called to support twelve. In an official test, the column held up 60 tons..."


TIME magazine, January 17th 1938

Left: caption: "Frank Lloyd Wright's dendriform column, which was employed in the Johnson Wax Building." FLW used the metaphor of a flower in the design and description of the "Dendriform" ("Dendri" means tree-like) columns (a/k/a "Lily Pad") to create a garden within the building. Designed without the benefit of structural calculations, the "Stem and Petal" system incorporated a tapering shaft, hollow core and expanded metal lath.

258

Form and Function as One

259



"...they remain one of the most remarkable structural designs in twentieth-century architecture. In their unprecedented structural and aesthetic success they were the supreme example of Wright's dream, 'Form does not follow function. Rather, form and function are one'..."

Jonathan Lipman, Author

260


Cherokee Red

261

"...Ford and Wright had been mutual admirers since the carmaker had invited Wright to design his estate in 1909. In 1940, when Ford developed an exclusive Lincoln Continental Cabriolet V-12, he had a rendering of the vehicle sent to Wright. As a promotion, the Ford Motor Company had offered to give away a number of new models to prominent Americans, including Wright. When the architect appeared at the Chicago showroom, however, he demanded two – one for each of his estates – and insisted that they be delivered to Taliesin repainted in his signature Cherokee red. Ford complied..."

RE: excerpt from The Fellowship

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FLW's use of red became his signature color. While many reds were used in his schemes, he preferred a warm, brownish red that he called "Cherokee Red." Some say the color came from a favorite native American pot, but it could have been inspired by the red barns that dotted the rural southern Wisconsin landscape of his youth that he loved so much. That red (an iron-oxide mixture), was used to help preserve the wood in the barn from rot. It was a familiar and natural companion to the colors of the foliage. FLW colored his own farm buildings at Taliesin Cherokee Red, as well as his fleet of cars, roofs, gates and signs. It was specified as the accent color in many of his buildings and continues to be generously used by his disciples. Even concrete floors were integrally colored and waxed with a warm red.

Left: caption: "Fallingwater's gates were painted FLW's signature color, Cherokee red"
Right: caption: "Frank Lloyd Wright was an auto aficionado all his life. The Cherokee Red 1940 Lincoln Continental above is one of the cars most associated with Wright"

263

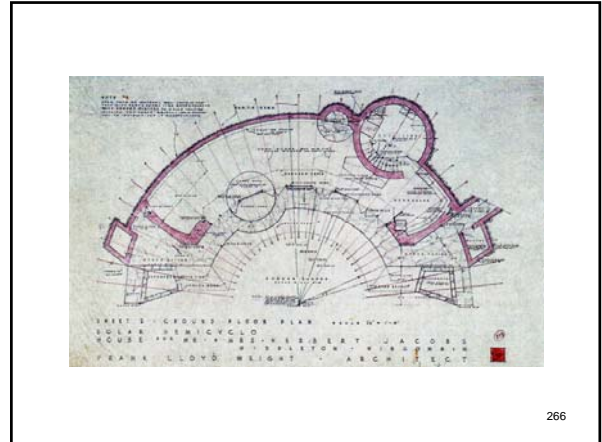
Jacobs II

264

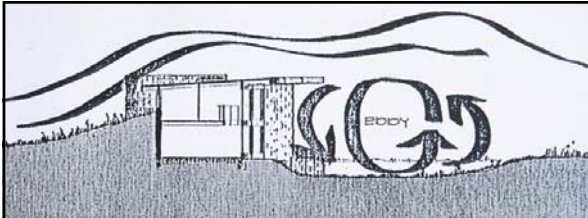


As the city grew around them, the Jacobs' decided to move further out to the countryside near Madison. They rejected FLW's first concept for their second home out of fear of large energy bills from a too-large home with glass-enclosed rooms with 13-foot high ceilings in the exposed country setting of the house. He responded by adapting the same principles developed in *Jacobs I*, but this time expressly oriented to a passively solar heated and naturally cooled design, which he termed a "Solar Hemicycle" (a/k/a "Jacobs II"). The house was constructed from 1946 to 1948 and has been continually occupied since then. In 2003 it was designated a *National Historic Landmark* building.

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The *Solar Hemicycle* is semicircular in plan, featuring a single concave arc of fourteen-foot high glass spanning the two stories both vertically and horizontally, and opening southward to a circular sunken garden and the Wisconsin prairie beyond. The north, east and west sides are bermed up to the height of the clerestory windows on the second floor, protecting the house from cold winter north winds, while the sunken garden in front combines with the rear smooth berming to create an air pressure differential that deflects snow and wind up and away from the large south-facing windows. The second floor is a five-bedroom balcony suspended from the roof joists and hence, does not require obstructing support from below.

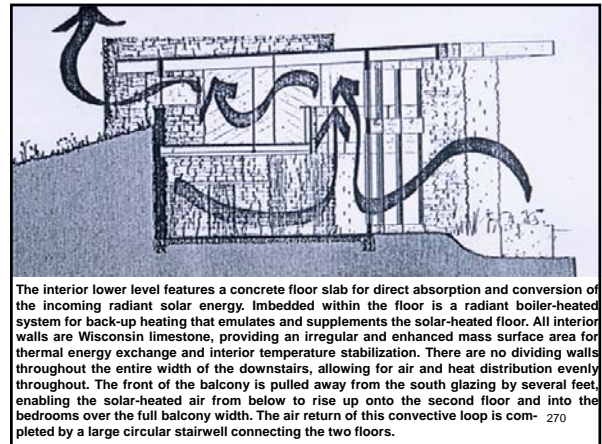
267



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The interior lower level features a concrete floor slab for direct absorption and conversion of the incoming radiant solar energy. Imbedded within the floor is a radiant boiler-heated system for back-up heating that emulates and supplements the solar-heated floor. All interior walls are Wisconsin limestone, providing an irregular and enhanced mass surface area for thermal energy exchange and interior temperature stabilization. There are no dividing walls throughout the entire width of the downstairs, allowing for air and heat distribution evenly throughout. The front of the balcony is pulled away from the south glazing by several feet, enabling the solar-heated air from below to rise up onto the second floor and into the bedrooms over the full balcony width. The air return of this convective loop is completed by a large circular stairwell connecting the two floors.

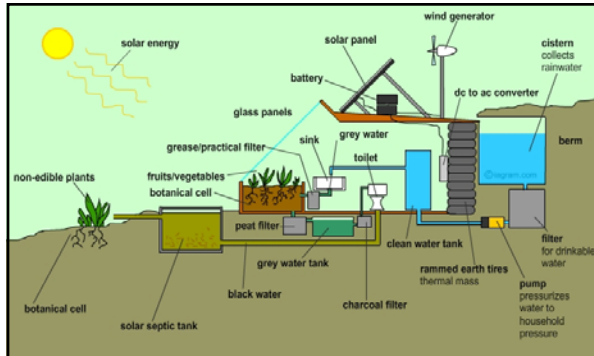
270

Summertime natural cooling is aided by the shade provided by the cantilevered roof eaves over the south-facing glass as well as by the external earth berm and interior exposed thermal mass. Daytime “stack effect” ventilation and nocturnal cooling are promoted by the operable glass doors in the south facade and the continuous band of operable clerestory windows along the entire upper portion of the north walls. The semicircular plan reduces the solar gain by about 8% in comparison with a straight south-facing plan, but the semi-circle (broken down into six-degree arcs) provides support for the north wall, which reduced construction costs, while the bermed arc serves to channel cold winds around and away from the south glazing to reduce heat loss. The semicircular shape also provides a sense of separation and even gives visual privacy as one moves along the arc through the interior undivided spaces (a/k/a “phantom partitions”). The house is recognized as the first passive solar house and is the basis of the passive solar designs for modern-day “Earthships.”

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Above: transverse section through a typical modern-day Earthship design

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Everywhere and Nowhere

275

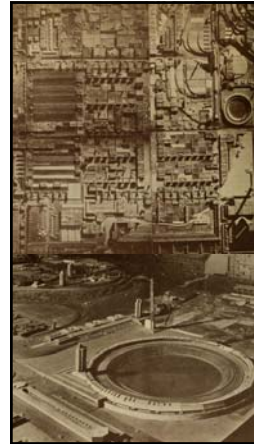
“...Frank Lloyd Wright was an American original. Prolific, visionary, unorthodox and ingenious, he built for a romantic America, a country with space and grace to spare. While the turbines of Modernism were fitting and turning homes, buildings and cities into parts of a huge functional machine, Wright held on to his belief in an architecture that could dawdle and daydream. His grand plan for cities seemed fantastical and cinematic - the basic building block was not a house but a farm, where each man could grow his own food on an acre block reserved for him since birth - and he was easy to dismiss as hopelessly Utopian...”

TIME magazine, June 8th 1998

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"...Exhibit B is a project called 'Broadacre City' which Wright and the Taliesin Fellowship worked out in a 12-ft. model when they all went to Arizona three winters ago. Broadacre City is Wright's answer to urbanization. He believes something like it is already happening in the movement of people out of cities through suburbs to the open country. Its fulfillment would complete this process, giving every citizen his modicum acre of land in communities spread out along the transportation routes. Frank Lloyd Wright's city, he has said, would be 'everywhere and nowhere'..."
TIME magazine, January 17th 1938 277

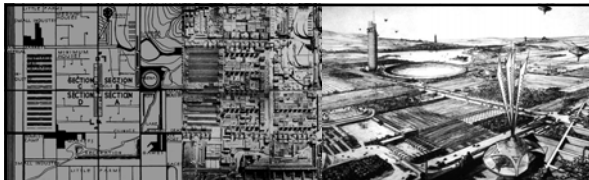


Left: caption: "Broadacre City was finally modeled in 1932 as a Taliesin Fellowship project. That original model is now included in this exhibition. From this over-all model these views have been taken. The model is based upon the theory of Decentralization – feeling that centralization of intense and growing urbanization has done its work and our modern techniques must have freedom to become truly advantageous. This freedom can be secured only by going forward to more intelligent use of man's heritage – the ground. Life in these United States – by nature – is more agrarian than industrial if our great gift of ground is to mean what it should mean to the human being. Broadacre City was a study in that direction – the democratic ideal of freedom of the individual here finds an architecture more suited to its future life than any urbanization can now afford." Excerpt from catalog of an exhibition held Oct. 22nd – Dec. 13th 1953 at the Solomon R. Guggenheim Museum, NYC entitled: "Sixty Years of Living Architecture: The Work of F.L. Wright." 278

A Blessing in Disguise

279

"...Nobody hates cities more than patriarchal U.S. Architect Frank Lloyd Wright. To him Manhattan is a 'great huddle' whose skyscrapers are 'one of the most infernal inventions.'...Most ambitious exhibit was a twelve-foot-square model of a mythical community called 'Broadacres.' 'A new housing for civilization,' Broadacres is Wright's answer to the problem of the crowded machine-age city. In Broadacres, homes, factories, office and municipal buildings are separated by wide park spaces planted with lawns and trees. Its farms rub elbows with its town hall. Its warehouses are part of its underground railway system. City-Planner Wright, like many another architect, thinks that the bombing of Europe's cities is likely to be a blessing in disguise. 'After all,' says he, 'what is St. Paul's? An imitation of St. Peter's in Rome. I don't think anyone will miss Wren's work much. Broadacres is going to England as soon as there is a chance for it to be shown there. This will be immensely beneficial to England.'..."
TIME magazine, November 25th 1940 280



"Everywhere now human voice and vision are annihilating distance – penetrating walls. Wherever the citizen goes (even as he goes) he has information, lodging and entertainment. He may now be within easy reach of general or immediate distribution of everything he needs to have or to know: All that he may require as he lives becomes not only more worthy of him and his freedom but convenient to him now wherever he may choose to make his home."
Frank Lloyd Wright
Left: detail of Broadacre City model
Right: rendering of Broadacre City 281

Last of the Prairie Houses

282

“...Wright called Wingspread the last of the Prairie Houses...True, the setting of Wingspread is a landscape of rolling meadows, interrupted here and there by adroitly planted clumps of pine, while the settings of most of Wright’s turn-of-the-century Prairie Houses were comparatively cramped suburban lots and therefore not authentically of the prairie at all; nevertheless, ‘Prairie House’ evokes a sense of ground-hugging simplicity of form and, within that form, the prospect of an equal simplicity in the conduct of life...”

RE: excerpt from *Many Masks: A Life of Frank Lloyd Wright*

283



“...A few miles from Racine, President Herbert Johnson has let Wright build him a house which lies along the prairie in four slim wings. A huge chimney with fireplaces on four sides is in the focal living room...”

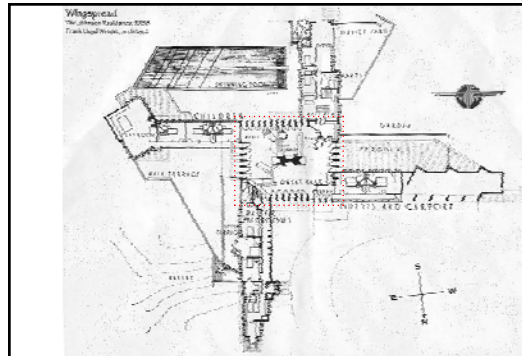
TIME magazine, January 17th 1938

284

“...In the case of the Johnson Wax Administration Building, one marvels at the comparative good nature with which his clients put up with Wright’s manifestations of ‘genius at work.’ Indeed, so much under Wright’s spell was Hib Johnson that, having commissioned the building, he proceeded to commission a private residence as well, to be erected on a stretch of open fields that he owned not far from the shore of Lake Michigan. Johnson had been married and divorced and was now marrying for a second time; he and his wife would be bringing a couple of children apiece to the new house, which must therefore be ample. The house was a simpler matter to design and build than the Administration Building, but was subject to the same provoking delays and consequent increased costs...”

RE: excerpt from *Many Masks: A Life of Frank Lloyd Wright*

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Above: Main Floor Plan. Shaped like a four-winged pinwheel, the 14K-square-foot house balances grand spaces for social gatherings in the Great Hall (a/k/a “Central Core”) with smaller, more intimate spaces in the bedroom wings.

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“...Wingspread evokes something very different; it is an exceedingly large mansion, having a floor area of fourteen thousand square feet...A true folly, it imposes itself upon its site instead of accommodating to it. Wright may well have sensed this (to him) unwelcome fact, since he took care to praise Wingspread for the opposite reason: he boasted that its presence improved the site, giving it a charm that it lacked when it was merely so much untampered-with nature...”

RE: excerpt from *Many Masks: A Life of Frank Lloyd Wright*

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Set in a thirty-acre property with a wooded ravine and a series of ponds and lagoons, Wingspread fans-out generously across its gently rolling site – a site that FLW found “not at all stimulating before the house went up.” Even more-so than many of FLW’s earlier “Prairie Houses,” its four wings stretch out eccentrically like a pinwheel to embrace the Wisconsin prairie. Its primary materials: limestone, brick, stucco and wood, tie the house to the earth. The Johnson family lived at Wingspread for twenty years in what would be the last and largest of FLW’s many Prairie houses. FLW admitted that the genre that first brought him to the world’s attention was, basically, played out.

Left: FLW with a model of Wingspread (ca. 1938)

Right: caption: “Bird’s-eye view of Wingspread”

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"...I have, as you know, given my personal attention to every little matter of minutest detail in both buildings. To me, neither structure is just a building. Each one is a life in itself, one for the life that is your business life, and one for your personal life."

Frank Lloyd Wright

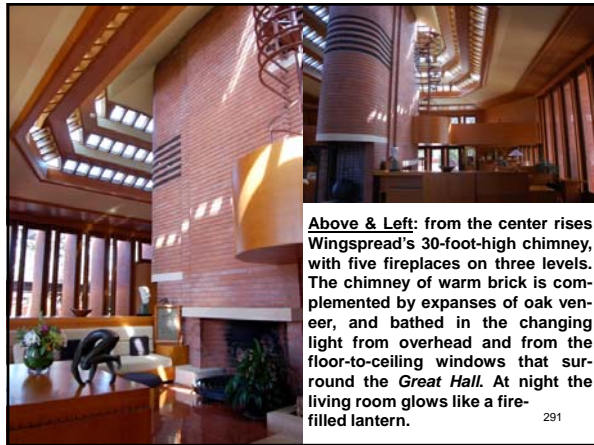
RE: excerpt from a letter to Hib Johnson after he received a letter from him complaining about cost overruns for Wingspread. While Wingspread was under construction, Johnson's wife died. He seriously considered abandoning the project, but FLW insisted it be completed for the sake of their children and as a memorial gesture; he agreed to finish it and would live in it for twenty years. The house was something much grander than what Johnson had in mind and just like the Administration Building, the roof leaked, profusely.

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"...An incurable esthete, Wright approaches his buildings as though they were poems or symphonies instead of mere houses. Some clients have even come to doubt whether it is they who own their symphonic masterpieces or Frank Lloyd Wright...Wright can be roused to a towering fury by clients who insist on defacing his masterpieces with the wrong kind of interior appointments. His stature as a great architectural poet has also given him a very lofty view of the problem of roofs that leak. One client, Herbert F. Johnson, Jr. of Racine, Wis., was proudly entertaining friends at a dinner in honor of his brand-new Frank Lloyd Wright house when rain from a leaky roof began spattering in a steady stream on his head. Furious, he called Wright on the telephone, demanding that something be done. Wright was undismayed. 'Why don't you move your chair a little bit to one side?' he suggested. As a matter of fact, Wright's own winter home near Phoenix, Ariz., has a truly poetic roof of stretched white canvas that leaks copiously whenever it rains. His unsympathetic rancher neighbors delight in visiting him during rainstorms just to see the great man cower with Olympian dignity in fireplaces and other apertures, keeping out of the wet..."

LIFE magazine, August 12th 1946

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Above & Left: from the center rises Wingspread's 30-foot-high chimney, with five fireplaces on three levels. The chimney of warm brick is complemented by expanses of oak veneer, and bathed in the changing light from overhead and from the floor-to-ceiling windows that surround the *Great Hall*. At night the living room glows like a fire-filled lantern.

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"In the village of Wind Point, which touches the northeast corner of Racine, there stands a lighthouse on the shore of Lake Michigan. A short distance away is a building called Wingspread – it too is a lighthouse of sorts, casting a beam of light which penetrates the darkness of ignorance shrouding a true understanding of man and the universe in which he lives."

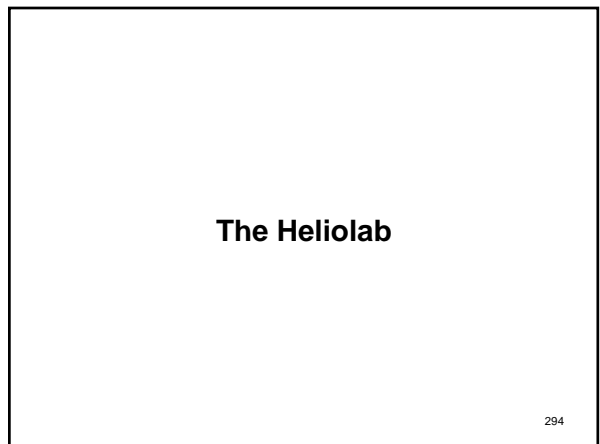
Wisconsin Tails and Trails, Autumn 1964

RE: Wingspread was one of FLW's best known homes. Originally built as a home for the H.F. Johnson family and completed in 1939. In 1959, it was donated to *The Johnson Foundation* for use as an educational conference center.

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The Heliolab

294



"...Where the Administration Building seeks to convey an impression of extreme horizontality, what came to be called the Research Tower is obviously intended to provide a strong vertical contrast; sturdily square in plan but with rounded corners, it rises with the dignity of a miniature skyscraper. It is clad in alternating bands of brick and obscure glass tubing, through the glass one is able to detect that the building consists of a central mast, from seven square shelf-like floors project, each of them of sufficient height to contain a circular mezzanine level. The floors extend to the cladding, while the mezzanines, which are in effect free-standing, permit, by Wright's reckoning, an ease of oral communication between workers on the two levels. Fitted with the mast are a circular elevator, fire stairs, and utilities..."
RE: excerpt from *Many Masks: A Life of Frank Lloyd Wright* 295



"...With building after building, Wright had proved that it is possible to imitate nature's logic and economy, if not her wanton extravagance, in architecture. His latest proof, announced this month, is a tower laboratory for Johnson's Wax in Racine, Wis. Its 15-story lab is practically all window; all its heating, plumbing and servicing is done through a central mast, from which it is suspended...It will adjoin the office building Wright designed in 1938, which is held up by columns built like morning-glories. He also built a low-slung modern house for President Herbert F. Johnson Jr., who apparently believes that Wright can do no wrong..."
TIME magazine, April 1st 1948
Left: caption: "Frank Lloyd Wright and HF Johnson, Jr. are shown admiring the Research Tower, 1953" 296



"Whenever Frank Lloyd Wright designs a building, you can be sure it'll be different. Usually it is also good looking and functional. This, one of the newest, is no exception..."
Popular Mechanics, January 1950
RE: SC Johnson & Company Research Tower 297

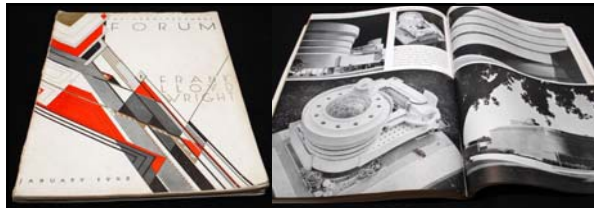
Part 8

Life Begins at Seventy

The Prophet



"The architect must be a prophet...a prophet in the true sense of the term...if he can't see at least ten years ahead, don't call him an architect...The physician can bury his mistakes, but the architect can only advise his client to plant vines - so they should go as far as possible from home to build their first buildings"
Frank Lloyd Wright
Above: caption: "Frank Lloyd Wright with pencil and T-square at hand in the Taliesin Drafting Room" 300



"...The current issue of the ARCHITECTURAL FORUM, devoted entirely to his work, shows how lively old Frank Lloyd Wright still is...Most of the projects shown have not progressed beyond the blueprint stage. But the cumulative evidence of Wright's designs - almost all of them planned during the last ten years - proved that he remains the most creative of living architects. In its introduction FORUM declares that Wright is 'designing (and this is much more our tragedy than his) not for life as it is in our own perilous time, but for life as it can be - and some day will be.' 'I have \$3million worth of building lined up,' Wright complained, 'and can't build anything...There should be no shortages'..."

TIME magazine, February 9th 1948

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Above L&R: cover (left) and content (right) of the Jan. 1948 issue of AF

A Long-Time Coming

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"...In March 1949, after nearly a lifetime poking his finger into the eye of the organization, Wright received the American Institute of Architects' Gold Medal, it's highest honor. The award is given not for a building, but for lifetime achievement; after Wright's extraordinary fifty-year career, it was overdue. But the award had been a controversial decision; some in the old guard were still outraged by Wright's moral transgressions, though they were ultimately outvoted by a new generation of AIA leaders. When Wright appeared at the presentation dinner in Houston to accept, he received an enormous ovation. And when he began speaking, the architects got a dose of vintage Wright. Warning them that he had come prepared to 'look you in the face and insult you,' he lambasted the AIA members for the state of American cities - in which he told them, nothing of value had been built..."

RE: excerpt from *The Fellowship*

Top: caption: "AIA President Douglas William Orr presented the award to Wright at the AIA Convention in Houston, Texas, on the evening of Thursday, March 17, 1949."

303



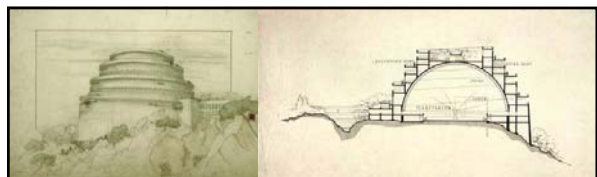
"...A few members actually walked out during the presentation of the medal. Still, even his detractors would have been hard-pressed to deny the master his due. Over the course of his career, Wright had re-envisioned architecture, especially the single family dwelling. His open-plan prairie houses had inspired architects both at home and in Europe; his Usonian were already influencing the character of American mass housing. And the AIA itself would later name Fallingwater the greatest building of the twentieth century. Wright had a special box made for the medal, and kept it in his bedroom..."

RE: excerpt from *The Fellowship*

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Splendid Geometry

305



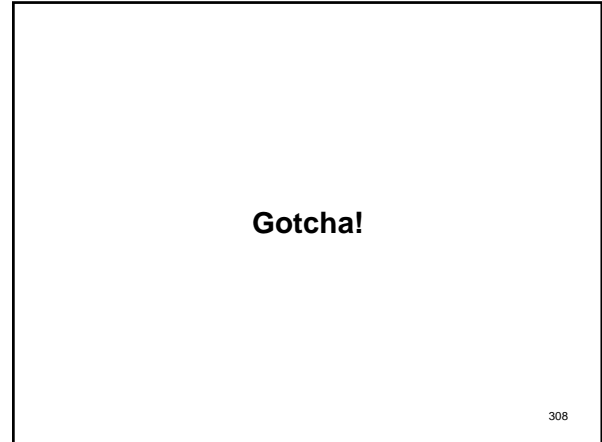
FLW explored the spiraling ramp as early as 1924, when he designed the *Gordon Strong Automobile Objective*, an ambitious project for *Sugarloaf Mountain* in Maryland. Buried inside was a vast dome; 150-feet in diameter (housing a planetarium) which supported the cantilevered ramps whose curves tightened as they wound their way up to a viewing platform. Although the *Automobile Objective* was never realized, ultimately, it would serve as forerunner of greater things to come.

Above L&R: FLW perspective (left) and section (right) for the *Automobile Objective* project

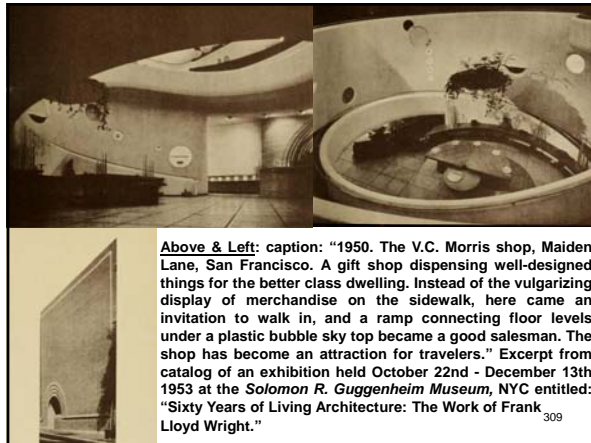
306



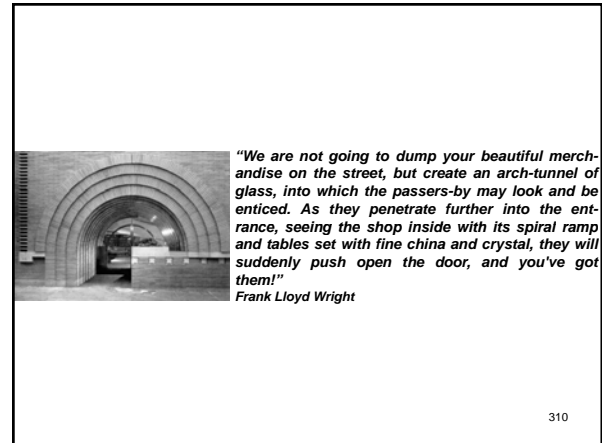
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308

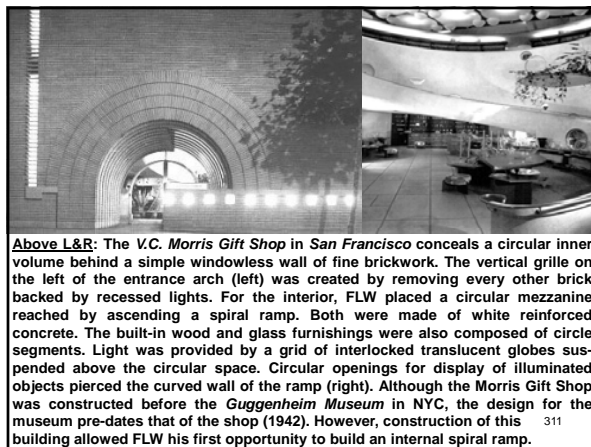


Above & Left: caption: "1950. The V.C. Morris shop, Maiden Lane, San Francisco. A gift shop dispensing well-designed things for the better class dwelling. Instead of the vulgarizing display of merchandise on the sidewalk, here came an invitation to walk in, and a ramp connecting floor levels under a plastic bubble sky top became a good salesman. The shop has become an attraction for travelers." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the *Solomon R. Guggenheim Museum*, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright."
309

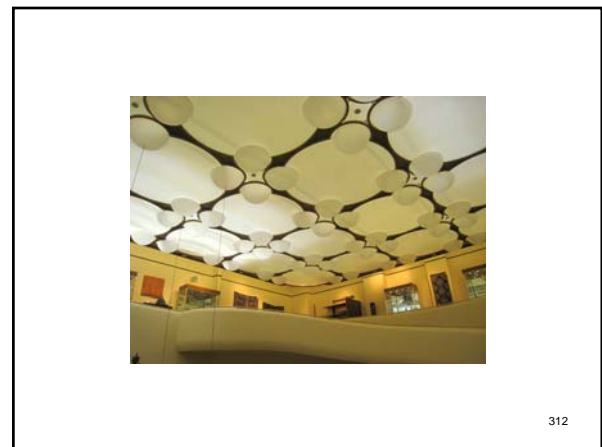


"We are not going to dump your beautiful merchandise on the street, but create an arch-tunnel of glass, into which the passers-by may look and be enticed. As they penetrate further into the entrance, seeing the shop inside with its spiral ramp and tables set with fine china and crystal, they will suddenly push open the door, and you've got them!"
Frank Lloyd Wright

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Above L&R: The *V.C. Morris Gift Shop* in *San Francisco* conceals a circular inner volume behind a simple windowless wall of fine brickwork. The vertical grille on the left of the entrance arch (left) was created by removing every other brick backed by recessed lights. For the interior, FLW placed a circular mezzanine reached by ascending a spiral ramp. Both were made of white reinforced concrete. The built-in wood and glass furnishings were also composed of circle segments. Light was provided by a grid of interlocked translucent globes suspended above the circular space. Circular openings for display of illuminated objects pierced the curved wall of the ramp (right). Although the *Morris Gift Shop* was constructed before the *Guggenheim Museum* in NYC, the design for the museum pre-dates that of the shop (1942). However, construction of this building allowed FLW his first opportunity to build an internal spiral ramp.
311



312

Of the Desert

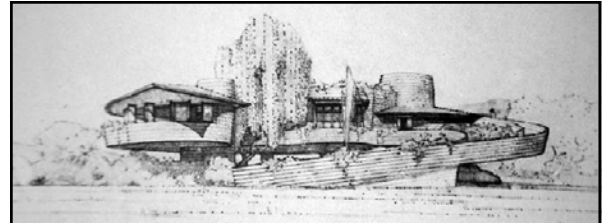
313

"...a part of the desert, a plant that grows out of the earth and turns its face toward the sun...a house on piers and yet rooted to the soil, a house as light as air and yet as secure looking as a desert rock"
Frank Lloyd Wright

314



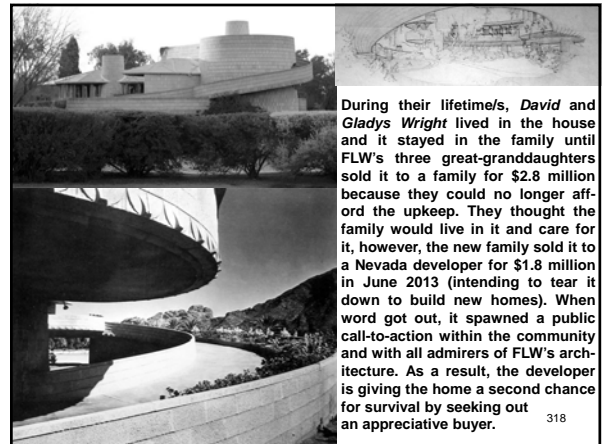
Above: caption: "1952. Patio house in the Southwest, Phoenix, Arizona – for son David Wright. David himself supervised the construction using concrete block made by the Besser machine. It is a good type of house for that region and affords many advantages not possible to a house on the ground. It is a citrus orchard district and the orange trees make the lawn for the house. The slowly rising ramp reveals the surrounding mountains and gives security to the occupants. The house is completely in masonry with mahogany ceiling and sash frames and doors. A small roof garden reached by a minor ramp surmounts the whole. The house is roofed with copper green enameled sheet iron in appropriate pattern." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the *Solomon R. Guggenheim Museum, NYC* entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright."³¹⁵



Above & Left: FLW designed and built this home near Phoenix, AZ for his fourth son David by his first wife in 1952. The residence is lifted off of the desert floor with a spiraling ramp providing access. Such a design allowed for systems placement and concealment as well as to catch the gentle desert breeze. A reinforced concrete floor cantilevers the master bedroom and the interiors are of Philippine mahogany. The house gracefully curls on itself while maintaining a subtle elevation above the landscape that provides picturesque views of *Camelback Mountain*. FLW intentionally placed it at a height above the surrounding citrus orchards which are now nearly all gone, replaced with sprawling housing developments.³¹⁶

Second Chance

317



During their lifetime/s, *David and Gladys Wright* lived in the house and it stayed in the family until FLW's three great-granddaughters sold it to a family for \$2.8 million because they could no longer afford the upkeep. They thought the family would live in it and care for it, however, the new family sold it to a Nevada developer for \$1.8 million in June 2013 (intending to tear it down to build new homes). When word got out, it spawned a public call-to-action within the community and with all admirers of FLW's architecture. As a result, the developer is giving the home a second chance for survival by seeking out an appreciative buyer.³¹⁸

A Knock in the Head

319

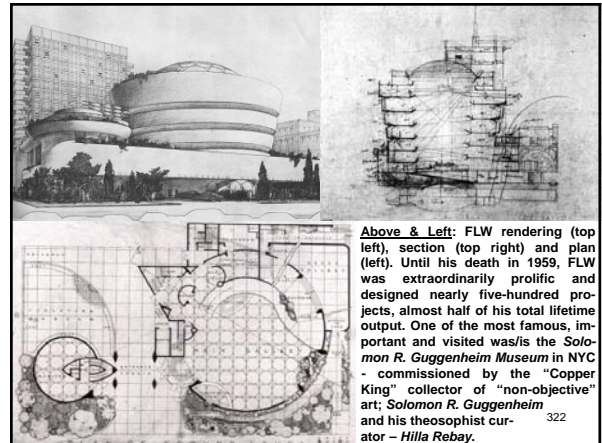
"...Copper magnate Solomon Guggenheim had been in no hurry. For eight years, he had housed his collection of modern paintings in a suite at the Plaza Hotel. In 1929, it was moved into a gallery space on East 54th Street. But Guggenheim was in his eighties, and he wanted to give his collection a permanent home. And so the job of finding an architect fell to the gallery's curator, Hilla Rebay...The Contessa found most of American architecture monotonous and 'inorganic.' For the museum, she wanted to find an architect capable of something spiritual. And just as non-objective art did away with the artist's illusion of three dimensions in favor of another kind of space, Rebay wanted a museum whose interior limitless-ness would accord with the paintings she had collected...What would do? The answer struck her one day – literally – while she was at home lying on the couch. Suddenly, one of Wright's books fell off an overhead shelf and hit her in the head. It landed open to a page with his picture...Rebay took the event as a sign; she had known of Wright, but thought he was dead..."

RE: excerpt from *The Fellowship*

320

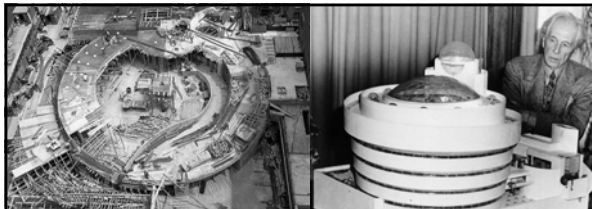
The Archeseum

321



Above & Left: FLW rendering (top left), section (top right) and plan (left). Until his death in 1959, FLW was extraordinarily prolific and designed nearly five-hundred projects, almost half of his total lifetime output. One of the most famous, important and visited was/is the *Solomon R. Guggenheim Museum* in NYC - commissioned by the "Copper King" collector of "non-objective" art; *Solomon R. Guggenheim* and his theosophist curator – *Hilla Rebay*.

322



Since the narrow *Manhattan* plot required the design to be vertical and not horizontal, from the beginning FLW envisioned a continuous ramp circling around the center of the interior. Yet it took an immense struggle to see the building he wanted accepted and constructed. Guggenheim accepted the design but after his death in October 1949, FLW had to persuade a dubious board of trustees that the building was viable. Several changes were made as more land was acquired and seven complete sets of drawings were produced before construction began in August 1956. The building was completed in late 1959; six months after FLW's death, in April 1959.

Left: caption: "Guggenheim Museum under construction – 1958"

323

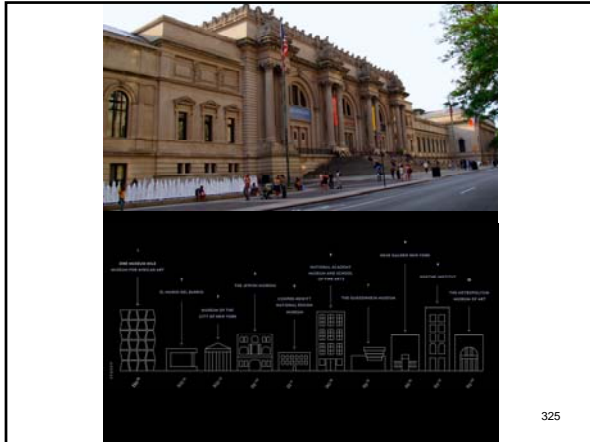
Right: caption: "Wright with his model of the Guggenheim Museum"

"I can think of several more desirable places in the world to build his great museum, but we will have to try New York."

Frank Lloyd Wright

RE: excerpt from a letter to *Arthur Holden* in 1949 regarding the location of the *Solomon R. Guggenheim Museum* to be somewhere in NYC (a site had yet to be selected when FLW began design work). Preferring a wooded site in *Spuyten Duyvil*, at Manhattan's northern extreme, to the city's monotonous grid, he would comply with curator *Hilla Rebay's* insistence on a site in Manhattan more easily accessible by the public. FLW boasted that the Guggenheim's "Museum Mile" location on Fifth Avenue and 89th Street would make the *Metropolitan Museum of Art* (a few blocks south) look like "A Protestant Barn."

324



325



326

Minor Points of Conflict

327

“...For one thing, as the building stepped up and out, its diameter eventually reached beyond the property line...Wright characterized the balance of the thirty-two code violations as ‘minor points of conflict.’ They were anything but. For one thing, the museum – like Johnson Wax – lacked sufficient exit doors to meet the city’s fire safety regulations. Its exit stairways were too few and too small and the building’s huge atrium posed its own hazard. Wright tried the same argument that had prevailed in Wisconsin – that the building was made of noncombustible concrete. But New York was not Racine, and the city insisted on strict code enforcement...”

RE: excerpt from *The Fellowship*

328

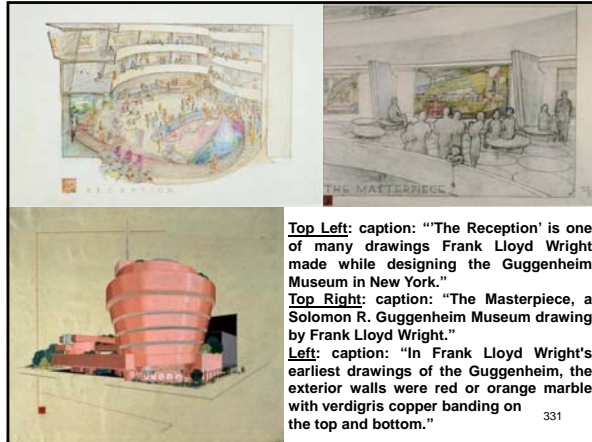
A Callous Disregard

329

“...indicates a callous disregard for the fundamental rectangular frame of reference necessary for the adequate visual contemplation of works of art...”

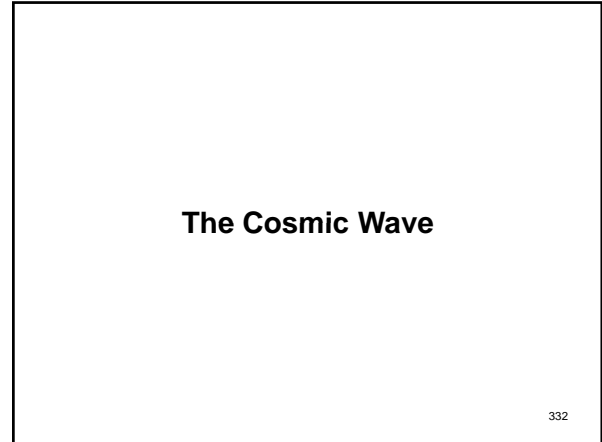
RE: after the building permit was approved, twenty-one artists wrote an open letter to the *New York Times* (excerpted above) requesting publicly that the Guggenheim trustees reconsider the design of the museum. In response, FLW argued that there was no such thing as a “rectangular frame of reference” for a painting and that painters and museum curators: “know too little of the nature of the mother art: architecture.”

330



Top Left: caption: "The Reception' is one of many drawings Frank Lloyd Wright made while designing the Guggenheim Museum in New York."
Top Right: caption: "The Masterpiece, a Solomon R. Guggenheim Museum drawing by Frank Lloyd Wright."
Left: caption: "In Frank Lloyd Wright's earliest drawings of the Guggenheim, the exterior walls were red or orange marble with verdigris copper banding on the top and bottom."

331

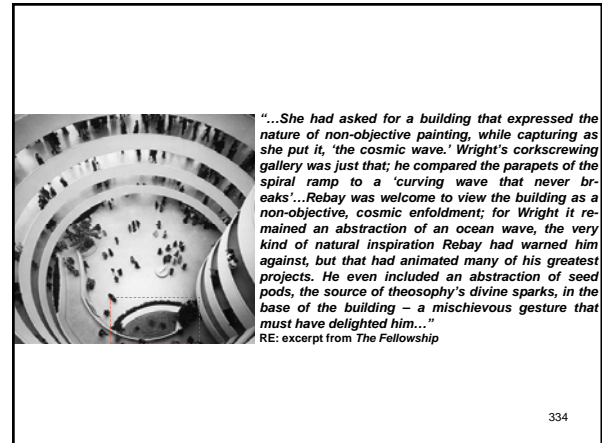


The Cosmic Wave

332

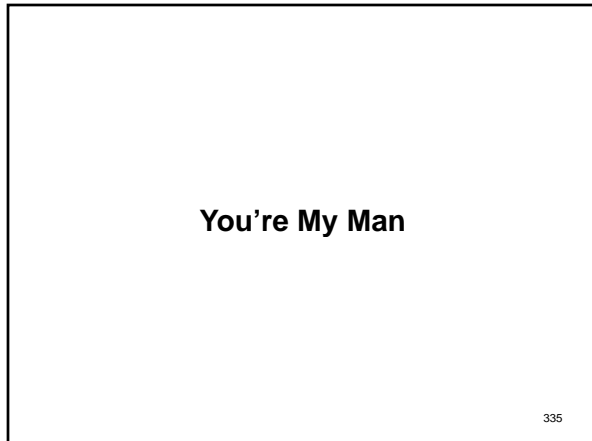
"...Wright turned the ziggurat upside down, so that it grew wider as it rose. It was an outrageous idea. In a city laid out on a compact rectangular grid, with every building driven by economics to fill its rectangular lot, the museum would be just as eccentric as the sight of Wright himself standing on a Manhattan sidewalk in his porkpie hat and cape. But the ziggurat was much more than just a statement of Wright's individuality. As a theosophist, Rebay understood the spiral as a spiritual pathway, as a model of the evolution of all 'monads,' energized systems from atoms up to galaxies. Theosophy taught that the universe's original divine energies are contained in seven rays – a concept derived from Babylonian religion...Wright designed a spiral that turned six times, giving the museum seven levels..."
 RE: excerpt from *The Fellowship*

333



"...She had asked for a building that expressed the nature of non-objective painting, while capturing as she put it, 'the cosmic wave.' Wright's corkscrewing gallery was just that; he compared the parapets of the spiral ramp to a 'curving wave that never breaks'...Rebay was welcome to view the building as a non-objective, cosmic enfoldment; for Wright it remained an abstraction of an ocean wave, the very kind of natural inspiration Rebay had warned him against, but that had animated many of his greatest projects. He even included an abstraction of seed pods, the source of theosophy's divine sparks, in the base of the building – a mischievous gesture that must have delighted him..."
 RE: excerpt from *The Fellowship*

334




You're My Man

335

"...Former apprentice Edgar Tafel, now a practicing architect in New York, was working at the time with a small concrete firm he trusted. When he showed the owner Wright's plans, the man was wild to be on the bidding list. Tafel called his old master, but Wright said no dice. The big boys were bidding; he was sure they would come in under bid just for the honor of building the Guggenheim. They didn't. The lowest bid was more than twice the \$2 million price cap..."
 RE: excerpt from *The Fellowship*

336

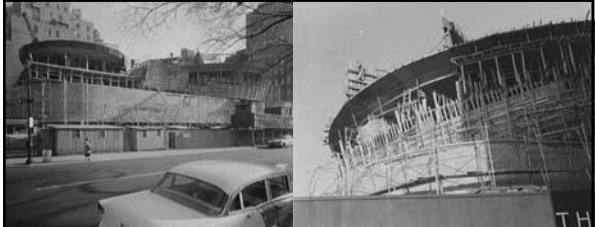
1942
1959



ARCHITECT
GEORGE N COHEN BUILDER

"...Six weeks later, early on a Saturday morning in the fall of 1954, Edgar picked up the phone to hear the distinctive throat clearing he knew so well. 'Hello Mr. Wright. How are you?' 'Battered, but still in the ring. Edgar, where's your concrete man? Get him here as soon as possible.' When George Cohen entered Wright's hotel suite, Wright greeted him at the door. 'So you are the expert in concrete?' 'No, Mr. Wright. I have come to learn from you.' 'You are my man.' Wright replied, pulling him bodily into his suite. He handed Cohen the plans. 'Young man, here are the plans for the Archeseum,' his neologism for the Guggenheim. 'They represent twelve years of study...We have two million dollars with which to build it. If your price is higher than that, then don't bother to come back...'"


RE: excerpt from *The Fellowship*
Above: FLW red tile with "George N. Cohen Builder" inscription (near entry)³³⁷



"...In his medium - concrete - Cohen was brilliant...Cohen came up with an idea...instead of pouring the concrete into the cavity of a double-sided form, he suggested installing forms on the outside only and spraying a material called gunite against this plywood...After the plywood was removed, the exterior would be essentially done; the interior would merely need to be smoothed out with a trowel before the cement fully hardened. It was an inspired stroke, eliminating about half the cost of formwork...the change helped bring them within \$5,000 of the \$2 million mark..."

RE: excerpt from *The Fellowship*
Above: concrete formwork in-place (ca. 1958)

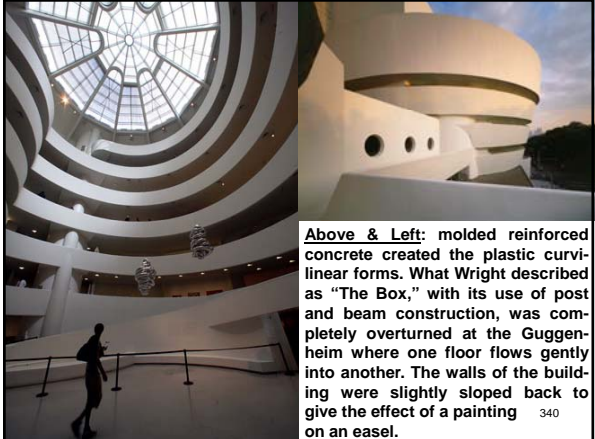
338



"...There were many problems, however, that could only be resolved in person. One of the biggest was the basic challenge of laying out Wright's corkscrew design, with its tilting planes and spiraling tower, and placing it accurately within the site. Wes hit upon an ingenious strategy, planting a tall pipe at what would be the center of the museum's circular plan, locating it meticulously within a thirty-second of an inch. Using a string attached to a rotating collar on the pipe, Wes and the builder were able to pull accurate lines and transfer dimensions every step of the way, and the results were said to be perfect..."

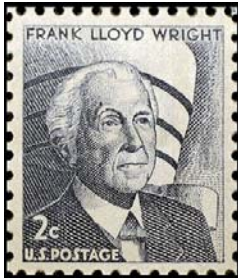
RE: excerpt from *The Fellowship*

339



Above & Left: molded reinforced concrete created the plastic curvilinear forms. What Wright described as "The Box," with its use of post and beam construction, was completely overturned at the Guggenheim where one floor flows gently into another. The walls of the building were slightly sloped back to give the effect of a painting on an easel.

340



341

Part 9

A Native Architecture

342

Evil Consequences

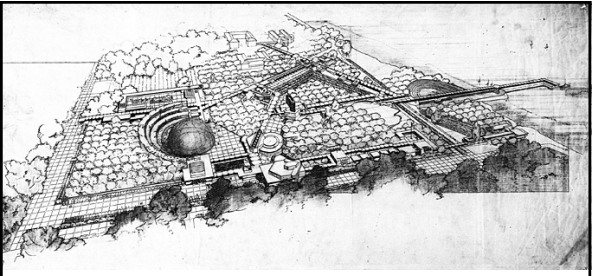
343

"...ingenious, inventive, scientifically, commercially progressive and, as the whole world has occasion to know – uncreative...in the future might honestly serve what is growing to be a beauty-loving and appreciative country now borrowing or faking its effects because it knows no better and has none other...Enough mischief has already been done in the name of misconceived and selfishly applied 'Democracy'...Even the 'best' of us may now, all too plainly, see in our country the evil consequences of a sentimentalized singing to the Demos as a god. We are the evil consequences of the patting of the 'common denominator' on the back and ascribing to him the virtues of diety..."
 Frank Lloyd Wright

344


Child of the Sun

345



"...out of the ground and into the light, a child of the sun."
 Frank Lloyd Wright
 RE: describing his work at Florida Southern College.
 Above: an early FLW conceptual drawing of the FSC campus

346

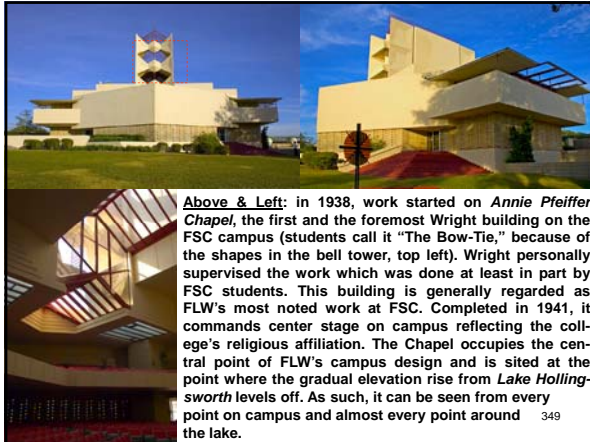


Above: caption: "Planned 1936. Florida Southern College, a Methodist College, for Dr. Ludd M. Spivey. The project is still growing, probably the one entirely modern campus among our educational institutions. The over-all plan is Floridian in character consisting of deeply shaded winding esplanades between buildings often eventuating into buildings. The whole is Florida – southern and plastic in feeling, richly planted." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the Solomon R. Guggenheim Museum, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright."

347

The Bow Tie

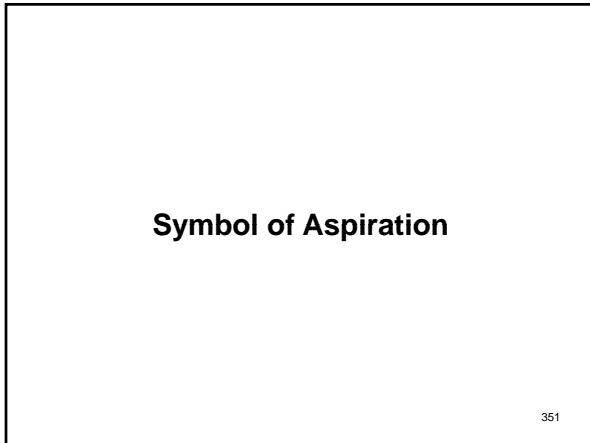
348



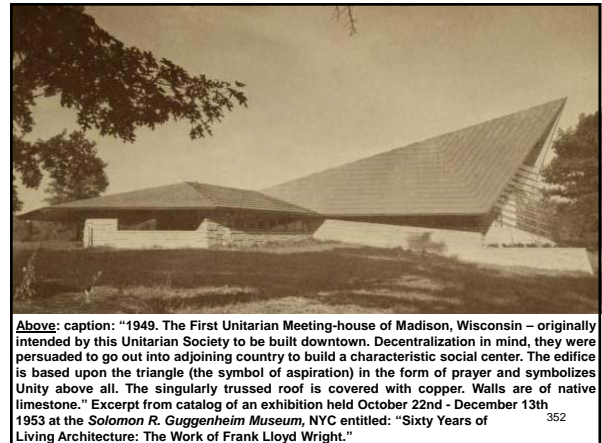
Above & Left: in 1938, work started on *Annie Pfeiffer Chapel*, the first and the foremost Wright building on the FSC campus (students call it "The Bow-Tie," because of the shapes in the bell tower, top left). Wright personally supervised the work which was done at least in part by FSC students. This building is generally regarded as FLW's most noted work at FSC. Completed in 1941, it commands center stage on campus reflecting the college's religious affiliation. The Chapel occupies the central point of FLW's campus design and is sited at the point where the gradual elevation rise from *Lake Hollingsworth* levels off. As such, it can be seen from every point on campus and almost every point around the lake. 349



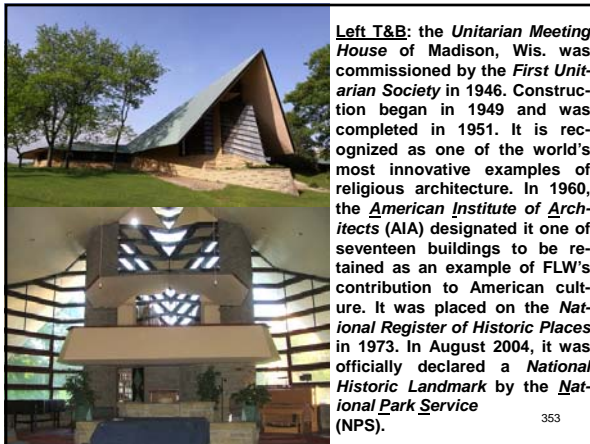
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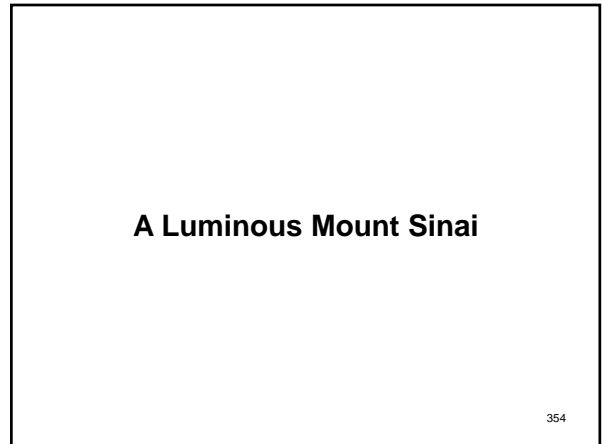
351



Above: caption: "1949. The First Unitarian Meeting-house of Madison, Wisconsin – originally intended by this Unitarian Society to be built downtown. Decentralization in mind, they were persuaded to go out into adjoining country to build a characteristic social center. The edifice is based upon the triangle (the symbol of aspiration) in the form of prayer and symbolizes Unity above all. The singularly trussed roof is covered with copper. Walls are of native limestone." Excerpt from catalog of an exhibition held October 22nd - December 13th 1953 at the *Solomon R. Guggenheim Museum*, NYC entitled: "Sixty Years of Living Architecture: The Work of Frank Lloyd Wright." 352



Left T&B: the *Unitarian Meeting House* of Madison, Wis. was commissioned by the *First Unitarian Society* in 1946. Construction began in 1949 and was completed in 1951. It is recognized as one of the world's most innovative examples of religious architecture. In 1960, the *American Institute of Architects* (AIA) designated it one of seventeen buildings to be retained as an example of FLW's contribution to American culture. It was placed on the *National Register of Historic Places* in 1973. In August 2004, it was officially declared a *National Historic Landmark* by the *National Park Service* (NPS). 353



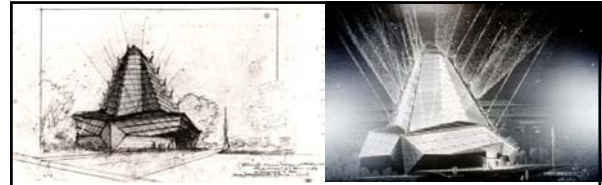
354

"The Synagogue lives and breathes; it moves with quiet grace and charm; its lights and shadows continually change with the coming of the sun and the passing of a cloud. Under the moon it is a silver tower. Sun-touched, it is a golden beacon of brilliant light."

Mortimer J. Cohen, Rabbi – Beth Shalom Synagogue

RE: FLW described the building as "a luminous Mount Sinai" and the structural and decorative elements of the building were designed to reinforce its relationship to Jewish ceremony and events of the Jewish faith. It's said that the sanctuary of Beth Shalom Synagogue demonstrates the master architect's "unmatched capacity to translate ritual into space and experience."

355



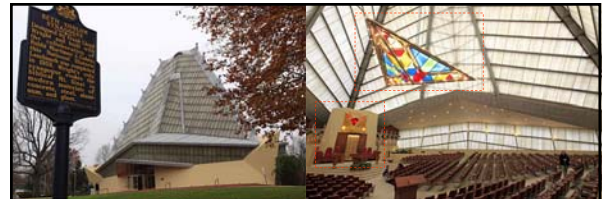
Above L&R: caption: "Perspective drawing of Beth Shalom Synagogue, 1954." Rabbi *Mortimer J. Cohen* sought out FLW in 1953 as members of his North Philadelphia congregation increasingly joined the exodus from the city and began settling around the leafy suburb of Elkins Park, PA. The unique synagogue design emerged from a combination of Cohen's sketches and a long-shelved FLW design for a "steel cathedral." Construction and financial problems (mostly stemming from the unorthodox design) plagued the project, at times driving Cohen to despair. It was finally finished in 1959, just a few months after FLW's death at age 91 in April 1959. Rabbi Cohen died in 1972. Though he designed several huses of worship (i.e. Christian denominational churches), *Beth Shalom Synagogue* was the only Jewish temple FLW ever designed. Throughout his life, he would have a turbulent relationship with Jews.

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Above & Left: exterior - *Beth Shalom Synagogue*

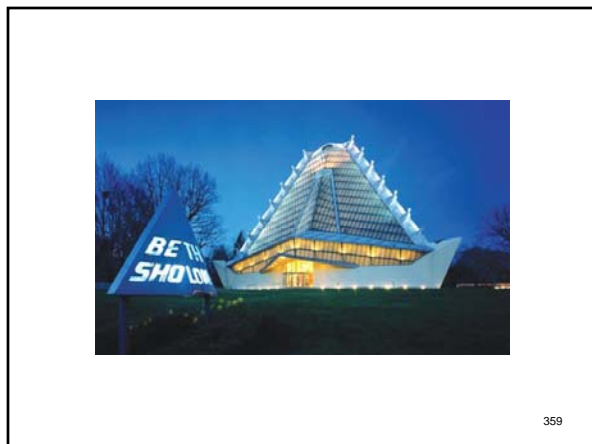
357



Left: *Beth Shalom Synagogue* in *Elkins Park, Pennsylvania* is considered by many critics to be FLW's most expressive house of worship. The structure is anchored to the ground by concrete walls that incorporate the foundation buttresses for the three steel tripod girders which support the steeply inclined walls, allowing the full upper floor freedom from internal supports. The woven walls of the sanctuary (at right) are composed of translucent layers of wire glass and plastic with an air space between (for insulation). During the day, the interior is lit by natural light entering through the translucent walls overhead. At night, the entire building glows from interior artificial lighting.

Right: the six-sided sanctuary represents the "cupped hands of God." A multi-colored Plexiglas chandelier - Wright called it a 'light basket' - is suspended above the nearly 1,100 seats. Wright also designed the eternal light over the ark, where the Torah scrolls are kept.



358



359



An Architecture of Our Own

360



"We will never have a culture of our own until we have an architecture of our own. An architecture of our own does not mean something that is ours by the way of our own tastes. It is something that we have knowledge concerning. We will have it only when we know what constitutes a good building and when we know that the good building is not one that hurts the landscape, but is one that makes the landscape more beautiful than it was before that building was built. In Marin County you have one of the most beautiful landscapes I have seen, and I am proud to make the buildings of this County characteristic of the beauty of the County. Here is a crucial opportunity to open the eyes not of Marin County alone, but of the entire country, to what officials gathering together might themselves do to broaden and beautify human lives."

Frank Lloyd Wright
 Left: caption: "Marin Civic Center Concept Drawing, ca.1958"
 Right: caption: "Perspective rendering for a Fair Pavilion at the Marin County Civic Center in San Rafael, California, 1957" 361


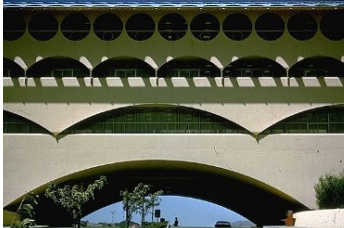
The Marin County Civic Center in San Rafael, CA., was FLW's last commission and was not completed until after his death. Begun in 1957, it was completed in April 1960, exactly one year after FLW's death.

Above: caption: "Hall of Justice with Lagoon in foreground"
 Left: caption: "Main entrance of Administration Building" 362






"...I'll bridge these hills with graceful arches..."

Frank Lloyd Wright 363






364

"...Aaron Greene was one of the rare alumni who were still welcome at Taliesin, and with good reason. In 1957, he had a line on a big civic job, a government center for Marin County, just across the Golden Gate Bridge from his San Francisco office. Instead of trying to go it alone, though, he had brought in Wright...When the complex opened in 1966, it was Wright's last active project to be completed..."

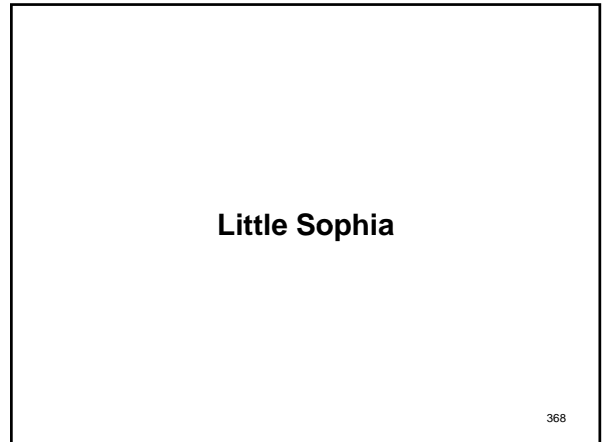
RE: excerpt from *The Fellowship* 365

366



367



Little Sophia

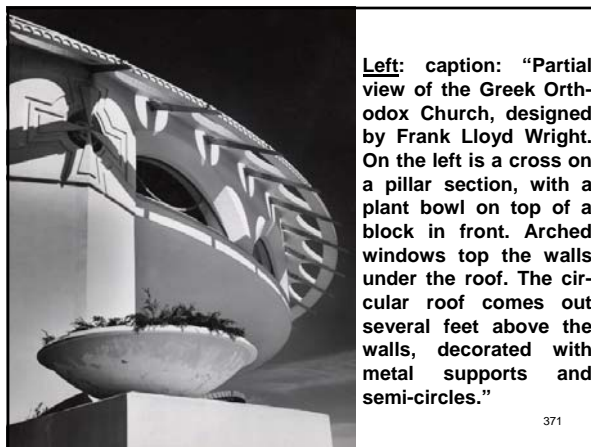
368

“There, there is your church. Your church will resemble this cup and saucer.”
Frank Lloyd Wright
 RE: in 1956, when church leaders went to *Taliesin* (near Spring Green, Wis.) to discuss the plans of the *Annunciation Greek Orthodox Church* with FLW, they were sent away several times without any definitive answers. Finally, in desperation, the men said they had to have information about the church or they would have to consider hiring a different architect. Mr. Wright looked at the church leaders across the table from him, took his coffee cup and saucer, drank the last of the coffee and then turned the cup upside down, placed it on the saucer and made this statement.

369

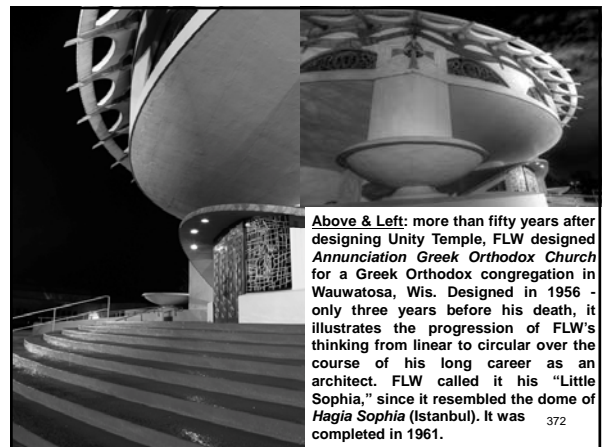


Above L&R: the Greek Orthodox religion incorporates much symbolism, including the Greek cross. FLW incorporated the cross not only into the pattern in the external concrete, but also into the floor plan of the building itself. Four huge concrete piers help support the circular roof and form the shape of the Greek cross. The domed roof replaced the traditional dome (found at the center of many Greek Orthodox churches), here becoming the entire roof instead. It was supported by an innovative system that allows small circular windows around the rim so that it appears to be floating (left). The interior space has worship pews around the entire circle (right) and spiral staircases for access. Sunday school classrooms, a small kitchen and a banquet hall were located under the structure. 370

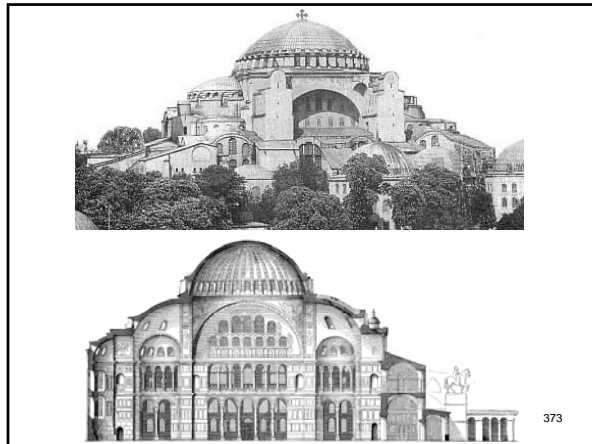


Left: caption: “Partial view of the Greek Orthodox Church, designed by Frank Lloyd Wright. On the left is a cross on a pillar section, with a plant bowl on top of a block in front. Arched windows top the walls under the roof. The circular roof comes out several feet above the walls, decorated with metal supports and semi-circles.”

371



Above & Left: more than fifty years after designing Unity Temple, FLW designed *Annunciation Greek Orthodox Church* for a Greek Orthodox congregation in Wauwatosa, Wis. Designed in 1956 - only three years before his death, it illustrates the progression of FLW's thinking from linear to circular over the course of his long career as an architect. FLW called it his “Little Sophia,” since it resembled the dome of *Hagia Sophia* (Istanbul). It was completed in 1961. 372



373



"Father, you should go in. It really is a lovely synagogue"
 RE: comment made to the church's pastor by an exiting visitor

374

Part 10

Apprentice to Genius

375

Their Daily Bread

376

"...all found recognition, all creative fellow-workers, members of one great body, in which they were united by their mutual aim, not merely that of their daily bread, but of their vision of a common ideal..."
 Hendricus Theodore Wijdeveld
 RE: though Frank and Oglivanna Lloyd Wright would take credit for founding the Taliesin Fellowship in 1932, in fact it was Wijdeveld – a prominent member of the Architecture et Amicitia Society (established by members of the Amsterdam School in 1855 which played an important role in the Dutch Art-and-Architecture scene) – who inspired an "International Fellowship" akin to a medieval European apprentice guild. At first, FLW gave his prospective school the uninspiring name: *Hillside Home School for the Allied Arts*. "Dutchy" (as FLW called him) Wijdeveld would however have a place in Wrightian history. Translated from the Dutch, "Wijdeveld" means "wide field" or "broad acres." No doubt FLW's utopian dream; *Broadacre City*, was inspired by the Dutchman's surname.

377

A Faustian Bargain

378

“Dear Mr. Wright. I hope you will not take this letter lightly – it means so much to me. I seem to know you. I read so much about you and your home Taliesin. And recently I read that you are going to found a ‘Taliesin Fellowship’ and do the things that I have always wanted to do but never had the opportunity to...would do anything – any kind of work – in fact mortgage our souls if the devil would take a second mortgage...”

James Gehr, September 1932

RE: despite his willingness to mortgage his soul to Lucifer in exchange for a chance to be an apprentice at Taliesin under FLW, Gehr was turned down since he lacked the tuition (at the time, more than Harvard University). However, in general, those with the ability to pay-in-full (at the height of the Depression they came mostly from wealthy families) were accepted – subject to FLW’s personal approval (after meeting them) and a one month trial period.

379

Peter Piper

380

FLW: “Why do you want to be an architect, boy?”

Quinn: “I want to build cities, sir.”

FLW: “Whole cities?”

Quinn: “Cities with room for a man to grow and breathe.”

FLW: “What’s the matter with your speech, boy?”

Quinn: “I don’t know sir. What seems to be the problem?”

FLW: “You’re stammering. That seems to be the problem. Why are you stammering?”

Quinn: “I’m a little nervous.”

FLW: “There’s no reason to be tongue-tied around me. Open your mouth. There’s the problem, your frenum’s too thick. You should have it cut. If you want to be an architect you have to be able to communicate your ideas. Your clients won’t listen to you if you stammer.”

A year later, Antonio Rudolfo Oaxaca Quinn of Los Angeles returned to Taliesin seeking once again to earn a place at the Taliesin Fellowship. He assumed by now FLW had forgotten about his advice to him on having his affliction removed via an expensive operation;

FLW: “say ‘Peter Piper picked a peck of pickled peepers.’ Damn it, boy. That frenum’s still there. What kind of student are you going to be if you can’t follow simple instructions?”

Quinn: “But I can’t afford the operation.”

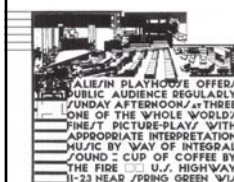
FLW: “Then you can’t afford to be an architect.”

381



A sympathetic surgeon performed the operation on a pay-me-when-you-can basis. After the operation, Quinn’s speech became even worse having lost control of his tongue. He attended a drama school focusing on elocution and speech, eventually mastering his flapping tongue, but he gave up on his dream of becoming a FLW apprentice, eventually becoming an A-list Hollywood actor instead.

Left: Antonio Rudolfo Oaxaca Quinn (aka Anthony Quinn)



“The Fellowship aims first of all, to develop a well correlated human individual. It is this correlation between the hand and the mind’s eye that is lacking in the modern human being...”

RE: excerpt from the Taliesin Fellowship prospectus

383

Joy to work is man’s desiring,
Holy wisdom. Love most bright;
Drawn by hope our souls aspiring,
Soar to uncreated light...
Drinks to joy from deathless springs, Ours is beauty’s fairest pleasure,
Ours is wisdom’s greatest treasure,
Nature ever leads her own,
In the love of Joys unknown

RE: the Taliesin Fellowship’s song – sung to Bach’s “Jesu, Joy of Man’s Desiring” (lyrics by FLW)

384



"...neither temple nor brothel, but a place where stage and audience architecturally melt rhythmically into one, and the performance – the play of the senses – and the audience blend together into an entity because of the construction of the whole..."

Nicholas Ray

RE: Taliesin's theater. Ray was an apprentice in 1934 who would in later years become a prominent Hollywood director.

Above: the Hillside School's gym converted into Taliesin's theater. 385
It brought in significant income for FLW and the Fellowship.

Frank Lloyd Crow

386



"...In November 1935, Paul Robeson came at the invitation of Edgar Tafel...Mr. Wright was away, but Oglivanna gave her blessing...On Wright's return, the excited apprentices raved about Robeson's appearance at the playhouse. His only reaction was fury at Oglivanna for having invited a black man to Taliesin..."

RE: excerpt from *The Fellowship*

387

Demagogue

388

"...He published an announcement declaring himself the 'master' whose opinion in all matters is sublime. Copies were distributed to the apprentices signed by the old man...Mr. Wright with his childish obstinacy, tramped all opposition down; and so the chapel became another item of 'culture'..."

Yen Liang, Taliesin Apprentice

RE: as part of their "cultural" training, it was required of all apprentices to attend Sunday morning chapel services; no matter their religious orientation (or lack thereof). For many, it was a bitter pill to swallow. Yen Liang would leave the Fellowship and return to China, becoming a prominent architect in his own right. In later years, he contributed to the design of the *United Nations Building* in NYC.

389

First Apprentice

390

"William Wesley Peters Dies at 79; A Devotee of Frank Lloyd Wright. William Wesley Peters, an architect who devoted much of his career to preserving and promoting the work of Frank Lloyd Wright, died yesterday at St. Mary's Hospital in Madison, Wis. He was 79 years old and had homes in Spring Green, Wis., and Scottsdale, Ariz. He died of the effects of a stroke he suffered on July 5, said a spokesman for the Frank Lloyd Wright Foundation, of which Mr. Peters was chairman. Mr. Peters was Wright's first apprentice in 1932, when the already legendary architect founded his Taliesin Fellowship in Spring Green to embody his theory of learning through experience. Except for two years in private practice, Mr. Peters remained at Wright's side, serving as structural engineer and project architect on many world-famous Wright-designed buildings, including the Guggenheim Museum in Manhattan, completed in 1959, the Johnson Wax administration building and research tower built in Racine, Wis., between 1936 and 1944, and Fallingwater, probably the most widely acclaimed modern residence in America, erected in 1936 over a waterfall in Mill Run, Pa., for the department-store heir Edgar Kaufmann, Jr. Married Stalin's Daughter."

New York Times Obituary, July 18th 1991

391



"I have no son but you who has stood by me in my work or in my life. When you came to me back there in 1932 I recognized something in you that belonged to me. I can't say just what it is, though I think I know."

Frank Lloyd Wright

RE: excerpt from a letter he wrote to Wes Peters. FLW demanded loyalty from his apprentices and none were more loyal than Peters.

392

"I loved and admired him from the first moment I met him"
William Wesley Peters
RE: FLW

393

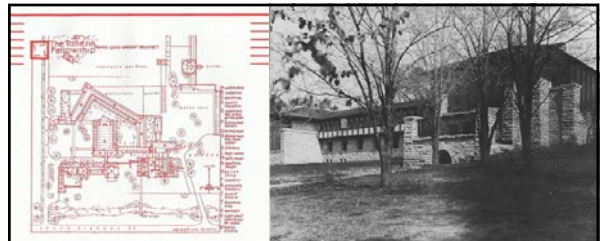
A Kibbutz for Architects

394

"Whenever Architect Frank Lloyd Wright has a good idea, he does something about it. The best idea he ever had was Frank Lloyd Wright. He has been doing things about that for 8 years. His latest idea is to found a practical architect's school to educate architects in Frank Lloyd Wright's image. The school would be across the valley from 'Taliesin,' his studio-estate in the dairy country near Spring Green, Wis. He would be the chief faculty member, teaching male and female pupils his basic architectural law: that the architect must integrate his building with its surroundings (function, terrain, climate), make plain its structural elements and if possible develop them as ornamentation. He would teach them the feel of materials by having them blast stone, hew timber, dig soil, work in a machine-shop. They would study, sweat, play and brood in unison. They would be called, not 'students' as in other colleges, but by the fine old medieval guild word, 'apprentice.' Last week Architect Wright had done something about his school idea..."

TIME magazine, September 5th 1932

395



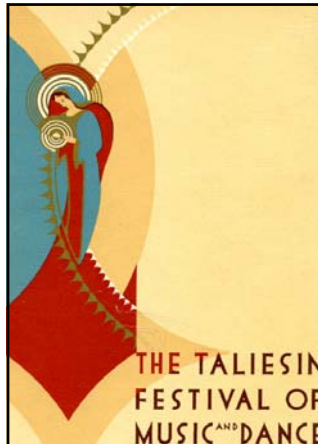
"The entire work of feeding and caring for the student body so far as possible should be done by itself...work in the gardens, fields, animal husbandry, laundry, cooking, cleaning, serving should rotate among the students according to some plan that would make them all do their bit with each kind of work at some time."

Taliesin Fellowship

Left: caption: "Drawing of the Hillside complex"

Right: caption: "The Hillside Home School before the fire"

396



**THE TALIESIN
FESTIVAL OF
MUSIC AND DANCE**

“...Across the valley from ‘Taliesin’ was the Hillside School, established by Frank Lloyd Wright’s aunts, built by him. He has restored its one big building of native stone laid flat. He will hire a faculty of a director, three assistant sculptors, a painter, a musician and several industrial technicians. Opening in October, the Taliesin Fellowship will have room for 70 apprentices at a little over \$500 yearly apiece. Among them will be Manhattan Sculptress Lucienne Bloch, Peking Architect Yen Liang and Vischer Boyd, son of a Philadelphia architect...”

TIME magazine, September 5th 1932

397

“...The Taliesin Fellowship exists at the moment only nominally. Nothing of importance has been undertaken. First the buildings, then the productive work was the motto (my ideas on that are different ones). On this basis everything has been going on until now. Often we have been close to despair...want to create according to how it is described in the pamphlet. They do not want only to dig trenches, or run after the workman, and clean up, and saw wood to stay warm. They want to create. This Mr. Wright finally realizes...”

Henry Klumb, Taliesin Apprentice

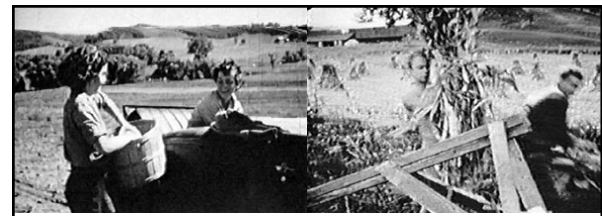
RE: for their \$675 tuition (it was raised from \$500, initially), the first group of apprentices (1932) got to work very hard at the manual labor of a farm and constructing the premises, but there was little architectural training of any type since FLW had no commissions. FLW realized there was a problem brewing, so he set the apprentices tracing his original *Imperial Hotel* drawings – but it hardly tempered the growing dissatisfaction and disillusion felt by many of the apprentices.

398

“...For the past five years Taliesin has been a workshop, farm and studio for more than a score of apprentices who are interested in architecture as Frank Lloyd Wright understands it. During its first winter the Taliesin Fellowship spent most of its time cutting wood in two shifts to keep the fires going. Since then, its life has been less defensive...”

TIME magazine, January 17th 1938

399



“...After nearly a decade, the master of Taliesin has again had work in hand. In California, Texas, Wisconsin, Minnesota and Pennsylvania superb new buildings have grown from his plans. Last week the significance to modern architecture of Frank Lloyd Wright’s new buildings was recognized in an issue of *THE ARCHITECTURAL FORUM* which broke all precedents for that magazine. Its main body of 102 pages, laid out and written by Architect Wright, was an album of his work, an anthology of sturdy quotations from Thoreau and Whitman, and a compendium of Wright’s building philosophy...”

TIME magazine, January 17th 1938

Above & Left: the Taliesin Fellowship was not only a school for disciples of FLW, but also a working farm where students had to contribute their labor as part of their tuition. Some remembered their time there fondly, others were sorely disillusioned. Most did not last a year.

400

Starting From Scratch

401

“...something Wright himself didn’t have: an architecture license...Wright had nothing but disdain for the licensing of architects. In 1897, early in his career, Illinois had become the first state to adopt licensing in an effort to regulate the practice of architecture. By the time the Fellowship opened, two-thirds of the states required a series of lengthy and difficult exams before one could call oneself an architect. In addition to passing the exams, applicants were required to apprentice to a licensed architect for seven years, or attend an accredited architecture school, followed by a lesser period of apprenticeship, before earning a license...On its own, an apprenticeship with Wright would go nowhere. Not only was the Taliesin Fellowship not an accredited school, but since Wright at that point had no license himself, studio time under his supervision would not count. No matter how long they had apprenticed at Taliesin, those who left were, in effect, starting their architecture careers from scratch...”

RE: excerpt from *The Fellowship*

402



"...In the midst of the Depression, Wright's lifestyle must have been the envy of his colleagues. Many big-city architecture firms had been closed down. In others the drafting rooms were empty, the principals sitting alone in their private offices drafting up their own details for the first time since they were kids. Yet there was Frank Lloyd Wright, up on his shining brow, the country gentleman in his custom-made suits - clientless, but thriving..."

RE: excerpt from *The Fellowship*.
Left: caption: "Wright with his wife Olgivanna and a guest dressed for a Halloween party at Taliesin in Wisconsin" 403

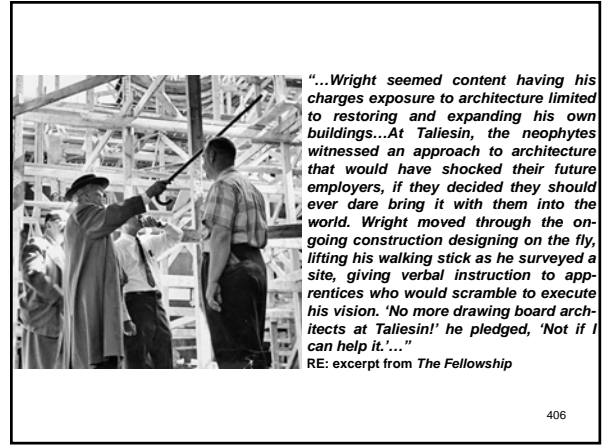


*Taliesin, Taliesin, good old shining brow.
Push the pencil round the paper...
We love Mozart, hate Beaux Arts...
We love fresh air, long hair, the red square
To thee ever true...*

RE: upon the substantial completion of their strenuous labor to complete Taliesin's expanded drafting room (1932), the apprentices threw a party and, accompanied by a banjo, sang this self-composed song to FLW (he was quite amused). The drafting room (above) would not be entirely completed until the fall of 1939. 404

No More Drawing Board Architects

405



"...Wright seemed content having his charges exposure to architecture limited to restoring and expanding his own buildings...At Taliesin, the neophytes witnessed an approach to architecture that would have shocked their future employers, if they decided they should ever dare bring it with them into the world. Wright moved through the on-going construction designing on the fly, lifting his walking stick as he surveyed a site, giving verbal instruction to apprentices who would scramble to execute his vision. 'No more drawing board architects at Taliesin!' he pledged, 'Not if I can help it.'..."

RE: excerpt from *The Fellowship*

406

Cult of Personality

407



"I felt sometimes like I was living in a monastery...you know it was predominantly young men, attractive bunch of young men, I have to say...but you have to realize this was a 24-hour-a-day life. You worked together, you dug in the gardens together, when you had a party, it's the same people. Always the same people...this was a private world and it was like living on the Moon. When I left, my bloodstream ran differently. Everything was different. And I had to catch up and come back into the world. You lived out there in the desert. You never saw a newspaper. You seldom saw a magazine. Seldom listened to the radio."

Eleanor Pettersen, former Taliesin Apprentice

Left: caption: "Fireplace wall in the living room of Taliesin, the summer home of architect Frank Lloyd Wright. Included in the image are a Wright designed music stand and a Wright designed table and chairs."

Right: caption: "Interior of one of the apprentice's rooms at Taliesin. Taliesin was the summer home of architect Frank Lloyd Wright and the Taliesin Fellowship. Taliesin is located in the vicinity of Spring Green, Wisconsin." 408

"...Fred Langhorst left over his dog. After a year and a half at Taliesin, Langhorst's faithful companion, Rogue, made a fatal misstep. He ate a chicken. It wasn't the first time one of the Wright's farm animals was lost to a dog. Oglivanna's hound, who sat proudly with the Wrights during the Sunday night 'formals,' had already consumed several chicks and even killed a sheep. But Rogue was an apprentice dog, and Oglivanna demanded that he be killed for his infraction. Though still committed to Wright and architecture, Langhorst up and left the Fellowship at once..."

RE: excerpt from *The Fellowship*

409



"It is in fact and principle a very sorry business all around. And the sorriest part of it is the feudal business of your students. That will make them ashamed of themselves and you if they think and have any perspective and if they don't they will go thru life as cowards and fools. God help your school if this is what it turns out. You'll wonder why your pupils are such washouts."

Frank Lloyd Wright, Jr., Architect

RE: his opinion of his famous father (FLW Sr.) launching the *Taliesin Fellowship* in 1932. He was also known as *Lloyd Wright* and was an accomplished architect in Los Angeles. Above is his 1928 *Samuel-Navarro House*.

410

"It was like a feudal establishment. The apprentices were like medieval serfs. The most horrible thing was that the menu for his table, where his guests also ate, was different from the menu for his students. We sat on a raised platform, high above the others, we ate fancy delicacies and they got fried eggs; it was a real caste system. The idea for all of it was his wife's. He was the deity of the place, its spirit, and she was the practical manager...His vision of the beautiful, dramatic life becomes a show to impress those he despises..."

Ayn Rand, author of *The Fountainhead*

411



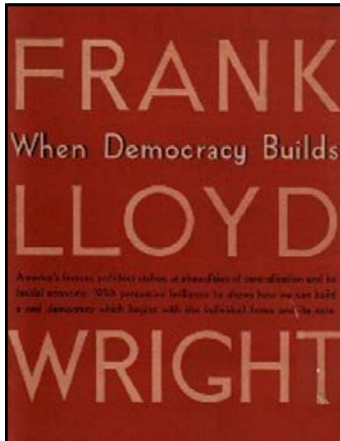
At FLW's invitation, author *Ayn Rand* (left) visited Taliesin in the mid-1940s. She was dumb-struck at the fact that the apprentices paid for the privilege of serving the Wrights. Rand observed that the apprentices nearby "bared their teeth that I was disagreeing with the master" and was distressed to see their own work was "badly imitative of Wright's."

412

"...While preparing breakfast in the Wright's personal dining room, De Long had carefully ladled out Wright's piping hot, steel-cut oatmeal in a bowl, then set it aside so that he could clear the table before bringing it in. Returning to the kitchen, he discovered to his horror that someone had absconded with the bowl. There was nothing to do but scrape the remnants from the bottom of the pot, and serve them to Wright. Oglivanna chased De Long into the kitchen furious. 'You have ruined your master's oatmeal!' she screamed, completely out of control..."

RE: excerpt from *The Fellowship*

413



"...Aided by the influx of veterans, Taliesin's population was now more than sixty, well exceeding its prewar heights. But these new recruits were hardly 'boys' in quite the same way as earlier apprentices. Hardened by combat, they had seen more of life than they might have wished. Of all the new more worldly recruits, Carter Manny was likely the least cowed by the presence of Frank Lloyd Wright...Manny was dismayed to discover the lack of democracy under the man who had just published 'When Democracy Builds'..."

RE: excerpt from *The Fellowship*

414

“...Anyone who dared to praise architecture other than Wright’s, he noted, was considered guilty of ‘Heresy or breach of loyalty.’ And the master’s historical views seemed loony. One minute Wright berated President Lincoln for going to war. The next he explained that the Japanese had gone to war to protect their culture against ‘Anglo-saxon commercialization’...”

RE: excerpt from *The Fellowship*

415



“...Oglivanna cast the Taliesin fellowship as a kind of esoteric brotherhood of which her husband possessed a secret knowledge about the deep structure of the natural world...Wright understood how similar they were to his understanding of the world. Wright believed that the universe is suffused with correspondences between the world below and the world above; throughout his life he sought to use the beauty of organic architecture to reveal those relations. Architecture was a way not just to build buildings, but also to gain spiritual knowledge – a kind of Gnostic exercise. In his view, it was a spiritual regimen that could not be taught; its secrets could only be gleaned through constant practice at his side...”

RE: excerpt from *The Fellowship*

416

“My impression of Mrs. Wright was that she was the wisest, most beautiful woman I had ever met, or would ever meet in my life”

Kornelia Schneider, Taliesin Apprentice

RE: her recollections of her early days at Taliesin. Known as “Kay” (there was another apprentice named *Cornelia*), she reminded both FLW and Oglivanna of their daughter *Svetlana* who was, for a time, alienated from them (she would die in an automobile accident in 1946). No doubt this served to form a strong bond between the young apprentice and Mrs. Wright whose personality and character was a double-edged sword. Those who got on her “wrong-side” - especially women – did not last long at Taliesin. For those who ingratiated themselves to her, she was a friend and mentor. To all others, she was a formidable demagogue and, to a few, she was evil incarnate.

417

Taliesine

418



“...worthless here at \$30.00 per week...left after nine months...he went to Los Angeles to join Schindler. I think both are half-baked Jews and were friends in Vienna...Oglivanna alongside Schindler ‘the kike’...”

Frank Lloyd Wright

RE: excerpt from a letter to his friend architectural critic *Lewis Mumford*. FLW was angry with both *Richard Neutra* (Top) and *Rudolph Schindler* (Bottom). The two Austrian architects were former employees of FLW and, without his consent, were putting on an exposition of their own work together with FLW’s in Los Angeles in early 1932. Two weeks before writing the letter to Mumford (who was half-Jewish), his son Lloyd had sent him a monograph with a page containing two photographs; one of Oglivanna and the other of Rudolph Schindler, which enraged him. Despite the ill feelings, FLW was fond of both men as they were of him. In fact, Neutra had named his son “Frank,” after his mentor.

419



“...Although Wright harbored a measure of anti-semitism, which expressed itself when he felt threatened, he trusted the talents and progressive tastes of Jews. His years with Adler and Sullivan showed him the way. Architects, like other professionals, tend to cull their clients from within their own social circle, and the brilliant engineer *Dankmar Adler*, a Jew, brought in a predominantly Jewish clientele. After two nearly barren years, clients were beginning to flow into the Fellowship. And for quite some time they would be over-whelmingly Jewish. Even at Taliesin one quarter of the apprentices were Jewish; if the pattern con- tinued, Wright wisecracked, he would have to rename the place ‘Taliesine’...”

RE: excerpt from *The Fellowship*

Left: FLW (center) with *Edgar Kaufman, Sr.* (right) and *Edgar Kaufman, Jr.* (left). Junior was an apprentice at Taliesin and his father was a Jewish “Merchant Prince,” for whom FLW would build a country house: *Fallingwater*.

420

"...Wright's anti-semitism was political and proverbial. He believed that big Jewish money was manipulating the country into war. He was hardly alone in his thinking; anti-semitism ran deep in the grain of rural Wisconsin, as in much of American life. To Wright, one apprentice recalled, to bargain over prices was 'to Jew him down.' Of course Wright also depended on Jews...they were among his most important clients and best apprentices. When they crossed him, he often resorted to anti-semitic invective. But he liked them as long as they served his purpose, and they generally liked him. Long after his death, Jewish apprentices with whom he was on good terms would swear that Frank Lloyd Wright was absolutely free of hatred toward Jews..."

RE: excerpt from *The Fellowship*

421

Learning By Doing

422



"...The home and two older buildings in the valley below house the Taliesin Fellowship, the school Wright hopes will turn out a generation of Architects who are builders, not merely designers...The school has no faculty other than Wright, no curriculum and no hourly courses. Wright believes that students 'learn by doing.' His apprentices learn architecture by working with Wright on his projects. They may remain at the school ten days or ten years, and when they leave they are given a letter of recommendation instead of a diploma, if their work has been satisfactory. Usually such a letter signed by Wright assures them of a good job or clients of their own. Students feel that they are working under the guidance of the master architect. In the 50 years that Wright has been an architect of stature he has designed 500-odd homes and buildings, many of them so revolutionary that they have set a new style in architecture..."

Popular Mechanics, April 1948
Left: caption: "Architect Frank Lloyd Wright working at a drafting table"

423



424



"...Because the 79-year-old architect believes that a man cannot design a good building unless he knows the nature of the materials from which it will be built, Wright insists that his apprentices build with their own hands. All the buildings of the school have been built or rebuilt by the apprentices. Under the guidance of old Welsh stonemasons, the apprentices chip stone, select faces, patiently fit walls together and bind them with mortar. The young men cut lumber for their buildings from the native growth around Taliesin, supervise the milling of it, and erect it themselves. After years of such patient work, according to Wright, students and materials will work together as a team in building new structures..."

Popular Mechanics, April 1948

425

The Fingers of My Hands

426

“...Several hours are set aside each afternoon for work on the projects Wright has undertaken. This is essentially a drafting job, as Wright himself works out the idea of the building and draws a floor plan and elevation, whether it's a five-room home or a 50-story hotel. But the apprentice takes over the job of making detailed drawings of the buildings, and here he expresses his own originality, both in conception and drawing. Wright describes his apprentices as 'the fingers of my hands.' The final drawings of some of the buildings are so well done that they are considered works of art and have been exhibited throughout the country. A few have been done by men with no drafting experience before they came to Taliesin. In fact, a majority of Wright's students have had no previous training in architecture...”

Popular Mechanics, April 1948

427



428

“Frank Lloyd Wright believes that an architect is more than a designer. An architect is a builder to whom tools and materials should be old friends. To prove his idea, Wright is not only building world-famous structures but is building good architects. At Taliesin, the noted architect's estate near Spring green, Wis., Wright is the faculty of a unique school for architects. The 55 students in his school this year made their way to Taliesin from 15 different countries to learn his techniques...”

Popular Mechanics, April 1948

429



“...The Taliesin Fellowship was founded in 1932 to include the young draftsmen who were working with Wright on his projects...The foundation has grown slowly through the years and taken on an international flavor with the addition of students from foreign countries...”

Popular Mechanics, April 1948

Left: caption: “Wright advises members of the Taliesin Fellowship, hard at work at their drafting boards”

Right: caption: “Olgivanna Wright, Frank Lloyd Wright's third wife, seated at Taliesin West with Fellowship apprentices”

430



“...Gad but Mr. Wright is a grand man when one gets him more or less alone. It makes me resent the Fellowship in a way. He takes so much time giving out sermons and identifying himself with the creative spirit of our times when he feels himself the guiding light of our colony, that it is swell to be with him when he lets down and gets human...We discussed at length his inability to have close friends, and he 'confessed' that his worst weakness, and the most conscience-pricking, was his unconcern for others as people in their own right, to be cherished, remembered, and befriended...He knows his limitations, abilities and acknowledges his good luck, but to see him as official master of these thirty apprentices you would think he was Jehovah himself...And so I wish he didn't have a Fellowship. If there were only a few of us here - only those truly and deeply interested in his work - he would much more of a perpetual inspiration. Instead he is playing school-master to a bunch of immatures who are having a nice life - are scared of him, but do not really appreciate him...”

Robert Bishop, Taliesin Apprentice (mid-1930s)

431

“...Taliesin was a clan of unrelated men and women pledging fealty to a man they called their master. Although the vast majority of apprentices stayed for no more than a year, the ideal was to stay forever. Frank Lloyd Wright, the product of a broken home who had abandoned his own children to run off with a client's wife, had little patience for the family ties of his apprentices...”

RE: excerpt from *The Fellowship*

432

Their Worthy Peer

433



"...At Taliesin Architect Wright has cultivated such a community in embryo. Guests there nearly always feel a distinct sense of translation to a better world. One cause of this is undoubtedly the house itself, with its flowing lines and receptiveness to the landscape. Another is undoubtedly the house's builder. Gracious, mischievous and immaculate at 68, Frank Lloyd Wright has little of the patriarch about him except his fine white hair. His obvious and arrogant courage has the abstract indestructibility of a triangle. He thinks of himself as in the 'center line' of Usonian independence that runs through Thoreau and Whitman. Whether or not that line is still central in U.S. culture, there can be little doubt that Frank Lloyd Wright is their worthy peer."

TIME magazine, January 17th 1938

434

Above & Left: scenes of FLW at work (left) and play (right) at Taliesin



"...For the Wrights, the making of men and the making of buildings were driven by the same vision, the same compulsions. To understand Wright's later architecture, one must understand the extraordinary atelier from whence it came. The Taliesin community was a housing for Wright's imagination, the seedbed where some of America's most important architectural creations were produced. Without the Fellowship, the landmarks for which Frank Lloyd Wright is best known today – Fallingwater, Johnson Wax, the Guggenheim Museum – might never have been created..."

RE: excerpt from *The Fellowship*

435



"...Almost by reflex to the hostility Wright often aroused with his free-wheeling comments, the home life at Taliesin became his own world. At its center were Wright and Olgivanna and their daughter Iovanna. Around them were 65 apprentices, who happily farmed the vegetables, waited on table and washed the family laundry for the privilege of having a bench in Wright's drafting room. Draftsmen found themselves singing in the a cappella choir of 30 voices, playing in orchestra and quartet, performing with the dance groups. Wright treated them all as extensions of his hand, told them: 'You can stay here for years and never touch the bottom, sides, or top of the great principles at work here.' To visitors Wright would boast of his 18 gold medals, declare: 'They say I am the world's greatest architect. Perhaps I am. But who else is there? If architecture is what I conceive it to be, there has never been another architect'..."

TIME magazine, April 20th 1959

436

Left to Right: Iovanna, Olgivanna and Frank Lloyd Wright

"It's very tough, when you come back into the world and nothing seems so beautiful, or nicely done. You've got a closet full of long dresses and tuxedos. You're used to Saturday evenings, living in a certain way. You're used to music. Even though you go to concerts, it's not the same. And it takes quite a while. I think for a lot of people being at Taliesin was the defining moment of their lives and they were never able to recapture that again."

Charles "Lath" Schiffner

RE: Schiffner found a home after a difficult childhood at the *Taliesin Fellowship* starting in 1968, eventually becoming a staff architect and Iovanna Lloyd Wright's fifth husband. He would, in the end, divorce his drug/alcohol addicted and emotionally unstable wife and marry another Taliesin apprentice.

437

A Manly Calling

438

“...Oglivanna actively worked to keep women out of the drafting room. She didn't trust them, and she knew her husband could be flirtatious...Wright himself had no problem working with women. At Oak Park, he was particularly close with his female principal drafts-person, Marion Mahoney. But that didn't mean that he was particularly supportive of women. Wright never believed that women were likely to produce great architecture or music – the arts he called 'objective expression' – as opposed to painting or writing. Architecture was a manly calling...”

RE: excerpt from *The Fellowship*
 Left: a letter of recommendation for Isabel Roberts – an early FLW assistant

To Anyone, Anywhere:
 Miss Isabel Roberts was my assistant in the practice of Architecture for several years and I can recommend her without reservation to anyone requiring the services of an architect.

Frank Lloyd Wright

Taliesin, Spring Green, Wisconsin. August, 1920.


439

“We were in the desert and Mrs. Wright called her in for a private meeting, at which time she strongly urged her to have sexual intercourse with some of the other senior apprentices. They had no mates and they had needs that should be satisfied, and pass yourself around. Barbara came back and told me that...She had no morals as I use the word morals, none whatsoever.”

Jim Dresser, Taliesin Apprentice

RE: in the early years of the Fellowship, Oglivanna had instituted a program to try and satisfy the sexual needs/appetites of the young apprentices – both male and female. Since most apprentices were the former, she encouraged the women – both single and married, to make themselves sexually available to the many young men of the Fellowship. Some complied willingly, others like Dresser's wife Barbara were appalled at the suggestion – the couple departed the Fellowship never to return. Lacking enough women, Oglivanna encouraged and promoted homosexual affairs between the young men of the Fellowship and arranged several marriages for the Fellowship's many gay and/or bi-sexual men (most ended in divorce). Those in Oglivanna's inner-circle, particularly after FLW's death, would be overwhelmingly gay men.

440



“...gay men had been thriving at Taliesin, at least discreetly, from the very beginning. Just as many of Wright's oldest and closest personal friends were homosexual...the core group of apprentices with whom he surrounded himself, and upon whom he most depended, was disproportionately gay...That gay men were central to this community, which produced some of America's greatest architecture, may come as no surprise. The differential attraction to beauty among gay men is a common-place. But Taliesin, where the beautiful was prized in every aspect of life, was special. Along the river, in the fields, at the various construction projects around the estate, dozens of shirtless men could be found working together at any given time, lean and tanned from their long hours pouring concrete, shoveling, and hammering in the sun. For a gay man, a place like Taliesin...could be a kind of heaven...”

RE: excerpt from *The Fellowship*

441


“...There were many reasons gay men were so central at Wright's Taliesin Fellowship. They made loyal sons. They didn't marry. They found mates within. They had no children. In a place where leaving was traitorous, and apprentices lasted no more than a year, their devotion was prized. For another, they posed no sexual threat to their master. While no apprentice has come forward claiming an actual sexual relationship with Oglivanna, it was not for lack of interest among the straight men, particularly in the early years. She could be very seductive...In this light, it may be clear why gay men were preferred at Taliesin's core...If Wright's relatively youthful wife was going to be hanging around a lot of young, attractive men, her 'cosmically jealous' husband would have given her ample reason to make sure they were gay...”

RE: excerpt from *The Fellowship*

442

A Manly Man (?)

443



“...Frank Lloyd Wright cast himself as an image of American manhood – as a man who fought his way from nothing to become America's master builder, a tough man who said and did what he wanted and fought with his fists and his tongue to defend his position...He was also a notorious womanizer...And yet how to reconcile this willfully manly posture with Wright the aesthete the one who loved flowers so much he made them his emblem and took exquisite pains with their arrangement, the man who designed his wife's clothing, the dandy who affected a wardrobe so fussy and prettified that he recalled Oscar Wilde, that most public of homosexuals. Wright loved women, and they him. But he also admired, and wanted others to admire, his own beauty...Wright was not a homosexual. But there was reason enough for anyone acquainted with his persona to wonder about his orientation...Wright was aware of his own effeminate tendencies. So was Oglivanna...”

RE: excerpt from *The Fellowship*

444

Song of Heaven

445

"...Beauty often trumped utility...he demanded that the apprentices spend days arranging bales of hay into a design he particularly liked – and then either threw it away or left it to rot. And then there were the cows. One day the Wrights were gazing across their fields when Oglivanna mentioned to Frank that the color of their Holstein cows, 'black and white like crumpled newspapers,' didn't look as good on the landscape as would crimson red Guernseys. The Guernsey was nowhere near as productive a dairy cow, but no matter; Frank replaced the Holsteins..."

RE: excerpt from *The Fellowship*

446



"...the Wrights had no tolerance for aesthetic imperfection. For Frank Lloyd Wright, ugliness was a sin. He strove to make life's every aspect beautiful, a compulsion he imbibed during his four years in Japan. The importance the Japanese put on beautiful form was to him a 'song of heaven.' He was thrilled by the way they made mundane life beautiful, converted perfunctory daily tasks into ceremonial rite. Every human practice, including an individual's posture, held a possibility for pleasurable form..."

RE: excerpt from *The Fellowship*
Above: FLW at his desk at Taliesin

447

Many Lives

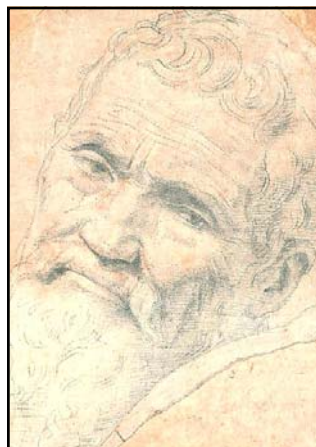
448



"...Oglivanna was certain the Fellowship had enjoyed a past life...There was no way that the Taliesin Fellowship could simply 'have just started in Wisconsin one day without having been a long term experience which started to gather momentum over the period of many lives,' a longtime apprentice recalls her saying. Oglivanna was fond of showing the apprentices the film adaptation of Lerner and Lowe's musical 'Brigadoon'...Brigadoon is a place outside history that reappears every century for a day...Taliesin, she was convinced, was just such a parallel universe, a home for the spirits that had animated the greatest Gothic and – In her mind, if not Wright's – Renaissance builders..."

RE: excerpt from *The Fellowship*

449

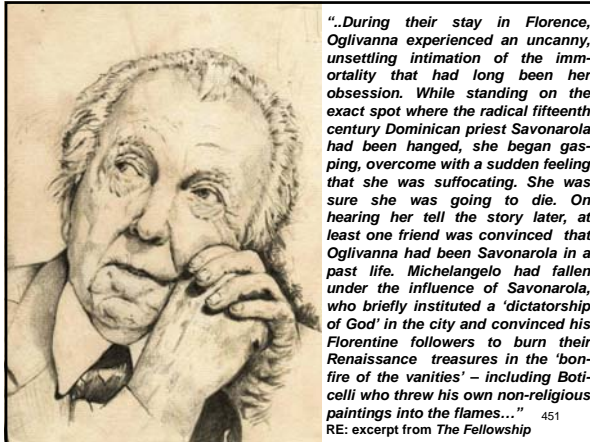


"...She had told more than a few confidantes that the apprentices around her husband had been together before, during the Renaissance, when they built a cathedral in northern Italy. Though she knew her husband didn't much like the cathedral's architecture, she maintained that Wright had been its master-builder. Oglivanna had long felt certain that her husband was the reincarnation of Michelangelo...she wasn't alone in sensing a kinship between the two men: 'To his followers,' TIME had reported, 'the old master is a modern Michelangelo whose sculptures can be lived in.' The Italian master had been held up as an example by no less than Louis Sullivan, who celebrated him as the 'first mighty craftsman...the man of super-power, the glorified man.'..."

RE: excerpt from *The Fellowship*

450

Left: caption: "Portrait of Michelangelo"



How to Lead a Worthwhile Life

452

“...When newcomers arrived for their first weekend of spiritual guidance at Taliesin, she made it clear that this was not a Gurdjieff group. ‘What you will receive here,’ she announced, ‘will be my instructions to show you how to lead a worthwhile life.’ And as proof she invoked her most prominent success story – her husband. Frank Lloyd Wright’s decades of late-in-life architectural achievement, she claimed, were the direct result of her efforts to introduce him to Gurdjieff’s work. She was quite serious. When Franco D’Ayala made the mistake of praising Wright’s 1905 Unity Temple to Oglivanna, she was incensed. ‘Franco,’ Oglivanna chided, ‘you don’t understand anything.’ Her husband’s true greatness, she explained, had begun with her. When apprentice Nick Devenney heard Oglivanna make the same claim during one of her spiritual groups, he couldn’t hide the doubt on his face. ‘I see we have somebody here who does not agree,’ the ever-vigilant Oglivanna announced to the others. For Devenney, that was his first and last exposure to Oglivanna’s teachings. He had come to study Mr. Wright’s architecture, he said, not Mrs. Wright’s ‘Bullshit...’”
RE: excerpt from *The Fellowship*. Oglivanna was a disciple of Georgi Gurdjieff – a mystic with a world-wide following (he died in 1949). She had long sought to make Taliesin and the Fellowship a home for Gurdjieff’s teachings and practices, but FLW had always resisted a full immersion. After his death, she would break with mainstream Gurdjieff followers pursuing her own agenda at Taliesin, unhindered by her husband, but invoking his memory ad-nauseam. 453

“...Even Wes Peters opposed the idea of a book showcasing the architectural work of the former apprentices, telling John Geiger it was so bad as to be embarrassing. There were notable exceptions, of course, but not many. Of the thousands of apprentices who came through Taliesin, only a few went on to achieve significant professional recognition...In contrast, in his years at Harvard, Walter Gropius produced many important architects – I.M. Pei, Paul Rudolph, Philip Johnson. The Bauhaus, the school he founded before leaving Europe in the 1930s, likewise produced quite a few important designers. And even those ex-apprentices with talent faced long odds. A Taliesin ‘diploma’ not only brought little respect within the profession, it was often treated with scorn...Often the only road into the profession was through one of the few former apprentice firms...”
RE: excerpt from *The Fellowship* 454



Part 11

Truth Against the World

456

Comrade Wright

457

"...America is far behind from correct town planning. Its economic system interferes with this. Private property ownership makes correct planning impossible. Soviet Russia, however, came to the realization of the value of correct planning ideas. Organized architecture will not only express such ideas of a new free life but also ensure, in the USSR, the possibility of living one's life better than anywhere else..."

Frank Lloyd Wright

RE: excerpt from his address to the *First All-Union Congress of Soviet Architects* which was held in the spring of 1937 in Moscow. FLW had socialist sympathies and was fascinated by the "Soviet Experiment" (as were many of the intelligentsia of the era). He tried to recruit Soviet students to the Fellowship and often showed Russian movies at Taliesin's theater (so many the distributor gave them a discount). FLW had called for "Russian art for Russian life" and the Soviets were intrigued by his *Broadacre City* concept whereby the "capitalist city" was denounced, to be replaced with a new social order. FLW accepted the invitation to speak at the Congress and the Soviets paid all expenses. The trip came at the height of the Stalinist purges and with Oglivanna's aristocratic roots in Montenegro, the trip was froth with anxiety from start to finish.

458

A Useful Idiot (?)

459



"If Comrade Stalin, as disconcerted outsiders are saying, is betraying the revolution, then, in the light of what I have seen in Moscow, I say he is betraying it into the hands of the Russian People"

Frank Lloyd Wright

Above: FLW at the *Congress of Soviet Architects*, 1937. Upon his return to capitalist America, FLW was heavily criticized in the press for praising the Soviet system so publicly (a visit to a gulag – where many Russian architects were sent for practicing "Formalism," was not on the itinerary of his visit). The Soviets considered Westerners, like FLW, who were sympathetic to their cause to be - as *Vladimir Lenin* termed them, "useful idiots."

460

"We wonder if Mr. Wright doesn't realize that his statements concerning Russia are likely to have the country's leading 'red hunters' down around his neck. Men have been called hired hands and accused of plotting the overthrow of American government for saying less."

The Journal Times, 1937

RE: to many Americans (including many potential corporate clients and government officials), it appeared FLW was biting the hand that fed him with his outspoken denunciations of the capitalist system and open praise and support of *Joseph Stalin* and the Communist system

461

"...The big newspaper, the big interests, big institutions of every kind – they are now the real menace to candor and veracity of every sort not favorable to the profit-motive. 'Bigs' have given the truth concerning the Russian spirit and what it is doing a bad slant..."

Frank Lloyd Wright

RE: given his sympathies, the USSR's American defenders sought FLW out. He promised the NYC-based *Russian Institute* to let them use his name "if it would be any use to your cause." He invited the Russian ambassador to visit Taliesin and see the Fellowship at work thinking he would "enjoy the little America within America."

462

Little America First

463

"We all knew you could fly straight, now we know you can think straight and when talk is quite generally cheap and unreliable – you are brave enough to talk straight. I respect your integrity."

Frank Lloyd Wright

RE: excerpt from a letter to *Charles Lindbergh*, September 1939. FLW was an ardent isolationist and supporter of the "America First" movement – as was Lindbergh, conqueror of the Atlantic. FLW believed there was a conspiracy originating in the "Eastern Establishment" to draw America, against her will, into another European war. He wrote letters and editorials expressing his opinion vociferously and encouraged his young apprentices not to participate in the draft as conscientious objectors (four apprentices, including the Fellowship's main draftsman *Jack Howe*, went to prison for their resistance to the draft). To FLW, the *Taliesin Fellowship* was the seed for his utopian dream of a coast-to-coast *Broadacre City* and he referred to Taliesin as "Little America." No doubt, a World War would interfere with his grandiose plans for a world run by architects.

464

Red Scare

465

"...With America's red scare in full swing, FBI director J. Edgar Hoover was compiling a Frank Lloyd Wright case file that would eventually reach two inches thick. Hoover's stack of reports cast the architect as a subversive, but the question of whether Wright was too pink or too blue remained unclear...He had both written for 'Soviet Russia Today' and aligned himself with right-wing isolationists who accused Jewish financiers of maneuvering the country into war..."

RE: excerpt from *The Fellowship*

466

"Which is most dangerous to our Democratic system of free men; a sociologic idiot like a Communist or a political pervert like a McCarthy?...if you raise your voice against it and try to see the other side, why, you must be 'communistic,' there must be some 'communism' in your background somewhere, and you are suspect. And the first thing you know, you will shut up too."

Frank Lloyd Wright

RE: FLW was Wisconsin Senator Joseph McCarthy's most prominent constituent, making him a prime target for the Senator's anti-communist campaign. As early as 1948, HUAC (*House Un-American Activities Committee*) was listing FLW as a member of several communist front organizations. His pro-soviet activities prior to WWII and his attempts/encouragement to prevent his apprentices from complying with the draft during the war bolstered the case against him.

467

"According to one informant, the Wright Foundation appeared to be a religious cult that followed the teachings of one Georgi Gurdjieff, whom he describes as a metaphysician of possible oriental origin. He stated that the foundation held dances to the moon, told the students how to think and what to think and that if a student did not attend certain meetings which had nothing to do with the study of architecture, the students would be dismissed from the school. He also advised that he had heard there were homosexuals attending the school."

J. Edgar Hoover

RE: Hoover sent this memo to the investigative director of the *Veterans Administration* seeking to prevent Fellowship apprentices' qualifying under the *G.I. Bill* from receiving tuition assistance. Undercover agents reported that the apprentices were restricted in their movements and their associations and activities were constantly monitored. The students were reported to be "undesirables" – not only homosexuals, but draft-dodgers and conscientious objectors as well.

468

The report concluded that the *Frank Lloyd Wright Foundation* was subversive and taught things contrary to the American way of life. As an educational institution, the Foundation had attained tax-exempt status. Though Hoover failed at preventing veterans from receiving their tuition benefits under the *G.I. Bill*, he was able to place the non-profit tax status of the Foundation in serious jeopardy. Having not paid property taxes for many years and found not to be a true educational institution upon review, it was in serious arrears for non-payment of property taxes. The Wright's countered trying to prove that Taliesin was indeed a legitimate school. They failed to do so. FLW threatened to (and seriously considered) leaving Wisconsin for his suite at the *Plaza Hotel* in NYC; establishing a new Taliesin somewhere in *New York State*. On top of the property tax dilemma, the IRS was after FLW for unpaid income and business taxes.

469

Collateral Damage

470

"...The Treasury Department's implication was clear: The Foundation had been defrauding the government. The investigators had done their homework. They know about the huge loans Wes Peters had made to Wright...Foundation funds had been had been used to pay off Wright's old personal debts...The Foundation had covered Wright's property taxes on land to which Wright personally held title. It had even bought a 'wedding gift for Iovanna Lloyd Wright'...The federal investigators also uncovered Wright's 'collateral farms' scheme, in which some apprentices claimed that farms they purchased were later deeded to the Foundation without compensation. The intent of all these transactions, the investigators concluded, was to 'vest the life interests in the Wright family at no cost to themselves.' In other words, the purpose of the Foundation was to support the Wright's extravagant lifestyle..."

RE: excerpt from *The Fellowship*

471

"...Despite the Wright's intense efforts to conjure the appearance of a real school for the inspector's site visit, the feds were not taken in...The Foundation didn't educate, it made money. From 1946 to 1954, 75 percent of its income had come from the architecture business and farming. The seven single-spaced pages of charges and evidence culminated in a ruling: The Frank Lloyd Wright Foundation was organized to 'take over the professional activities of Frank Lloyd Wright, including his business affairs as architect, lecturer and farmer, He and his family were assured of all their needs. He also received the benefits of the services of his associates, at minimum cost, and the services of his apprentices for little or nothing.' Taliesin's educational tax exemption was being revoked, seventeen years of back taxes, interest, and penalties would now be assessed. The directors had thirty days to appeal..."

RE: excerpt from *The Fellowship*.

472

To raise money, the Fellowship had begun charging apprentices' wives full tuition – those apprentices who couldn't afford the double-tuition were forced to leave. The approval of FLW's preliminary plans for a large project in Madison, Wis. (*Monona Terrace*) brought in a \$122,500 payment to the Foundation, but it was insignificant as compared to the \$6 million owed the federal government. If the Foundation failed to win on appeal, the Foundation's assets, including hundreds of acres of land between the two estates, a valuable Asian art collection and, last but not least, FLW's own original drawings (which Oglivanna planned to sell for \$100K/each, to establish a \$10 million investment fund, if necessary). She did sell off many of FLW's Japanese prints, his original *Louis Sullivan* drawings and she kept a valuable *Georgia O'Keefe* painting, despite requests by the famous artist for its return. She was told by Oglivanna that it now belonged to the Foundation.

473

The Wild Blue Yonder

474

"...With huge new tax liabilities pending, Wright needed a major new commission. And now there was one on the horizon, from a surprising client – the United States Air Force, which was building a new academy near Colorado Springs, Colorado. His friend Charles Lindbergh had helped choose the site...Taliesin drew up a proposed design, and by 1955 he was one of two finalists, But the Secretary of the Air Force opposed Wright after learning of his 'Communist' leanings. The American Legion also threatened to make a stink over the architect's long-standing opposition to the use of American military force. And Wright himself did himself no favors, refusing to go to Washington to sell himself and his design..."

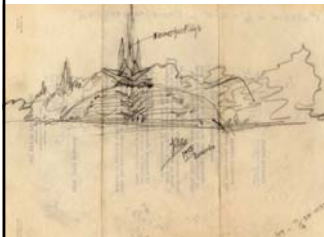
RE: excerpt from *The Fellowship*

475

"I assume that an architect shouldn't be asked to plead his own case or tell who he is. The world knows what I can do in architecture. If officials of the air force have missed this, I can do no more than feel sorry for what both have lost."

Frank Lloyd Wright

476



Left: caption: "Pencil sketch, drawn by Frank Lloyd Wright, possibly a preliminary design for the Air Force Academy. Wright headed a group of architects and engineers, under the title of Kitty Hawk Associates, that were to compete in the Air Force Academy Design Competition. Wright, however, pulled out of the competition in July 1955."

477



"Walter A. Netsch, Jr., the maverick, strong-willed Chicago architect whose geometrically complex buildings, including the University of Illinois at Chicago campus and the U.S. Air Force Academy chapel in Colorado, departed from glass-box orthodoxy and both delighted and frustrated their users, died Sunday at his home in Chicago...After SOM was commissioned in 1954 to design the Air Force Academy, Mr. Netsch first demonstrated that he would not dogmatically follow the boxy International Style embraced by most architects at the time, including those in his own firm. His soaring, spiky, tetrahedral Cadet Chapel was a church that looked like a church and signaled Mr. Netsch as the maverick he would remain until his death..."

Chicago Tribune, June 15th 2008
Left: USAFA Cadet Chapel 478

The Lesser of Two Evils

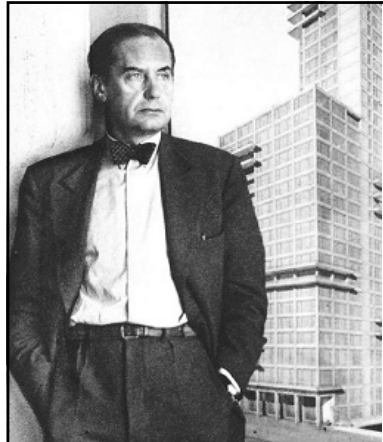
479

"Romanticism in architecture is at a low ebb ever since the box came up on the scene again and they took off its clothes, stripped and showed it to you naked...very severe denial of the element of romance in architecture...the 'gentle doctor at Harvard' spreads the Communist principle completely where it is most harmful. Communism has found in architecture its exponent and shepherd. Quantity vanquishes quality. If any Harvard can thus indoctrinate the building of a free Democracy with what cannot be said, now is this emasculation of the individual? You must recognize that this rise of the Communist spirit is something not only novel, but extremely dangerous and very likely to prevail. But there must be some denial!...You must know that the box is a symbol of containment, and if you are going to build boxes, you can put them up on stilts..."

Frank Lloyd Wright

RE: FLW saw the *International Style* of architecture and its proponents, such as *Walter Gropius* (FLW called him the "gentle doctor at Harvard") as a communist *Trojan Horse* meant to infiltrate and undermine American democracy. To him, the "Glass Box Boys" were either dupes or knowledgeable and willing participants in the battle for the soul of America. Despite his socialist sympathies, FLW remained a mid-western nativist, if/when convenient.

480



"Our guiding principle was that design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life, necessary for everyone in a civilized society"
Walter Gropius, Architect

481


"I run the risk of being identified with McCarthy I suppose because of accusing Gropius of Communism. But this is on a little different plane. This doesn't accuse him of belonging to any Communist party. It doesn't accuse him of any Communist act. It accuses him of unconsciously spreading the Communist principle from on high, which is a different matter."

Frank Lloyd Wright
 RE: FLW believed that both American culture and his beloved "Organic Architecture" were at stake in the Cold War struggle between communism and democracy. However, he believed true democracy in America only existed in "spots" – one of those spots being the Taliesin Fellowship. FLW saw the role of architects as that of visionary leaders, above politics and the various "isms" of society. Ultimately, he saw government itself as the true enemy but considered the communist form of government the greater evil while the democratic form represented a lesser evil. Whether a card-carrying member of the communist party or not, architects like Gropius were the enemies of democracy – and "Organic Architecture," as far as FLW was concerned.

482


Classic Architecture

483



"...Wright vociferously maintained his claim to originating modern architecture. But when it came back to him from Europe in the forceful form of works by Walter Gropius, Mies van der Rohe and Le Corbusier, he belabored these men as 'classic architects' and worse. He dramatically ranged himself against the sweeping tide of the International Style. Manhattan's United Nations Secretariat was a 'tombstone,' Lever House 'a waste of space,' the Seagram Building 'a whisky bottle on a card table.' The steel-cage frame was '19th century carpenter architecture already suffering from arthritis of the joints.' Boxy modern houses he called 'coffins for living.' Such pointed barbs, repeated in the late years over radio and TV, did not go unnoticed by his colleagues. 'He no longer speaks to the present generation.' one architect snapped..."
 TIME magazine, April 20th 1959
 Left: U.N. Headquarters, NYC (1951)

484



"Well, now that he's finished one building, he'll go write four books about it"
Frank Lloyd Wright
 RE: International-style architect Le Corbusier (a/k/a Charles-Edouard Jeanneret-Gris, at left)

485

"..In a generous gesture that revealed how one-sided their rivalry was, Phillip Johnson had recommended Wright - along with Mies van der Rohe and Le Corbusier - to Seagrams, the liquor company, as candidates to design a skyscraper for the company's New York headquarters. The company's representatives soon eliminated Le Corbusier, who worked from Paris, as too difficult and too far away. That made Wright the front-runner - until the Seagram's officers met him at Taliesin and found him at least as cantankerous and narcissistic as the Frenchman. So the team selected the arthritic Mies, who in turn chose to collaborate on the project with none other than Philip Johnson. Newly licensed as an architect, Johnson was leaving MoMA to devote himself exclusively to architectural practice - at the urging of Frank Lloyd Wright..."

RE: excerpt from *The Fellowship*

486

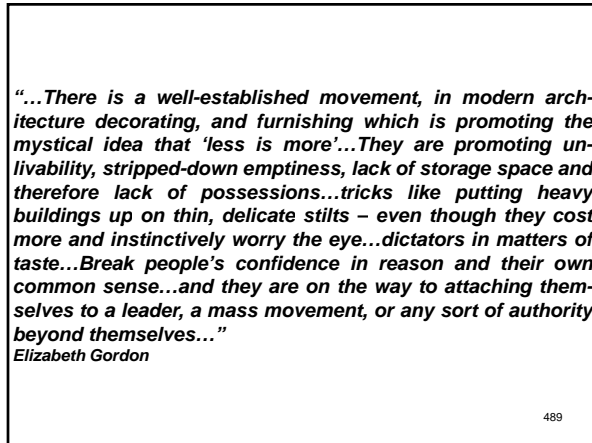


"Less is only more where more is no good"
Frank Lloyd Wright
 Above: German architect Mies Van der Rohe (1886-1969). Mies famously defined the minimalist "International Style" with the quote: "Less is more."
 Left: caption: "Seagram Building, NYC, 1954-58, Van der Rohe & Johnson" 487



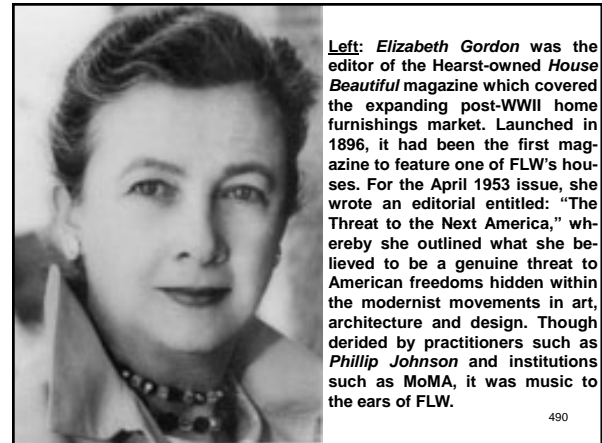
Tastemakers

488



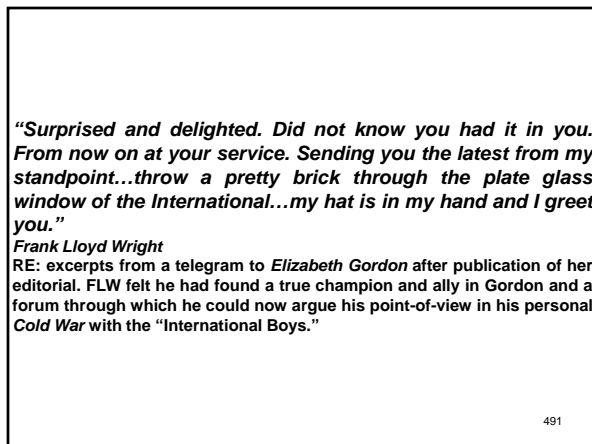
"...There is a well-established movement, in modern architecture decorating, and furnishing which is promoting the mystical idea that 'less is more'...They are promoting unlivability, stripped-down emptiness, lack of storage space and therefore lack of possessions...tricks like putting heavy buildings up on thin, delicate stilts – even though they cost more and instinctively worry the eye...dictators in matters of taste...Break people's confidence in reason and their own common sense...and they are on the way to attaching themselves to a leader, a mass movement, or any sort of authority beyond themselves..."
 Elizabeth Gordon

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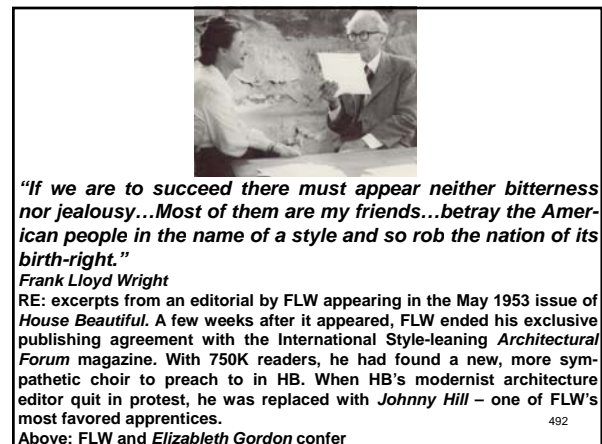
Left: Elizabeth Gordon was the editor of the Hearst-owned *House Beautiful* magazine which covered the expanding post-WWII home furnishings market. Launched in 1896, it had been the first magazine to feature one of FLW's houses. For the April 1953 issue, she wrote an editorial entitled: "The Threat to the Next America," whereby she outlined what she believed to be a genuine threat to American freedoms hidden within the modernist movements in art, architecture and design. Though derided by practitioners such as Phillip Johnson and institutions such as MoMA, it was music to the ears of FLW.

490



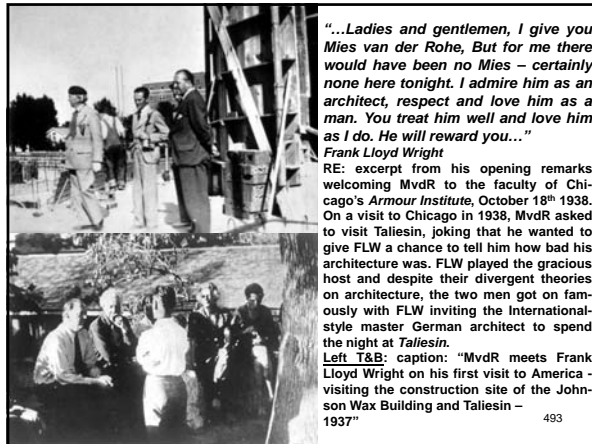
"Surprised and delighted. Did not know you had it in you. From now on at your service. Sending you the latest from my standpoint...throw a pretty brick through the plate glass window of the International...my hat is in my hand and I greet you."
 Frank Lloyd Wright
 RE: excerpts from a telegram to Elizabeth Gordon after publication of her editorial. FLW felt he had found a true champion and ally in Gordon and a forum through which he could now argue his point-of-view in his personal Cold War with the "International Boys."

491



"If we are to succeed there must appear neither bitterness nor jealousy...Most of them are my friends...betray the American people in the name of a style and so rob the nation of its birth-right."
 Frank Lloyd Wright
 RE: excerpts from an editorial by FLW appearing in the May 1953 issue of *House Beautiful*. A few weeks after it appeared, FLW ended his exclusive publishing agreement with the International Style-leaning *Architectural Forum* magazine. With 750K readers, he had found a new, more sympathetic choir to preach to in HB. When HB's modernist architecture editor quit in protest, he was replaced with Johnny Hill – one of FLW's most favored apprentices.
 Above: FLW and Elizabeth Gordon confer

492



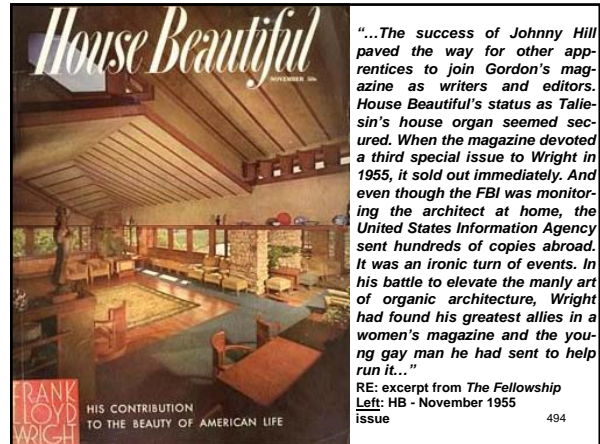
"...Ladies and gentlemen, I give you Mies van der Rohe, But for me there would have been no Mies – certainly none here tonight. I admire him as an architect, respect and love him as a man. You treat him well and love him as I do. He will reward you..."

Frank Lloyd Wright

RE: excerpt from his opening remarks welcoming MvdR to the faculty of Chicago's Armour Institute, October 18th 1938. On a visit to Chicago in 1938, MvdR asked to visit Taliesin, joking that he wanted to give FLW a chance to tell him how bad his architecture was. FLW played the gracious host and despite their divergent theories on architecture, the two men got on famously with FLW inviting the International-style master German architect to spend the night at Taliesin.

Left T&B: caption: "MvdR meets Frank Lloyd Wright on his first visit to America - visiting the construction site of the Johnson Wax Building and Taliesin - 1937"

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House Beautiful

"...The success of Johnny Hill paved the way for other apprentices to join Gordon's magazine as writers and editors. House Beautiful's status as Taliesin's house organ seemed secured. When the magazine devoted a third special issue to Wright in 1955, it sold out immediately. And even though the FBI was monitoring the architect at home, the United States Information Agency sent hundreds of copies abroad. It was an ironic turn of events. In his battle to elevate the manly art of organic architecture, Wright had found his greatest allies in a women's magazine and the young gay man he had sent to help run it..."

RE: excerpt from *The Fellowship*
Left: HB - November 1955 issue

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Part 12

**The Mike Wallace Interviews
(1957)**

495

On People

496

MW: What do you think of these people who either don't understand or don't care?

FLW: I don't think they matter, as far as I'm concerned. I don't think they're for me and why should I be for them?

497

"An idea is salvation by imagination...I'm all in favor of keeping dangerous weapons out of the hands of fools. Let's start with typewriters...There is nothing more uncommon than common sense...Many wealthy people are little more than janitors of their possessions...give me the luxuries of life and I will gladly do without the necessities...The common man is interested only in ham and eggs, fornication, and a good snore. That is what the acres and acres of little boxes he lives in are for."

Frank Lloyd Wright

498

On Being a Great Architect

499

MW: I understand that last week, in all seriousness, you said: "If I had another 15 years to work, I could rebuild this entire country. I could change the nation."
FLW: I did say it and it's true. Having had now the experience building (going on) 769 buildings, it's quite easy for me to shake them out of my sleeve. It's amazing what I could do for this country.

500

"Every great architect is - necessarily - a great poet. He must be a great original interpreter of his time, his day, his age...A professional is one who does his best work when he feels the least like working...You have to go wholeheartedly into anything in order to achieve anything worth having...I know the price of success: dedication, hard work, and an unremitting devotion to the things you want to see happen...The thing always happens that you really believe in; and the belief in a thing makes it happen...Imitation is always insult - not flattery...An architect's most useful tools are an eraser at the drafting board, and a wrecking bar at the site...Why, I just shake the buildings out of my sleeves "
 Frank Lloyd Wright

501

"I had no choice, Olgivanna. I was under oath"
 Frank Lloyd Wright
 RE: during a court appearance, FLW was asked his "occupation." He answered, saying he was: "the worlds greatest architect." His wife Olgivanna chided him afterward for his response to the question.

502

On Architecture

503

FLW: I've been accused of saying I was the greatest architect in the world and if I had said so, I don't think it would be very arrogant, because I don't believe there are many great architects - if any. For 500 years what we call architecture has been phony.

504

"The mother art is architecture. Without an architecture of our own we have no soul of our own civilization...Building becomes architecture only when the mind of man consciously takes it and tries with all his resources to make it beautiful, to put concordance, sympathy with nature, and all that into it. Then you have architecture...Architecture is life, or at least it is life itself taking form and therefore it is the truest record of life as it was lived in the world yesterday, as it is lived today or ever will be lived...The only thing wrong with architecture are the architects...Consider everything in the nature of a hanging fixture a weakness, and naked radiators an abomination...Eventually, I think Chicago will be the most beautiful great city left in the world...A tomb that will mark the end of an epoch (regarding the Empire State Building)...architecture is a parasite, content with an imitation of an imitation like the spurious St. John the Divine in New York City. To go along with the imported cathedral are such inversions as the Lincoln Memorial, such aberrations as our capitols, such morgues as our museums, monuments, and such grandomania as our city halls. Abortions of sentiment."

Frank Lloyd Wright

505

On Common Culture

506

FLW: I think Ms. Monroe as architecture is extremely good architecture

507

"Noble life demands a noble architecture for noble uses of noble men. Lack of culture means what it has always meant: ignoble civilization and therefore imminent down-fall...Television is chewing gum for the mind...Tip the world over on its side and everything loose will land in Los Angeles...Bureaucrats: they are dead at 30 and buried at 60. They are like custard pies; you can't nail them to a wall... Harvard takes perfectly good plums as students, and turns them into prunes"

Frank Lloyd Wright

508

On Spirit

MW: You feel nothing when you go into St. Patrick's?

FLW: Regret...because it isn't the thing that really represents the spirit of independence and the sovereignty of the individual which I feel should be represented in our edifices devoted to culture

509

510

“Love is the virtue of the Heart, Sincerity is the virtue of the Mind, Decision is the virtue of the Will, Courage is the virtue of the Spirit...Freedom lies within...The heart is the chief feature of a functioning mind”
Frank Lloyd Wright

511

On Nature

512

MW: When you go out into a big forest with towering pines and experience almost a feeling of awe that frequently you do get in the presence of nature...do you not feel insignificant? Do you not feel small?
FLW: On the contrary, I feel large. I feel enlarged and encouraged. Intensified. More powerful.

513

“God is the great mysterious motivator of what we call nature, and it has often been said by philosophers, that nature is the will of God. And I prefer to say that nature is the only body of God that we shall ever see...I believe in God, only I spell it Nature...Nature is my manifestation of God. I go to nature every day for inspiration in the day’s work...study nature, love nature, stay close to nature. It will never fail you”
Frank Lloyd Wright

514

On Organic Architecture

515

FLW: I would like to have a free architecture. Architecture that belonged where you see it standing - and is a grace to the landscape instead of a disgrace.

516

"True ornament is not a matter of prettifying externals. It is organic with the structure it adorns, whether a person, a building, or a park. At its best it is an emphasis of structure, a realization in graceful terms of the nature of that which is ornamented...The architect should strive continually to simplify; the ensemble of the rooms should then be carefully considered that comfort and utility may go hand in hand with beauty...Buildings, too, are children of Earth and Sun...I never design a building before I've seen the site and meet the people who will be using it...Beautiful buildings are more than scientific. They are true organisms, spiritually conceived; works of art, using the best technology by inspiration rather than the idiosyncrasies of mere taste or any averaging by the committee mind."

Frank Lloyd Wright

517

On Being Called an Intellectual

518

FLW: I don't like intellectuals...They are from the top down, not from the ground up. I've always thought of myself - of what I represented - as from the ground up.

519

"As we live and as we are, Simplicity - with a capital 'S' - is difficult to comprehend nowadays. We are no longer truly simple. We no longer live in simple terms or places. Life is a more complex struggle now. It is now valiant to be simple: a courageous thing to even want to be simple. It is a spiritual thing to comprehend what simplicity means...An expert is a man who has stopped thinking - he knows!...Art for art's sake is a philosophy of the well-fed...If it sells, it's art...The truth is more important than the facts...If you foolishly ignore beauty, you'll soon find yourself without it. Your life will be impoverished. But if you wisely invest in beauty, it will remain with you all the days of your life...The scientist has marched in and taken the place of the poet. But one day somebody will find the solution to the problems of the world and remember, it will be a poet, not a scientist."

Frank Lloyd Wright

520

On Growing Old

521

MW: Do you think that you are any less rebellious - less of a radical - in your art and life than you were a quarter-century ago?

FLW: Rather more so...only more quiet about it

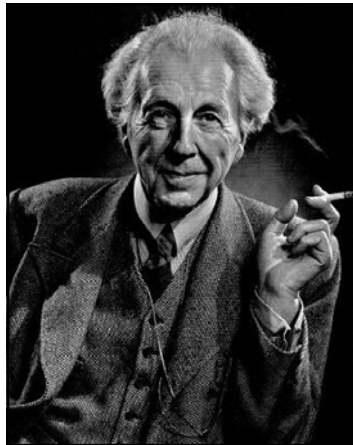
522

"Youth is not an age thing. It's a quality. Once you've had it, you never lose it...The longer I live the more beautiful life becomes....Youth is a circumstance you can't do anything about. The trick is to grow up without getting old."
Frank Lloyd Wright

523



524



"Not only do I fully intend to be the greatest architect who has yet lived, but the greatest architect who will ever live. Yes, I intend to be the greatest architect of all time..."
Frank Lloyd Wright

525

An Abiding Need for Beauty

526



"...In the still predawn hours, the old man sleeping in a room in St. Joseph's Hospital, Phoenix, Ariz, was heard to sigh deeply, and then he was dead. So last week departed Frank Lloyd Wright, 89, three days after a successful operation to remove an intestinal block. With his passing, the U.S. lost its greatest architect - a lone, yeasty genius who devoted his life to working out his own unique vision of what architecture could be in a democratic society..."

TIME magazine, April 20th 1959

Left: caption: "Panoramic view of the funeral procession of architect Frank Lloyd Wright, with Taliesin seen in the center background. Following the farm wagon hearse are Wright's wife and his daughter Iovanna, as well as former students and members of the Wright Fellowship. Taliesin is located in the vicinity of Spring Green, Wis."

527

"...Architect Wright's great accomplishment was to demolish the concept that a building should be a box. But his genius was prodigal. Any Wright house contained dozens of ideas that lesser men seized upon and made a style. There is hardly a modern house in the U.S. that does not owe at least some of its features to him. Among Wright innovations: the split-level living room, the open plan for house interiors, the corner picture window, modern radiant floor heating, the carport (he coined the name, too)...Wright's concept of architecture was so all-encompassing that it permeated nearly every aspect of his life, from his clothes, cut to his order and design, to the chairs, napkins, bed, and even the desk blotters that he used. Hand in hand with his passion for design went a Nietzschean sense of destiny..."

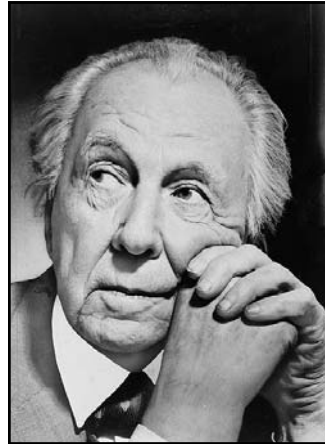
TIME magazine, April 20th 1959

528



Left: caption: "Architect Frank Lloyd Wright with his granddaughter, actress Anne Baxter, and her mother, Wright's daughter from his first marriage, Catherine Dorothy Wright Baxter, at Taliesin West. This may be just several days prior to Wright's death."

529



"...But what earned Frank Lloyd Wright the grudging but nearly universal respect of his fellow architects was his insistence that architecture must be an art. 'What people want, what they desperately need,' Wright said, 'is some communication of the spirit, some quality of the soul.' It was toward that aim that Wright's whole genius was directed. Almost uniquely among architects, he was able to develop his own particular vision in terms of one highly individualistic but consistent idiom of forms. His prodigious explorations of space and form marked and celebrated Frank Lloyd Wright and his own time on earth. But for the nation, they also comprise a heritage testifying to man's concern with his own nobility and his abiding need for beauty."
530
TIME magazine, April 20th 1959

Love of an Idea

531



"Love of an idea is love of God"
Frank Lloyd Wright

532

Part 13
Paradise Lost

533

Taking Care of Business

534

“...The Frank Lloyd Wright Foundation is ready and able to provide complete architectural services through the staff of the Taliesin Associated Architects...”

Mrs. Frank Lloyd Wright, President, The Frank Lloyd Wright Foundation
RE: excerpt from promotional letter to current and prospective clients. Upon FLW's death, Oglivanna assumed the mantle of the FLW Foundation's presidency. Facing a \$6 million tax liability and a fleeing of apprentices after the master's death plus a backlog of thirty unfinished projects, the **Taliesin Associate Architects (TAA)** was conceived to carry on the Fellowship, complete unfinished works and promote the legacy of FLW. The master was dubious about whether the Fellowship should continue after his death, but in the end agreed it should. With little overhead as compared to a traditional architectural firm (which did not have staff paying them for the privilege of working for them), good connections and the legacy of a world-famous architect, it made a lot of sense. Oglivanna would call on old allies such as **Elizabeth Gordon** and **Johnny Hill** to help get the TAA off to a promising start. However, contrary to FLW's wishes, the Fellowship (and TAA) would be based at **Taliesin West** - which Oglivanna preferred, rather than in Wisconsin.

535

House Beautiful
Your Heritage from Frank Lloyd Wright



“So infinite and intense are sparks cast off by this great mind, that an architect of today or tomorrow seizing any one of them, could fan it into an accomplishment worthy of a life's work...Work continues at the Taliesin Studio. The experienced organization of 19 key men – registered architects, engineers and designers – who worked closely with Mr. Wright for from 20 to 27 years, are continuing the work already in progress in the studio and are accepting many new projects of all types...All of this treasure, in safekeeping at Taliesin, lies waiting only for a present or a future generation who will realize the riches that might be theirs...”

RE: excerpt from the October 1959 memorial issue of **House Beautiful** entitled: “Your Heritage from Frank Lloyd Wright” (left)

536

Wes is More

537



“...Beyond the walls of the Fellowship, there was much speculation about who would take the architectural reins at Taliesin...If a talent for designing in the master's style was the determining factor, Jack Howe was the obvious choice. But Howe had always been an inside man, and his edgy personality was problematic. More important, he didn't care for Mrs. Wright, and she clearly didn't cotton to him. If Taliesin had a public face – one with any real relationship to its architectural output, that is – it was Wes Peters. The Wrights had long seen Wes as a worthy successor...”

RE: excerpt from *The Fellowship*

538



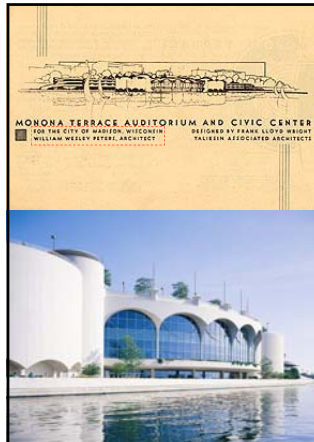
Above: caption: “Taliesin apprentices, in the Taliesin drafting room in Spring Green, Wisc., after Frank Lloyd Wright's death in 1959”

539

“...Peters had another thing going for him: When he eloped with Svetlana, he had taken the trouble to obtain his own architectural license – making him the only apprentice who had one, and thus the only person at Taliesin who could, after Wright's death, legally call himself an architect and sign the drawings. And there was one real trump card: Wes Peters was family. In running the modern day feudal estate that was Taliesin, the Wrights had always valued kinship. As Oglivanna's son-in-law, and the father of her grandson Brandoch, Peters had long ago become indivisible from Taliesin. ‘His devotion to Mr. Wright and me,’ she wrote of Wes just before Wright's death, ‘is absolute’...”

RE: excerpt from *The Fellowship*

540



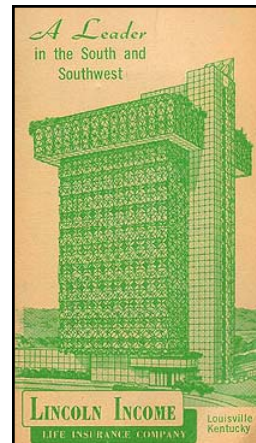
MONONA TERRACE AUDITORIUM AND CIVIC CENTER
FOR THE CITY OF MADISON, WISCONSIN
DESIGNED BY FRANK LLOYD WRIGHT
WILLIAM WESLEY PETERS, ARCHITECT
TALIESIN ASSOCIATED ARCHITECTS

“...Now that Wes Peters was installed as her front man, Oglivanna set about remaking her old, rough-and-tumble son-in-law. She created not only a new role for him, but a new persona, one that played to his grandiosity...Wes's transformation to William Wesley Peters was all too apparent to the apprentices. The seniors, who had assumed that they would collectively organize the studio, were irritated to discover that his name alone would appear on client contracts. They were also taken a-back to see the lifelong engineer now presenting himself as a designer. And some were dismayed to see him step so eagerly into the role Mrs. Wright held out to him. Some even doubted his leadership powers...the seniors also sensed his arrogant streak, his tendency to view his colleagues as 'plebians'...”
541
RE: excerpt from *The Fellowship*

A Character of Their Own

542

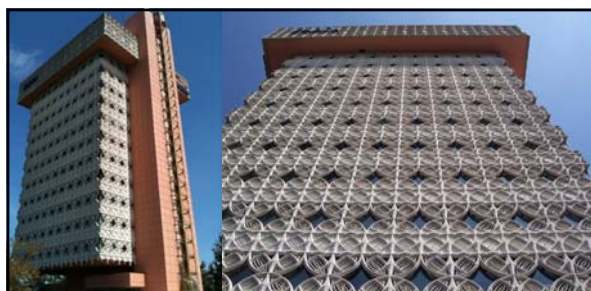
“...The architects of Taliesin, Oglivanna declared in her 1963 book *Roots of Life* are continuing to design on the principle of Organic Architecture founded by Frank Lloyd Wright... Their buildings were 'marked with a character of their own,' she averred, 'thought naturally bearing the touch of the master who inspired them.' No one would deny that the Lincoln Income Life Insurance building had 'a character of its own.' If there was a 'touch of the master' about it, though, it was not easy to find. Wes Peters responded to the company's call for a sixteen-story office building in Louisville, Kentucky, by pulling out a set of unused sketches for a hotel Wright had designed for India in the 1940s. Ignoring the cultural chasm between Wright's original and his new site, Wes made it the loose basis for his new design...”
543
RE: excerpt from *The Fellowship*



A Leader
in the South and Southwest

LINCOLN INCOME
LIFE INSURANCE COMPANY
Louisville
Kentucky

“...Seeking to minimize the amount of steel in the building, Peters suspended all but the uppermost floors of the building from steel cables fixed at the top. The idea was clever, but what came next was outrageous. From the elegantly efficient structural system, Wes dangled a monstrously heavy concrete 'sun-screen.' Covering all four sides of the building, nearly the full height of the tower, the screen was only minimally effective at blocking the sun, but did a terrific job of blocking what would have been expansive views from inside the offices. A former Taliesin apprentice who happened on the building one day was flummoxed by its ineptness. He was not alone. Locals called it 'the doily building,' 'the concrete Kleenex box,' and 'the ugliest building in Louisville.' Louis Weihle, one of the most capable architects left at Taliesin, was so discouraged by the design direction under Wes that he left soon thereafter...”
544
RE: excerpt from *The Fellowship*



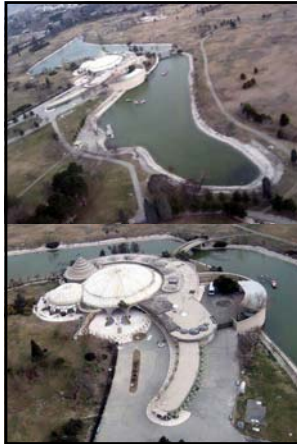
“Architecture begins where engineering ends”
Walter Gropius

Above: the Lincoln Income Life Insurance Building (a/k/a “Kaden Tower,” 1966). FLW's never-constructed 1946 sketches for the Sarabhai Calico Mills Store in Ahmedabad, India, also had grillwork over the outside windows - a feature that evokes traditional Mughal architecture, an uncommon architectural style in suburban Louisville, KY.

545

The Pearl Palace

546



"...when Iranian royalty came calling with a \$6 million budget, there was no holding Wes back. Taliesin's biggest and most remunerative project in the early post-Wright days was the Pearl Palace for Princess Shams, the Shah's eldest daughter by his first wife. The project, to be built on a salt marsh in northern Iran, was brokered by a former apprentice, Nezam Amery, whose father was Shah during the First World War. TAA started work on the commission in 1965; the work would continue for the next eight years..."

RE: excerpt from *The Fellowship*
Left T&B: Pearl (alk/a "Shams") Palace, Kakh e Morvarid-Karaj, Iran

547



"...Wes turned the Pearl Palace into an astonishingly complex project that took over much of the studio...Peters' design for the palace was inspired by the same source as Wright's Baghdad Opera House - 'A Thousand and One Nights'...The building's center-piece was a metaphorical pearl, a trans-lucent dome 120 feet in diameter, hovering over a reception hall whose grand curved staircase was enveloped in a series of round glass discs. Circles were everywhere in the project - right down to the Princess' circular bed...Every detail was custom made - cabinets handles, dishes, furniture, and tiles...In the wake of the Iranian revolution. It was taken over by an Islamic foundation..."

RE: excerpt from *The Fellowship*

548

Nothing More Than a Hook

549

"...The Taliesin Associate Architects could never duplicate Wright's godlike creative energy, but as his disciples, they would carry on his principles. Her husband, Oglivanna wrote, had left behind 'inspired architects who continue to build on the principles of Organic Architecture founded by him'...Mrs. Wright, not the apostles, would take responsibility for guarding those principles. Among Wright's followers, though, there was little agreement on just what those principles were, or how they should be applied. Without the master there to guide them, many former apprentices were flummoxed when asked to explain the tenets of organic architecture. Indeed, even Wright had once confessed to some apprentices that the word 'organic' was nothing more than what advertisers called a 'hook'..."

RE: excerpt from *The Fellowship*

550

Business is Business

551



"...Oglivanna may have loved Gene, but business was business. Masselink was one of the apprentices who had bought property around Taliesin at Wright's urging, and the Foundation had an option to repurchase the 'collateral farm' at a mutually agreeable price if Gene should 'withdraw his services from the Foundation or die.' As far as Oglivanna was concerned, that 'mutually agreeable price' had already been paid. She went to Gene's grieving father claiming that his son's eighty acres were owed to the Foundation as compensation for the car she claimed they had provided Gene, and for medical expenses related to his broken hip and heart condition. The elder Masselink was astonished. His son had dedicated his life to Taliesin, and now she was trying to appropriate what amounted to his life savings after his death. Taliesin also kept possession of Gene's paintings. Apparently, she even sold Gene's valuable Hiroshige print...after all, there were still a lot of taxes to pay. Gene's father was bitter, but he declined to take the matter to court..."

RE: excerpt from *The Fellowship*

552

Left: Eugene Masselink, Taliesin's Business Secretary



“...Gene Masselink had been the peace-maker, the one apprentice who knew both of the Wrights well enough to serve as the intermediary between them and the others. Without him, Taliesin was controlled more and more by Oglivanna’s sometimes brutal machinations...She had already begun to push Jack Howe out, but finishing the job would take some doing. Jack couldn’t stomach her, but he was determined to remain at Taliesin until the projects Wright had personally designed were all completed. In frustration, Oglivanna went after Jack’s wife, Lu Howe...Jack soldiered on for another year while Lu continued to work under Oglivanna’s watchful eye. In 1964, he informed Oglivanna that they were leaving...When the couple told Wes Peters, he rubbed his hands together feverishly, upset at the thought of losing his good friend and the most talented draftsman in the place. Taliesin needed him, Wes protested. He needed him...Oglivanna’s hand-picked replacement, John Rattenbury, would never measure up...”

RE: excerpt from *The Fellowship* 553
 Left: Jack Howe at his drafting board

A Real Moneymaker

554

“...‘She wanted the work out, she wanted the money in,’ apprentice David Dodge recalled of Oglivanna. But it wouldn’t be that easy...TAA had been busy – but not profitable enough to support two estates and dozens of apprentices. Wes and Oglivanna needed a real moneymaker; they could no longer gamble the fate of the Fellowship on the uncertainties of client work...”

RE: excerpt from *The Fellowship*

555

“...Despite the years of time and effort Wright had expended on his failed Broadacre dream, now Oglivanna and Wes decided to implement their own corporate variation of his ‘collateral farms’ plan. Their scheme was different, but it had one thing in common with Wright’s original vision: the difficulty of assembling a vast real estate development with minimal funds. If they could pull it off, it would mean ten years of work for TAA, and a permanent buffer for the Foundation’s finances...”

RE: excerpt from *The Fellowship*

556

Going Commercial

“...Oglivanna and Wes formed the Wisconsin Recreation Development Corporation to launch a project they called ‘The Spring Green,’ a bold \$50 million commercial development on four thousand acres of Taliesin land. They would doubly benefit from the plan – first by selling the land then by arranging for TAA to be the sole provider of architecture and planning services. To those who saw Wright’s methodical accumulation of the old Lloyd Jones farms as either a sentimental gesture or a political program, the plan was a betrayal...”

RE: excerpt from *The Fellowship*

557

558



"...is confidently expected to unfold as a billboard-less, neon-less, elegantly groomed nature-first thing under the esthetic aegis of the late Frank Lloyd Wright..."

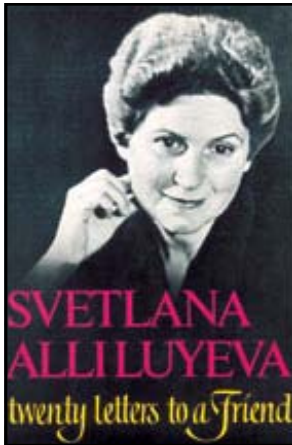
Minneapolis Tribune, May 1968

RE: ironically, a buyer for the property did emerge – William Keland, a former SCJ&S executive and the husband of H.F. Johnson's daughter. Though the restaurant had the Wright touch, the rest of the architecture was a mixed bag including a flat-roofed alpine ski lodge dubbed "The Wintergreen" (above). The site plan also ignored Wright's protocols concerning proper land use. Only the restaurant was built before the ambitious project went bust.

559

Stalin's Daughter

560



"...Joseph Stalin's beloved only daughter, Svetlana Alliluyeva, escaped mother Russia in 1967, to a flurry of media attention...In the months that followed, Alliluyeva was constantly in the news, Harper and Row gave her a \$2.5 million advance to write a book...The tabloids splashed rumors that her father had placed a fortune in gold in her name in a Swiss bank before his death in 1953. Alliluyeva herself, however, showed no appetite for the high life...With the publication of 'Twenty Letters to a Friend,' Svetlana began receiving letters of her own from all over the world – some of them from a certain desert compound in Arizona..."

RE: excerpt from *The Fellowship*

561



"...Casting about for spiritual connection, Olgivanna soon became convinced that Stalin's daughter's coming was a cosmic event, a replacement for her dead daughter, Taliesin's own fairy princess. The invitations to Taliesin started in November 1969, when dreams of big money from the Spring Green project had collapsed...Olgivanna also contacted her by phone, repeatedly...telling her of the Svetlana she had lost...Soon, Olgivanna was referring on the phone to this new Svetlana as her 'daughter.' All of this made Svetlana Alliluyeva cringe, but it also intrigued her. She had grown up without a mother...Olgivanna was born in the same year as her own mother. Perhaps, she thought, a meeting would have emotional meaning for her too..."

RE: excerpt from *The Fellowship*

Above: Joseph Stalin holding his daughter Svetlana

562



563

"...Olgivanna held court, directing conversations while monitoring each of her guests out of the corner of her eye. Every word she uttered was followed by rapt attention by all in attendance. 'It was like at my father's table,' Svetlana recalled. 'People didn't talk until he talked'...'I am so glad Wes and Svetlana have finally met,' Olgivanna finally announced...For the next several days Wes guided her about Taliesin West, a place she found ominous...She had come to meet Olgivanna, but it was clear that she had been invited to meet Wes Peters...'How do you like Wes?' Olgivanna suddenly asked, pinning her with her stare. 'I said I liked him very much, indeed,' Svetlana recalled, 'avoiding her straight look, which went deep into me, searching for truth. My father had a way of asking questions like that, and it was alarming. People would back out of his room, paralyzed by his quick intense look. So they did here.' It was uncomfortable, a feeling of invasion. 'This was kind of ugly, you know, because this was America, after all'..."

RE: excerpt from *The Fellowship*

564



“...Though the match began as another of Oglivanna’s arranged marriage schemes, Wes’ feelings for this second Svetlana flowered with amazing speed. Perhaps to her surprise, Alliluyeva felt the same way...On April 7, 1970, just three weeks after she had landed in Phoenix, the two were married...”

RE: excerpt from *The Fellowship*

565

Above: Wes Peters and Svetlana Alliluyeva on their wedding day

“...The night before, Oglivanna had called Svetlana to her room. Wes, she explained with a grave look on her face, had a ‘strange weakness.’ He was a profligate spender...Many years ago, she explained, Wes had used his inheritance to buy some of the most beautiful lands around Taliesin for the Fellowship, and she was grateful for that. But he had continued to spend beyond his means, and though the Fellowship had come to his financial rescue in the past, they had reached their limit. The man Svetlana was about to marry, Oglivanna made clear, was on the verge of bankruptcy. He would have to sell his farm to pay off his debts. ‘You will have to see now that he stops that! My own Svetlana was always worried about this, too!’...‘Yes, Mrs. Wright, of course, of course, it’s now our debts,’ she told her hostess. It would be her pleasure to share the burden’...”

RE: excerpt from *The Fellowship*

566

Sharing the Burden

567

“...At the ceremony, which received intense publicity, Oglivanna introduced her to everybody as ‘my daughter, Svetlana’...At 2:30 that same afternoon, a Quit Claim Deed was recorded in Dodgeville, Wisconsin, removing Wes’ name from the title of the Hillside property, putting it in the name of the Foundation, Should the couple divorce, Taliesin’s land could no longer become community property...A few days later, lawyers for the Foundation asked Svetlana if she intended to open a joint account with her husband...Her husband had no money at all, it turned out – not even pocket cash – so Svetlana ignored her own lawyers’ advice and transferred her total savings into a joint bank account in Arizona. As a wedding present, she paid off all her husband’s personal debts, half a million dollars in total, and cleared his farm, Aldebaran, of all encumbrances...Svetlana bankrolled a cattle-breeding operation at Aldebaran for Brandoch and Wes. After she invested a third of a million dollars, they lost two herds...she disliked the enforced community lifestyle at the Fellowship – the meals together, the comradeship in which Wes expected her to participate. She did, however, dutifully handle her chores...The two spent more and more time apart; preoccupied by the palace in Iran, Wes seemed to like it that way...”

RE: excerpt from *The Fellowship*


568

FRANK
LOYD
WRIGHT
FOUNDATION

“...Shortly after they were married, Oglivanna had commented in passing that Svetlana might consider transferring all her personal assets to the Frank Lloyd Wright Foundation. ‘You will be one of our benefactors,’ she had suggested. Svetlana was assured that she would always be well looked after, that she could live out her life here. Oglivanna didn’t wait for an answer. When Svetlana was in Princeton settling her affairs, she discovered that Taliesin’s attorneys had contacted her lawyer requesting that her Alliluyeva Trust give the Foundation a yearly grant of \$30,000...The trust, which financed a hospital in India, did not have that kind of money...”

RE: excerpt from *The Fellowship*

569



“...A miracle occurred: At forty-four, Svetlana Peters was pregnant...Wes and his underlings did some sawing themselves, adding closets, a kitchenette, and a roof over the balcony to ready their studio apartment for the baby...When the work was finished, Wes came to Svetlana with a bill for \$30,000 – a high price for the work, and perhaps not coincidentally the exact amount the foundation had asked from her as an annual donation. The check was drawn on their joint account, but he made sure it was she who signed it...”

RE: excerpt from *The Fellowship*
Left: Wes, Svetlana and baby Olga Peters

570

"...Oglivanna, she realized, had accepted the tabloid rumors at face value. 'You see,' she said many years later, 'to put it bluntly in the American way – I was invited to finance the institution. There was this terrible impression created by the media or the State Department, I don't know by who, my alleged millions in Swiss banks which allegedly my father left for me. My father never left any money for me. He was of communist inclinations; he didn't believe in private wealth.' She bluntly refused Oglivanna's request and demanded an explanation from Wes. 'My dear,' he replied, 'Mrs. Wright loves you. You try to stay good friends with her. Because if you don't we shall meet a tragedy.' Initially, Oglivanna had approached Svetlana only to pay Peters' debts. And that, to Oglivanna's fury, was all that had been done with his new wife's money. Soon, however, Svetlana was furious with both of them...Perusing Wes' cancelled checks, she found he was using her money to buy dresses for the apprentice girls at Taliesin..."

RE: excerpt from *The Fellowship*

571

Omnipresent

572

"...Having come to America dreaming of starting a family in a house with a white picket fence, Svetlana found herself in what she now saw as a cross between a feudal manor and a Soviet labor camp...Svetlana saw fear among the apprentices, not unlike the fear Soviet citizens had once felt toward her father. She also saw all the familiar signs of a personality cult...At Taliesin, she recalled, 'Wright's portrait looked from every corner, but he himself was not here.' Neither was there any architectural creativity, she thought, just a 're-hashing of his old designs, making 'Wright-style' projects'..."

RE: excerpt from *The Fellowship*

573

One Never Forgets

574



"...Before the winter departure for Arizona, Oglivanna invited Svetlana to her room for a personal audience. What was that she so disliked about Taliesin? The matron asked, Svetlana assured her that there was nothing wrong...Oglivanna suddenly reached forward, grabbed her hands, and pulled her 'so close that there was almost no space between us.' When Svetlana tried to pull free, Oglivanna held on. 'She stared into my eyes and would not let me take mine away; then she began to breathe deeply and slowly, still staring.' In Oglivanna's grip – held tight by her hands, her eyes, her very breath – Svetlana felt her will slipping away, as if she were being possessed. Finally Svetlana broke. Her face flooded with tears. And then she did something she would never have done normally; She kissed the old woman's hands. Only then did Oglivanna release Svetlana. 'One never forgets such moments,' Oglivanna told her. Svetlana couldn't understand her own behavior. After all, she had stood up to Joseph Stalin. She had always thought of herself as being made of harder stuff..."

RE: excerpt from *The Fellowship*
Left: Oglivanna Lloyd Wright

575

"...Mrs. Wright loves you, but you are unable to respond to her in the same way. She is very much upset by that. She loves everybody here like a mother...You don't understand this place at all. It is a privilege to live at Taliesin, the best way of life imaginable. I thought I gave you this chance by our marriage. If you don't appreciate that, I do not know what our future will be..."

Wes Peters

RE: after her encounter with Oglivanna, Wes confronted Svetlana. *Taliesin* was hostile to children to begin with, and know she feared for hers and her baby's life. Estranged from one another, Wes continued writing checks on their joint account containing only Svetlana's money. A final accounting revealed two-thirds of Svetlana's \$1.2 million was gone. Her attorney advised her to demand *Aldebaran* in return for the missing money. In May 1973, *Wes Peters* filed for divorce from Svetlana. She was given full custody of Olga, but did not sue for alimony and/or pursue litigation to recover her missing assets. By then, she had enough of *Wes Peters*, *Oglivanna Lloyd Wright* and the *Taliesin Fellowship*.

576

Slip-Sliding Away

577

"...By the late winter of 1988, Oglivanna had started to slip away. When she could no longer see well enough, her most trusted confidants read to her. To the embarrassment of one, she was particularly fond of Homosexual erotica. When her sight failed completely, she relied on her memory of the table settings to preserve the illusion that she could see the apprentices she talked with at dinner...On March 1, 1985, Oglivanna Lloyd Wright died in a Scottsdale hospital. The cause of death was tuberculosis...Emerging from her hospital room, Dr. Rorke announced to the grieving apprentices that Mrs. Wright had asked that her husband's body be dug up and cremated, and that the ashes be brought from Wisconsin to Arizona to be mixed with Oglivanna's and interred at Taliesin West...As the apprentices and guests stood watching, eight pallbearers carried the coffin to a white hearse. Edgat Tafel cried as it drove off to the crematorium..."

RE: excerpt from *The Fellowship*

578

Signing Off

579

"...As the closest surviving relative, lovanna would have to sign off before her father's body could be moved. She didn't want to do it. Only after Oglivanna's closest confidantes pressured her did she acquiesce. Wright's other children were outraged at the idea. Their father had loved the valley, and his body had lain there peacefully for over a quarter of a century...After all, he had even planned his own mausoleum for the site. He expected to spend eternity there...After lovanna signed the papers, Wes Peters gathered a few trusted apprentices and drove to Spring Green...they went at night to the little family cemetery across the road from Taliesin and dug up Wright's grave. The twenty-six-year-old corpse was said to be in remarkable condition. They took the remains to Madison for cremation, and returned to Arizona with the ashes...Taliesin West, where Frank and Oglivanna found their final resting place has fared somewhat better than the neglected and deteriorating grounds and buildings of Spring Green's Taliesin. Blessed by the desert climate and rugged stone construction, the compound has survived the wear and tear of 125,000 visitors each year better than its eastern sibling. The couple themselves are buried in a wall of the house - indeed, a wall passed by visitors on the tour, though its precise location is known only to members of the Fellowship..."

RE: excerpt from *The Fellowship*

580



581

She Was Wrong

582

TALIESIN ARCHITECTS
CONTINUING THE PRACTICE OF ARCHITECTURE ESTABLISHED BY
 FRANK LLOYD WRIGHT IN 1893

"...To the surprise of many, Oglivanna had kept the Taliesin Fellowship alive for a quarter of a century beyond her husband's death. The question now was, what would happen when she died? 'If we can manage Taliesin without Mr. Wright,' she had declared, 'how much more easily can it be done without me. Taliesin not only survived the death of Mr. Wright, it went far beyond. It will be all right.' She was wrong. The vacuum left by her death was immediately apparent...In his will, Wright had spelled out a chain of succession. The Fellowship would pass to Oglivanna after his own death, and then to Iovanna after Oglivanna's. But madness had broken the chain. With no visible heir, the Fellowship increasingly a religion of the dead. The many writings and recordings of the Wrights became the Word, the drawings the iconography..."

583
 RE: excerpt from *The Fellowship*



Taliesin Gates

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"...When Oglivanna died, the Fellowship was already on its way to becoming an Arizona Developer. A new project, to be called Taliesin Gates, was announced the public just two weeks later. Though small compared to The Spring Green, their failed Wisconsin venture, Taliesin Gates would leave an even bigger scar on the Foundation's finances...With the edge of posh Scottsdale now nipping at the edges of their once-remote property, the potential for good old-fashioned profit seemed enormous...Taliesin allocated twenty-four acres of its own land and bought fifty more adjacent acres. To raise the money, the Foundation had to dig deep, even selling some of Wright's drawings. The Foundation formed the Taliesin Gates Development Corporation with plans to build sixty-two homes...Taliesin Gates was designed to accommodate roughly one family per acre, the same ratio Wright had proposed for Broadacre City...The Taliesin architects built one model home and a gatehouse. The 4,300 square-foot 'Focus House' – based on the saguaro cactus – was a typically awkward Peters design...the design would have made it incredibly costly to build. When the model home finally went on the market in 1987, its asking price was \$1.6 million – far more than comparable houses in the area..."

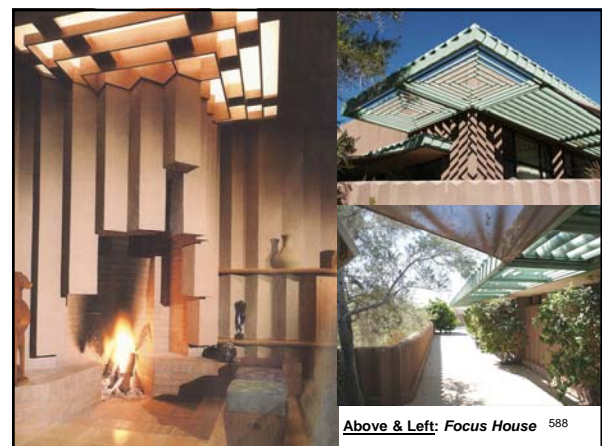
586
 RE: excerpt from *The Fellowship*

TALIESIN GATES
A newly designed custom home community in the spirit of Frank Lloyd Wright

"Residents of Taliesin Gates will share an intimacy with not only their own home, but also with Taliesin and the Frank Lloyd Wright ideal..."

RE: excerpt from promotional brochure (left). Focus House above.

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"When the real estate market took an untimely downturn before the model home could be sold, Taliesin Gates went bust, and the Foundation sold the land to a company who built a conventionally mediocre tract development...In the process, the Fellowship somehow managed to lose ten million dollars...In its aftermath they hectorated patrons, clients, and friends for financial support...To stay afloat, the Foundation sold off another batch of Wright drawings, \$3 million worth...Wes took the fall for Taliesin Gates. Even before Oglivanna died, he had been tottering...Without Oglivanna there to support her son-in-law, the Board of the Frank Lloyd Wright Foundation stripped him of the title of chief architect. One by one, they took away his responsibilities. By the end, Peters was reduced to asking Dick Carney, the new head man, for pocket money. In 1990, Wes Peters had several mild heart attacks. On July 17, 1991, he died..."

RE: excerpt from *The Fellowship*

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Group Learning Opportunities

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"...For decades, Frank and Oglivanna had pretended the Fellowship was a school. Under Dick Carney it finally became one: The Frank Lloyd Wright School of Architecture. In Wright's contrarian footsteps, he and the other 'faculty' bristled at the convention of traditional education. To receive accreditation, they were required to hold classes, but instead of using the name, they dubbed the gatherings 'GLO,' for group learning opportunities...In 2004, the architecture practice was severed from the Foundation; by October 2005 the Frank Lloyd Wright School of Architecture had lost the majority of its faculty, and its eight remaining students saw their hard-earned accreditation threatened..."

RE: excerpt from *The Fellowship*

Right: FLW-inspired Michael Rust House in New York State. Rust was a graduate of the Frank Lloyd Wright School of Architecture.

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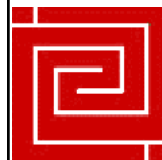
Learning By Doing, v2.0

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"The Taliesin education provides the foundations for creative, co-operative, independent persons in architecture through active experiential learning. The School has pioneered experiential learning in architecture since 1932 and remains dedicated to the principle of 'Learning by Doing' which is interdisciplinary in nature...The learner (called the Apprentice) is an active participant in the design of the pathway through the program, draws on a variety of resources, uses specific tools and methods to search for and absorb knowledge. In the process the learner develops ability to use what he or she learns, self-assesses and grows personally...The program is noncompetitive; traditional grading is replaced by assessment of the apprentice's content of learning by faculty, mentors, and practicing architects on the basis of evidence through Portfolio documentation. The educational progress culminates with the learner's developed ability to use and share his/her knowledge and inspiration as well as the ability to seek further knowledge and refinement as needed in the course of a professional creative life..."

Frank Lloyd Wright School of Architecture

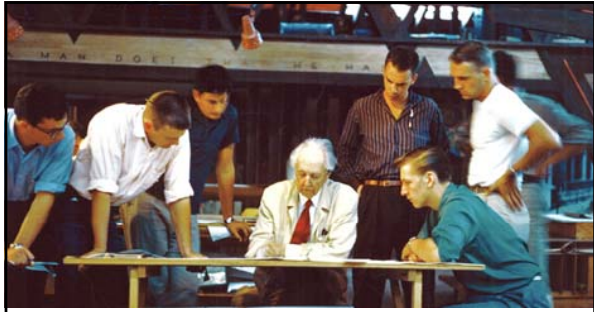
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"...Founded during the depression, the Taliesin Fellowship was born of the premise that if Wright could not get his buildings built, at least he could build men who could build them later. During Wright's lifetime, ironically, the Fellowship did a better job making architecture than making architects..."

RE: excerpt from *The Fellowship*

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"To watch him at the drawing board pour forth one remarkable idea after another was a rare treat for a young apprentice. He seemed possessed of a sense of youth and excitement that was timeless."
Bruce Brooks Pfeiffer, Taliesin Apprentice
RE: after FLW's death, Pfeiffer organized, transcribed, published and preserved the volumes of drawings, photographs and recorded speeches made by FLW during his lifetime. He would also catalog Mrs. Wright's clothing after her death and transcribe some of her musical compositions. 595

The Mother Art

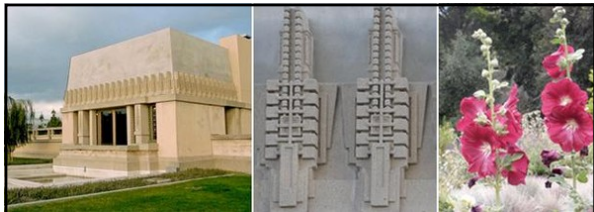
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"The Mother art is architecture. Without an architecture of our own, we have no soul of our own civilization."
Frank Lloyd Wright, Architect 597

Signing the Building

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"...Wright's mentor viewed the vines and flowers with which he covered his building's surfaces – the ornamentation work for which he had first recruited young Wright – as feminine forces latent within the masculine self. In his design explorations, Sullivan had derived the feminine flower from the masculine, rational square, the shape that Wright later made his own emblem..."
RE: excerpt from *The Fellowship*
RE: a FLW "signature tile" appears on a number of Wright-designed buildings including *Taliesin East* and *West*. The story goes that FLW was a dinner guest at the *Haber* home in San Francisco when he asked Mrs. Haber if she would make him *Cherokee Red* tiles with his signature incised in the tile to "sign" his buildings. Mrs. Haber was enthusiastic about the idea so FLW drew the simple design on paper for her. The molds and rough tiles were carefully cleaned and sanded before being baked and glazed. Mrs. Haber was a perfectionist thus, only first-rate tiles were selected to be sent to FLW. About twenty individually unique tiles were sent to FLW who forwarded them to favored clients/buildings. 599



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