

THE FRANK LLOYD WRIGHT NEWSLETTER

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Tours: Wright Plus '78

A unique opportunity to explore ten interiors of buildings by Frank Lloyd Wright and his contemporaries is being offered during a special tour Saturday, May 20, 1978 in Oak Park, Illinois. The house tour, "Wright Plus '78," features six structures by Frank Lloyd Wright and four by other Prairie architects.

Besides his Home and Studio and Unity Temple, these Wright designed residences will be opened: the Arthur Heurtley House (1902), the Mrs. Thomas Gale House (1909), the Apartment over Wright's studio (1911), and the J. Kibben Ingalls House (1909). Also featured are a Victorian house (late 19th Century), the Louis Brink House (1909) by E.E. Roberts, the Flori Blondeel House (1913) by John S. Van Bergen, and the Charles Barr House (1911) by William Drummond.

The all-day event is sponsored by the Frank Lloyd Wright Home and Studio Foundation and will benefit this national landmark. The \$15.00 tax deductible admission includes transportation, expert commentaries, a map of the tour route and background material on the buildings. Registration is at the Oak Park Village Hall designed by Harry Weese and Associates. A tour of the hall is also available.

Reservations are on a first come, first served basis, and only a limited number of persons can be accommodated. For tickets or additional information, write the Frank Lloyd Wright Home and Studio Foundation, 951 Chicago Avenue, Oak Park, Illinois 60302, or phone (312) 848-1976.

Preservation

Affleck House
Bloomfield Hills, Michigan

The home designed in 1941 for Gregor S. and Elizabeth Affleck in Bloomfield Hills, Michigan, was recently given to the Lawrence Institute of Technology by the Affleck's daughter, Mary Ann Lutomski, and son, Gregor P. Affleck, in memory of their parents.

Gregor S. Affleck, a chemical engineer and 1919 graduate of the University of Wisconsin, first became acquainted with Wrightian architecture while growing up near Wright's boyhood home in Wisconsin. Years later, he and his wife saw drawings and renderings of the Wright-designed "Fallingwater," and they fell in love with its soaring decks and oneness with its surroundings.

"Find a site that no one else can build anything on," Wright answered the Affleck's initial inquiry, beginning a friendship with them that would last long after the house was completed and until Wright's death in 1959. After months of searching, the Afflecks purchased a wooded ravine in the then-hinterlands of Bloomfield Hills, traversed by a stream and overlooking a pond.

"Wright didn't actually visit the house until a few months after its completion," says Mr. Affleck. "The work was supervised by one of his assistants." One of the first things Wright did when he walked into the house was to pick up a saw and cut off the end of a built-in bookshelf that made the space for the piano a little tight. Wright's own rough-sawn handiwork can still be seen.



Exterior of Affleck house. The materials are cypress boards and hard burned red brick. Photo courtesy of Balthazar Korab.

Nearly 10,000 names appear on the guest register that the Afflecks kept while they lived in the home; they welcomed visitors who wanted to see and talk about the house. "I'll never forget the morning two bus loads of Japanese students knocked on the front door to ask whether they could walk through the house," Mrs. Lutomski said. "As I was growing up that was probably the biggest drawback; we could never sleep in on Saturday mornings because of the likelihood someone would want to see the bedrooms — and Mother insisted the rooms be spotless. I think we had people visit from almost every country."

The Michigan Historical Commission has placed the Affleck house on the State Register of Historic Places. Although plans for the house have not been finalized by Lawrence Institute, it is anticipated that it will continue as a residence and that the building and grounds will be restored to their original condition. The building will, of course, be available for study and examination by LIT's architecture students, and it is hoped that eventually the home will be opened to the general public on an occasional basis.

Petit Memorial Chapel Belvidere, Illinois

Dr. Pettit was a physician born and raised in Belvidere, Illinois. After completing his medical training, he moved to Cedar Rapids, where his medical practice soon encompassed the entire northern portion of the state of Iowa and became, in fact, the largest in the state. When Dr. Pettit died quite suddenly in 1899, his death was reported in lengthy articles, editorials and eulogies throughout the state of Iowa and in Belvidere.



Interior of Affleck house. The "ship-lap" wall construction is evident at the corner. Photo courtesy Balthazar Korab.

After several years of deliberation, his wife of twenty-two years, Emma Glasner Pettit, made a decision to erect a memorial to him and sought counsel, in part, from her brother William A. Glasner of Glencoe, Illinois. In 1904 Mr. Glasner had retained Frank Lloyd Wright to design a most engaging summer home on the edge of a ravine in Glencoe. Evidently Emma Pettit selected Wright to design the memorial to her husband after visiting the Glasner house in Glencoe.

In late 1905 Mrs. Pettit and her young niece Helen Keator made a trip to Wright's studio in Oak Park and spoke with

him about the design for this memorial. Miss Keator remembers playing at the studio with some small wooden blocks while her aunt and Mr. Wright were engaged in their discussions. In 1906 construction began on the chapel; it was dedicated on May 17, 1907.

The article on the dedication of the chapel in the *Belvidere Daily Republican*, May 17, 1907, gives us the most specific contemporary information on the building that we have:

"The handsome structure will be located near the northern gate. Its cost will be about \$3,000 and it will be of irregular shape and design.

"The structure will be composed of the chapel proper and a series of enclosed porches, and the whole may be thrown together, accommodating a company of considerable size. The chapel itself has an interior dimension of 17 x 29 feet and in the west end is a fireplace. What might be called the porch part will be 17-1/2 x 60 feet and runs north to south. Joining this and partly extending into it is the chapel part, mostly a wing running to the east. The enclosed porches have large openings near the top and broad entrances. The height of the building on the sides is to be 14 feet, 3-1/2 feet of which is the foundation above the ground, and 22 feet to the point of the hip roofs.

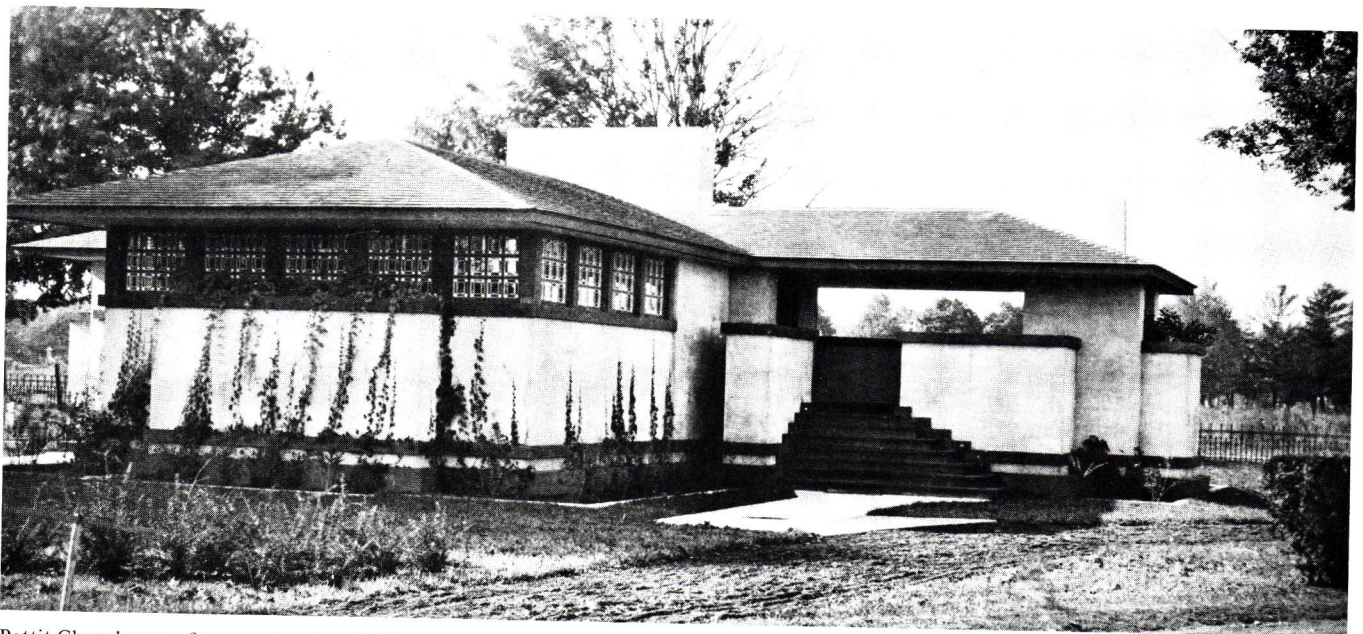
"The interior of the chapel will have a finish of yellow pine and the porches of cypress wood. The ceilings will be open to the top of the roofs and the surfaces, including the rafters, plastered. The outside will be covered with cement plaster. In the basement are to be the toilet rooms and storage space.

"Frank L. Wright, of Chicago, is the architect, F. H. Dixon the contractor for the superstructure and E. B. Glass for the mason work.

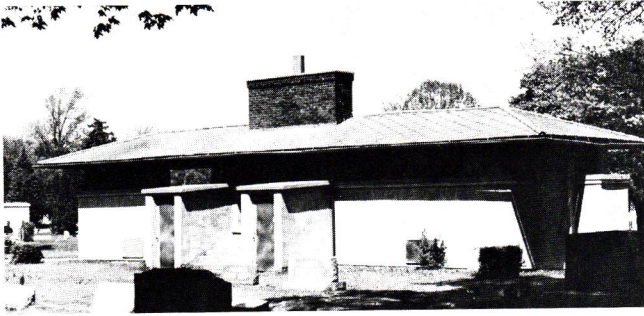
"Architect Wright built the house for Mr. and Mrs. W. A. Glasner at their suburban location north of Chicago, which has attracted much attention by reason of the illustrations and descriptions published in a Chicago paper, and which was described in *The Republican*, by reason of its unique design and arrangement. Mr. Wright's own home in Oak Park varies greatly from established lines, and one novel feature is a great oak tree in the centre, the house built around it. The tree was too fine a one to be cut down and so the architect let it stand and adjusted the house to the tree.

"Mrs. Pettit has always taken a special interest in the improvement and maintenance in neat style of the cemetery grounds, and has for some time been impressed with the need of a chapel there where friends coming with the remains of those passed away could hold the funeral service. The need also of some place where visitors to the cemetery might be sheltered from storms was also in mind. The wish to erect some memorial for her husband is thus also carried out, and it was thought that no more appropriate expression of this desire could be made. The very generous, timely, handsome and practical gift to the cemetery association and public will be deeply appreciated, as well for its value as the spirit which prompted it."

The Belvidere Junior Women's Club, a non-profit organization, has undertaken restoration of this building and has created a special sub-committee to oversee the project.



Pettit Chapel soon after construction 1907. This photo is believed to have been taken by Mrs. Pettit. Photo courtesy Helen Keator.



Southwest front of Pettit Chapel 1977. The chimney has been changed to brick and the trim removed for the most part. Cement asbestos shingles cover the original wood cedar. Photo courtesy Thomas A. Heinz.

Work began in the spring of 1977 when the firm of Pensayer in Oak Park, Illinois, was engaged to work on many aspects of this project, including fund-raising, architectural restoration, and design services. Lectures will be presented to the public over a period of time as a part of a fund-raising campaign beginning in May 1978. Through coverage from the press, public interest has grown and the entire community is becoming increasingly aware of its cultural asset of international significance.

Since it is the only memorial building in Wright's *oeuvre*, it is the only one that may be directly compared with Louis Sullivan's designs for the Getty and Ryerson Tombs in Graceland Cemetery and with the Wainwright Tomb in St. Louis. Since Wright was free of the usual design restrictions inherent in a residential or commercial structure and was able to freely interpret, this type of memorial building embodies the best of his design concepts and may be termed "pure design." Given this much freedom of design one might expect considerably more innovation. Possibly Wright is saying, "This is my best embodiment of the Prairie ideal type." And we would agree. The art glass is the only rather understated element in the building.

The structure itself, however, is very typical of the work that Wright was doing in 1906: the low-pitched hip roofs

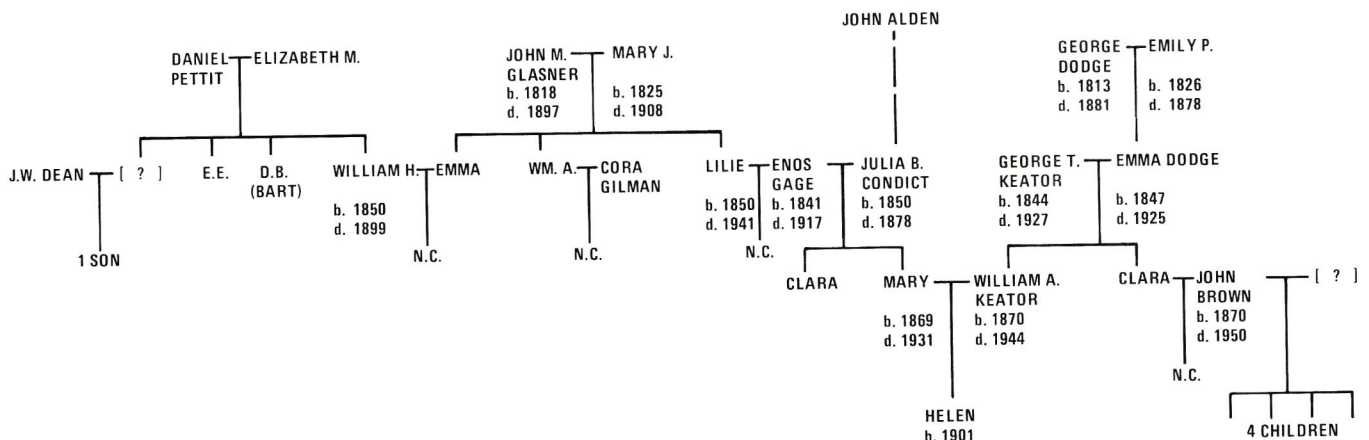
with very wide overhanging eaves, the hearth in the center of the building, the extension of the space and the building into the landscape by use of the porch wings, and the T-shape showing the building in some views as asymmetrical and in other views as symmetrical. In his note in the Wasmuth Portfolio of 1910, Wright compared this to his best works — Heurtley, Robie and Coonley.

Restoration plans include a new stucco surface, a new wood shingle roof, and replacement of the art glass windows. Over the years, vandals have destroyed the majority of the art glass, and to prevent more damage, the windows have been covered up with plywood. The restoration design will include protective measures to preserve the art glass windows. The original color and texture of the stucco will be determined by probes into the stucco surface itself. The main floor of the building will be utilized in its original function as a memorial chapel, and the Cemetery Association will have its offices in the basement.

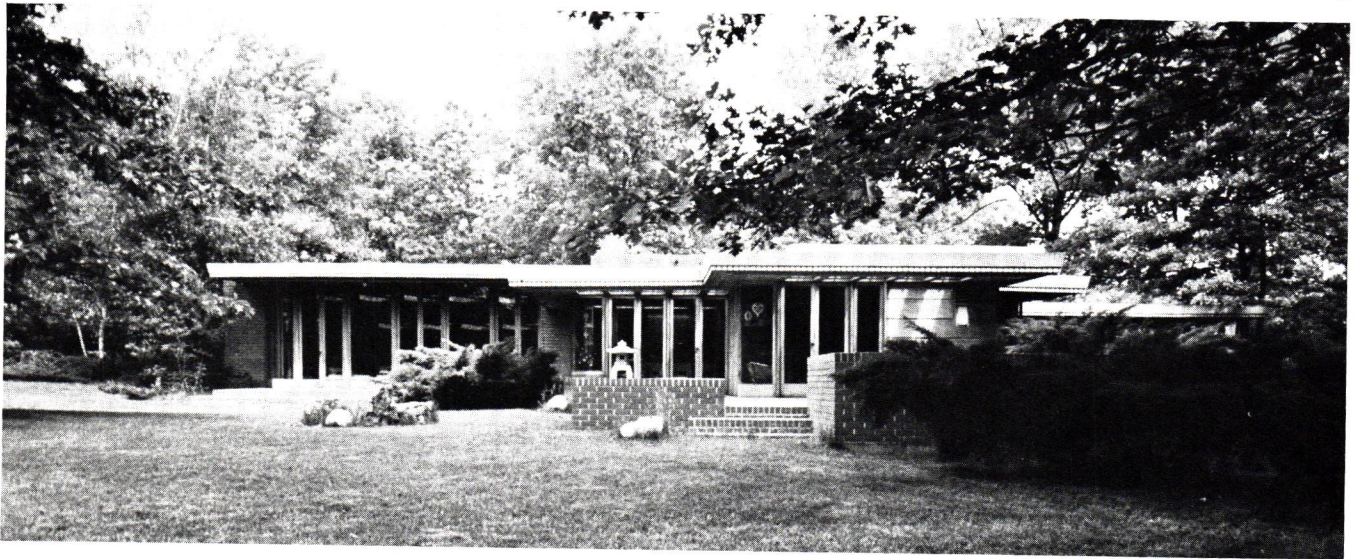
To help raise funds for the building, the Belvidere Junior Women's Club has applied through the State of Illinois for a National Park Service Grant. TAH

Melvyn Maxwell Smith House
Bloomfield Hills, Michigan

My own dream was imbued in my mind in May 1938. It was then that I first saw a picture of Taliesin in Wisconsin and became enamoured of the textural quality of organic architecture and intrigued with the background and work of its creator. It wasn't very long before I read everything the Detroit Public Library had upon its shelves and in its files of clippings about Mr. Wright. One cherished reference was the January 1938 issue of *Architectural Forum* devoted to the creative effort of Wright in the mid-thirties. It was filled with quotations from Thoreau and Whitman and others who were prime motivators of the Master's psyche.



The accompanying family tree for Helen Keator was compiled from information obtained directly from her, from tombstones at the Belvidere Cemetery, and from newspaper items.



The garden front of the Melvyn Maxwell Smith house.
Photo copyright 1978 Donald G. Kalc.

At once I discovered we were cousins in spirit because these literary saints were steeped in my conscience, too.

Also within this issue was the revelation that Wright thought America's greatest challenge to its architects was for them "to build a modest-sized house for a man of moderate means." He then explained how he attempted to meet this challenge with the design of the Usonian house for Herbert Jacobs. This concept was all I needed to realize that the "dream house" that began to emerge in my mind would inevitably come into reality in time . . . the time was May 1950.

The time between 1938 and 1950 was filled with many problems and solutions. The major one always was money. As a school teacher in 1938, I was paid one dollar an hour. When I married another school teacher in 1940, our family income increased by 100% — we were making two dollars an hour together. But I remember something Thoreau had said, "Make yourself rich by making your wants few." And also something that Frank Lloyd Wright, who had experienced periods of unemployment when commissions were few, said in his inimitable way, "If God would grant me a few of the luxuries of life, I could do without the necessities." Thus I remained determined to reach my goal.

We first saw Mr. Wright in 1941 and were encouraged by his acceptance of us as clients when he suggested that we look for a site that a realtor wanted to sell "dirt cheap."

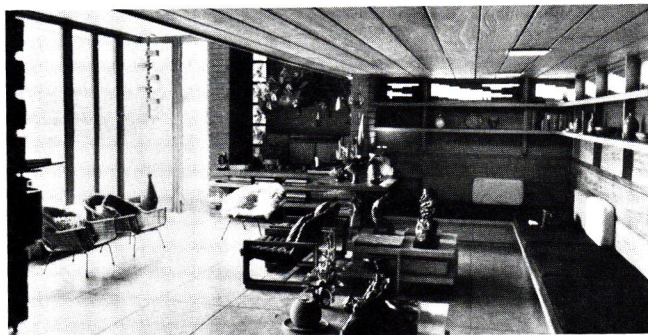
A cataclysmic event followed shortly afterward. World War II was declared, and I was drafted and in uniform by February 1942. My dream was almost shattered when this happened, but it persisted with prayer and luck. I was discharged in 1946.

Immediately, the urgency to begin to build a firm foundation under our dream so that it wouldn't burst like a bubble in air (which Thoreau stated in one of his essays) was the idea that possessed us. We found a beautiful site, one that we paid for "dirt cheap," but which has increased in value at least forty times since. In September 1946, we contacted Wright and supplied him with photographs and a topographic survey of the site. We asked him when we could expect a few perspectives of the organic design he would plan for the site; his answer was NOT flippant when he said, "Whenever the spirit moves me!"

We received the general plans and drawings of the elevations in December 1946. The working plans followed in June 1947.

The estimates from contractor/builders were way over Wright's estimate — about three or four times. So I went to see him later that summer and hopelessly expressed the thought that I couldn't afford to build the house. Mr. Wright's reaction was that I should build the house myself. He didn't mean that I should take hammer in one hand and saw in the other hand and get to work, although some of his clients have done just that. He explained that if I would "study" the plans until I was assured that I could supervise the building of it, then I could become its contractor.

As a contractor I would hire the various independent journeymen and laborers who would be attracted to work upon a Frank Lloyd Wright project for minimal compensation. This happened. Also as a contractor, I was able to buy building materials at considerable discounts. Red tidewater cypress was the major building material to be included in the house. I was able to purchase over 14,000 board feet of this material and have it milled for less than one-third of an earlier estimate. As the supervising builder and owner of the house, I was on site every day. We started construction in April 1949 and completed the building of the house except for the installation of some hardware in May 1950.



Living room of the Smith house. Photo copyright 1978 Donald G. Kalec.

We have lived in it for almost twenty-eight years. It has been more than an exhilarating experience to be surrounded with an organic, artistic and sculptural environment. It has been a spiritual retreat as well. For each of us it has been "My heaven."

Melvyn Maxwell Smith

The next issue will contain an article on the Isadore Zimmerman House located in Manchester, New Hampshire.

Unity Temple Oak Park, Illinois

Through the years, Unity Temple had always been maintained as a solid physical plant. Normal repairs and replacements, however, had been made using contemporary materials and methods which often obscured or removed elements of Frank Lloyd Wright's original design.

The restoration program began in the late 1960's. The first funds were raised through a tour program which kept the building open to an interested public. The initial projects using tour funds were the restoration of the skylight panels over the "Great Hall" in Unity House and the replacement of the foyer entrance doors.

A 1969 article in *Architectural Forum* attracted the support of the Edgar J. Kaufmann Charitable Foundation, whose \$25,000 matching grants for each of the years 1970, 1971 and 1972 were a welcome challenge to the church congregation and its Restoration Committee. A master plan for restoration was prepared under the guidance of four architectural consultants: Lloyd Wright, Bruce Goff, William Fyfe and John Michiels.

Following a serious fire in 1971 in Unity House, restoration of the building began in earnest. In Unity House rewiring and repainting was completed, along with replacement of hanging globe light fixtures and refinishing of all the trim. The skylights and roofing over the ministry offices above the foyer were replaced. The Temple portion received new roofing to help stop the leaking that has constantly plagued the building. The great Temple skylight was restored and made weathertight to provide maximum sunlight through the unique art glass ceiling panels below.

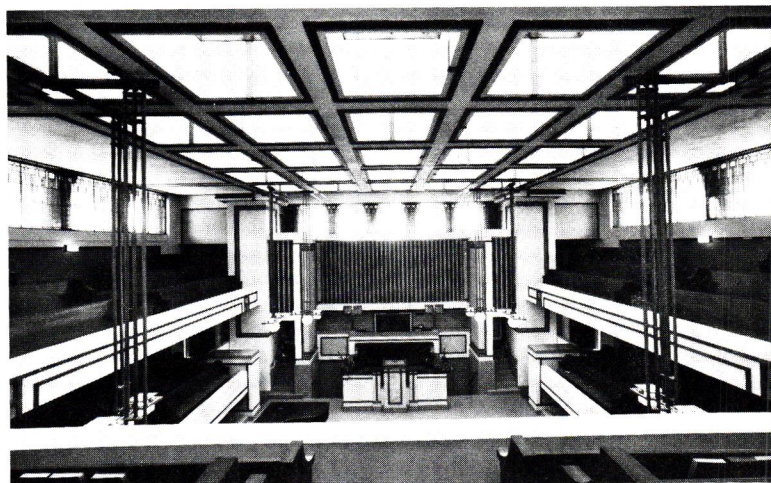
Restoration work then shifted to the exterior walls. A new concrete finish was applied to all outside surfaces, restoring them to their original pea gravel texture. The terraces and steps were repaved and the large planter urns were replaced. Landscaping and exterior lighting have also been completed. In all, about \$225,000 has been spent to date.

Much remains to be done before Unity Temple can be a fully restored landmark. Future plans include restoration and repainting of wall and ceiling surfaces, refinishing the wood trim in the Temple and foyer, repairing the remainder of the art glass, repairing the roof and exterior skylight over the church house, restoration of the light fixtures, and renovation of the heating system.

The present fund-raising efforts have two goals: 1) completing the restoration of the interiors of Unity Temple, and 2) establishment of an endowment fund for operating and maintenance in the amount of \$500,000 to preserve the building for the future as one of the finest examples of American architecture by its greatest architect.

In 1973, Unity Temple was declared a Registered National Historic Landmark. In the same year, the Unity Temple Restoration Foundation was founded as the successor to the church Restoration Committee. The Foundation was created to complete the restoration and endow Unity Temple as an architectural landmark separate from its use as a church, and to provide continuing public use through tours and various cultural programs. No funds received by the Foundation are used for church operations.

Tax-deductible contributions should be sent to the Unity Temple Restoration Foundation, 875 Lake Street, Oak Park, Illinois 60301.



Interior of the Temple Room in Unity. The art glass in the wall is unique in Wright's work because of the one continuous plane without interruptions by mullion framing. The colors of the glass in the skylights is believed to be the colors of the original color scheme. Photo courtesy Thomas A. Heinz.

Taliesin Properties Receive Promise of First Federal Grants

Three projects at Taliesin, Wisconsin and Taliesin West have been approved for funding by the State Historical Society of Wisconsin and the Arizona State Parks Board. As many who are acquainted with the long history of Frank Lloyd Wright's homes know, the work of changing, expanding, and preserving these two architectural landmarks has been carried out by the members of the Taliesin Fellowship during and after Mr. Wright's lifetime. Under Frank Lloyd Wright's direction the evolutionary process was constant. Construction was part of every day life.

In recent years much work has been done to maintain and preserve the buildings and grounds. Major work such as rewiring and reconstruction of the Hillside Studio roof have been deferred because of other pressing demands and because of the large amounts of capital required for materials. Now grants for these two efforts have been promised and work is scheduled to start this spring and summer. Reconstruction drawings have been completed and cost estimates are being prepared. At Taliesin West a small grant has been promised so that work can begin on a long range fire protection and security project.

Taliesin

Preservation Technology

Wood Finishing:

Water-Repellent Preservatives

Homeowners can avoid many exterior wood finishing problems by treatment with a water-repellent preservative solution (WRP). This treatment guards against damage to the wood and paint caused by water and by decay and stain fungi (mildew). WRP treatment of wood is recommended both before painting and also as a natural finish for exterior wood.

A WRP is a solution that gives wood the ability to repel water, such as rain and dew. It can do this because it contains waxlike material. By repelling the water, it fights decay and stain by denying fungi that cause these conditions the moisture they need to live. Wood surfaces that remain free of mildew have an attractive natural-finished appearance. A WRP also reduces water damage to the wood, such as the excessive swelling and shrinking that lead to cracking and warping. In addition, a WRP protects paint from the blistering, cracking, and peeling that often occur when excessive outside water penetrates the wood.

A WRP also contains a fungicide that kills any surface mildew living on the wood. This fungicide is usually penta (pentachlorophenol). Other components of the solution are a resin to improve paintability and to reduce blooming or crystallizing of fungicide on the surface.

There is a further benefit from a WRP treatment of exterior wood species such as redwood and western redcedar that contain colored water-soluble extractives. When water soaks into these woods through the paint and then dries out again, the colored substances are sometimes left on the paint surface. WRP treatment will effectively reduce this type of paint discoloration.

In mixing and applying WRP, care should be exercised. The safest place to do the mixing is outdoors. The solution is a volatile flammable mixture. Don't breathe its vapors or expose them to flame or sparks. It is wise to wear protective clothing on the hands and arms and to take care that the solution is not splashed in the eyes or on the face.

Application Before Painting

Applying WRP solution to the surface of the wood with a brush, or by dipping, is an effective treatment for siding and exterior millwork (doors, window sash, door and window frames, sills, moldings, fascia), for wood fencing, and for lawn furniture.

The following steps are suggested for application to new wood:

(1) If treated siding or millwork is purchased, brush or dip-treat only the freshly cut surfaces.

(2) Wood which has not been factory treated can be treated by either dipping, brushing, or spraying. Care should be taken to treat the ends of boards and joints between boards. Open joints should be calked after treating and priming.

(3) Allow freshly treated wood to dry. If applied with a brush or spray, allow 2 days of favorable drying weather before painting. If dipped for 10 seconds, allow 1 week of favorable drying weather before painting. If enough time is not allowed for most of the solvent to dry from the wood, the paint applied over it may be slow to dry, or it may discolor or dry with a rough surface that looks like alligator leather.

When applying WRP to previously painted wood, remove the loose paint, brush the WRP into the joints only, and wipe off excess solution from the paint surfaces with a rag. Allow 2 days of favorable drying weather before repainting.

Whether treatment is to new wood or previously painted wood, particular care should be taken to apply the solution well at the ends of boards and joints between boards. Some homeowners do not realize that water will climb up the back of bevel siding from the lap joints. It does this by capillary flow. WRP applied to lap joints of the siding does a good job of preventing capillary flow. Accordingly, places that should be treated well include the butt and lap joints of horizontal siding, edges and top and bottom ends of vertical siding, and the edges and corner joints in window sash, sills, window frames, doors, and door frames. Often

bottoms of doors and window sash are overlooked. These are areas where water can penetrate deeply and cause extensive damage if not treated. Treatment with WRP will eliminate many problems later.

Application For Natural Finish

The color and appearance of weathered wood can be affected, to a marked degree, by mildew. In most parts of the country, mildew grows on the wood surface and gives it a dark gray, blotchy, and unsightly appearance. In contrast, weathered wood in very dry climates or in coastal regions where salt atmospheres may inhibit the growth of mildew, has a clean, silvery appearance.

The color of weathered wood is influenced to a lesser degree by highly colored wood extractives in such woods as western redcedar and redwood. These extractives gradually diffuse to the surface and produce a dark-brown color. This color may persist in protected areas not exposed to direct sun and rain. The extractives can be removed by scrubbing with detergent and rinsing.

A clean golden-tan color can be achieved in the weathering of wood by treating the surface to retard the accumulation of wood extractives and mildew on the surface. The treatment, originally recommended by the California Redwood Association, consists of applying a WRP to the wood surface. This method of finishing also is recommended for the popular siding species and for the natural finishing of exterior plywood, brushed plywood, and low grades of lumber that do not hold paint well. The treatment also reduces warping and cracking and prevents water staining at edges and ends of wood siding.

The first application of the WRP is usually short-lived. When the wood surface starts to show blotchy discoloration caused by extractives and mildew, clean it by mild scrubbing with a detergent or trisodium-phosphate solution and rinsing. Then re-treat with another liberal brush application of water-repellent preservative solution.

Frequently it is necessary to clean and re-treat smoothly planed wood surfaces after the first year of exposure. After the cleaning and re-treating, the treatment should last much longer and need be refinished only when the surface starts to show an uneven discoloration pattern or small black spots indicating the start of mildew. The treatment will be more durable on weathered or rough-sawn surfaces because they absorb a greater quantity of solution than a smooth surface.

Pigments in the form of colors in oil and tinting colors can also be added to the WRP solution to give a desired color effect and improve durability. A quantity of 4 to 6 fluid ounces of colors per gallon of solution is usually adequate. Pigmented WRP should be applied to the full

length of a course of siding without stopping to avoid the formation of lap marks. Lap marks would also be minimized by applying two coats.

Penetrating pigmented stains such as described in U.S. Forest Service Res. Note, FPL-046 "Forest Products Laboratory Natural Finish," are considered more durable than the WRP type finish and can always be applied to wood previously finished with the WRP.

When wood weathers naturally, it is important to use nails that are highly resistant to rusting. Iron nails rust rapidly and produce a severe brown or black discoloration around the nail. Aluminum nails and galvanized nails to a lesser extent, are corrosion-resistant and prevent such difficulties. Indeed, Wright often used brass screws because of these problems.

Availability

WRP solutions are widely made and distributed and are available in most paint and lumber stores. The following is a simple formula for a water-repellent preservative that will serve effectively both as a pretreatment of wood for painting and as a natural-type exterior finish for wood.

Ingredients	Approximate quantity	
	For 1 gallon	For 5 gallons
Penta concentrate, 10:1	1-3/4 cups	2 quarts
*Boiled linseed oil	1-1/2 cups	1-3/4 quarts
Paraffin wax	1 oz. (1/16 lb.)	5 oz. (1/3 lb.)
Solvent (turpentine, mineral spirits, or paint thinner)	Add to make 1 gallon	Add to make 5 gallons

*Exterior varnish can be used in place of boiled linseed oil. If so, use twice the volume shown for linseed oil.

Melt the paraffin wax in the top unit of a double boiler or some other container heated by hot water. Don't use a direct flame — the paraffin wax will ignite. Solvent wax should be at room temperature (60° to 80° F.) before mixing. While vigorously stirring the solvent, slowly pour in the melted paraffin. After the paraffin wax and solvent are mixed, add — in order — linseed oil and penta concentrate. Stir until the mixture is uniform.

The ingredients will separate if the solution is at low or freezing temperatures. If this happens, reheat the solution to room temperature and stir to redissolve the ingredients.

CAUTION: Wood preservatives (a type of pesticide) can be injurious to man, animals, and plants. Therefore, for safe and effective usage, it is essential to follow the directions and heed all precautions on the labels. The wood preservative, pentachlorophenol, for example, is toxic to humans and animals and is a strong root poison and defoliant for plants. It is, therefore, advisable to wear rubber gloves

and protective masks (approved for use with pesticides) and to cover nearby plant life when using any material containing pentachlorophenol such as the FPL natural finish or a water-repellent preservative. The application of preservatives using any spray method can be especially hazardous and extra precautions must be taken. Avoid spraying whenever possible. Do not use any preservatives containing pentachlorophenol indoors.

Store preservatives in original containers under lock and key — out of reach of children and pets — and away from foodstuff. Use all preservatives selectively and carefully. Follow recommended practices for the disposal of surplus preservatives and preservative containers.

NOTE: Registrations of preservatives are under constant review by the Environmental Protection Agency and the Department of Agriculture. Use only preservatives that bear a Federal registration number and carry directions for home and garden use. Since the registration of preservatives is under constant review by State and Federal authorities, a responsible State agency should be consulted as to the current status of this preservative.

Forest Products Laboratory, P.O. Box 5130, Madison, WI 53705.

The Taliesin Fellowship

The Taliesin Fellowship of the Frank Lloyd Wright Foundation includes apprenticeships for young men and women in the philosophy and practices of organic architecture and way of life — democracy — of which it is characteristic. Student architects prepare plans and details for building construction, work on construction going on throughout the year, share in the tilling of Taliesin gardens, and perform the daily upkeep necessary for their own life at Taliesin. Action in many changing fields is essential to the Taliesin experience.

For many years sixty-five men and women — architects, planners, designers, and student architects — volunteers from our own country and abroad — have formed a group faithful to the ideals and precepts of The Taliesin Fellowship conceived and formulated by Mr. and Mrs. Frank Lloyd Wright. Taliesin nourishes sincerity of character and purpose in the novice. In every action, experience stimulates the growth of whatever talent an apprentice possesses.

For the fall, winter and spring months — October to June — we make our headquarters at the extensive desert campus and workshop built by ourselves at the foot of the McDowell mountains in Scottsdale, Arizona. There, with drafting studio, pavilion-theater, cinema, and kitchen and dining facilities, we pursue the architectural and construction work-program of the Fellowship.

For three summer months of each year — June to September — we are situated on the Midwest acreage at Taliesin where southern Wisconsin is most beautiful. We are maintaining the buildings originally built in 1903 and developing the rural landscape according to the concepts of decentralization indicated by Frank Lloyd Wright's Broad-

acre City. We have a drafting room and workshops for carpentry. A little playhouse is designed for our own entertainment, and adequate kitchen and dining facilities and living accommodations are provided.

Students are expected to fulfill the tasks assigned to them in the studios and work on construction and maintenance. Work in the architectural firm, a continuation of the office of Frank Lloyd Wright, is an important part of the Taliesin experience, for it is here that the prospective architect may work on unbuilt Frank Lloyd Wright projects such as a house constructed today or a church to be built next spring. Students first learn drawing and design. When they have proven themselves capable, they are assigned to work with one of the firm's architects on specific current projects. Qualified students are eligible to become staff members of the firm.

Regular classes are offered in architectural drawing and design, structural engineering, landscape architecture, architectural history, and building construction. Participation in choral and instrumental ensembles as well as in rhythmic correlation — study of the dance — is encouraged but is not obligatory.

The way of life at Taliesin is intended to be a spontaneous experience lived in an atmosphere that is natural and true to the principle of organic architecture. Under the direct guidance of Mrs. Frank Lloyd Wright, students are the work companions of the senior members of the staff — men and women trained at Taliesin.

Taliesin aims to produce architects thoroughly developed as citizens capable of taking their place in the broad scheme of things in America. To prepare young men and women for such active responsibility is the opportunity we open to them here. Young people are at Taliesin because they love architecture and believe in the principles of Organic Architecture articulated by Frank Lloyd Wright.

Professional services of the architects and planners of The Frank Lloyd Wright Foundation are available for all types of design projects from individual homes and small buildings to large scale developments. The educational activities of the Foundation are supported principally from the fees for these services.

Information about admission requirements and tuition may be obtained from Richard Carney, the Registrar of The Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, Arizona 85258 and Taliesin East, Spring Green, Wisconsin 53588.

Taliesin

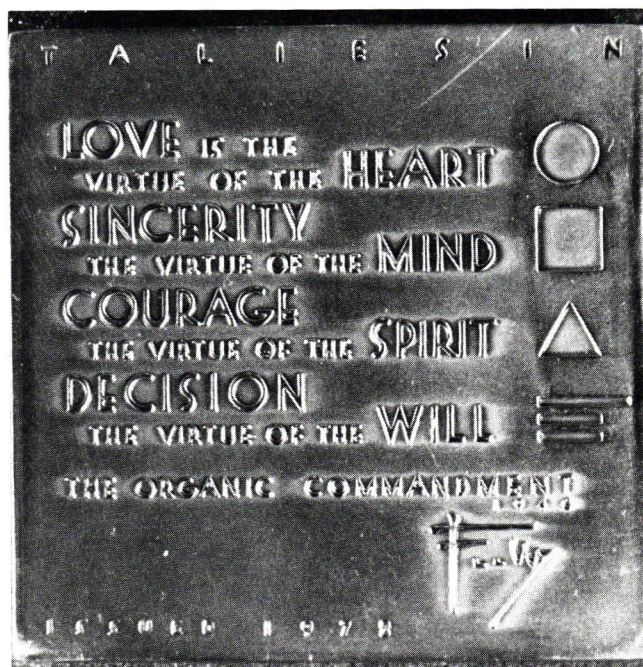
Correction

Imperial Hotel China: The address published in the last newsletter is incorrect. The proper address is Post Office Box 306, Evanston, Illinois 60204.



Frank Lloyd Wright Medallion

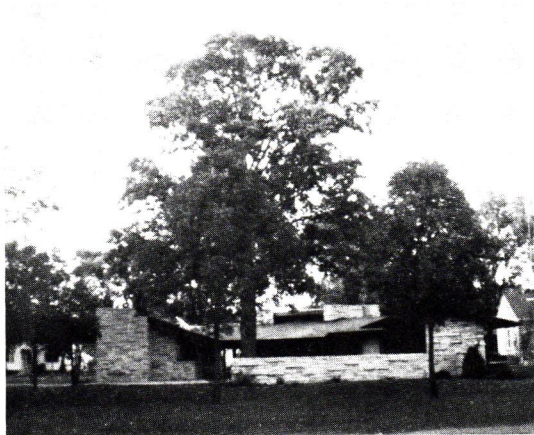
Taliesin has issued a Frank Lloyd Wright medallion, struck in an edition of 500 for the year 1978. Made at the suggestion of Dr. Joseph F. Rorke, staff physician of The Frank Lloyd Wright Foundation and a noted philatelist, the bronze medallion shows a bas-relief sculpture portrait of Frank Lloyd Wright on the obverse side, created by Hel-



oise Swaback. The Organic Commandment by Frank Lloyd Wright is on the reverse. The medal measures 2-1/2" x 2-1/2" by 3/16", in matte gold patina. Taliesin plans to issue a new medallion each year, retaining the Frank Lloyd Wright portrait but changing the design of the reverse from year to year. The medallion is priced at \$25.00 plus shipping, handling and insuring. *Taliesin*

Properties

Southern Wisconsin 1952 Frank Lloyd Wright diamond-module home, original owner, nominated for National Register, built around bicentennial oak. Large wooded lot, 2 fireplaces, on golf course, native limestone inside and out. Ideal small city location, 1 hour from Madison and Milwaukee, 2-1/2 from Chicago. Additional statistics are: 4 bedrooms, 2 baths, large patio, radiant heat in floors. Contact Richard C. Smith, Box 66, Jefferson, WI 53549



Exhibitions

An American Architecture:
Its Roots, Growth and Horizons

The Prairie Archives of the Milwaukee Art Center is proud to announce the organization of a traveling exhibition, based on a major exhibition of the same title held at the Milwaukee Art Center from October 20, 1977 to January 8, 1978. The Milwaukee Art Center is grateful for the support of the National Endowment for the Arts through its Visiting Specialist Program, the Wisconsin Arts Board, and the Affiliated State Art Agencies of the Upper Midwest.

Bookings are now being accepted for galleries and museums around the country. Planned to accommodate galleries of various sizes and spatial arrangements, the exhibition consists of 106 pieces, including 25 original drawings by architects and designers such as Frank Lloyd Wright, George M. Niedecken, Percy Dwight Bently, Alphonso Iannelli, Taliesin Associated Architects, and John H. Howe. All of the original works have been completely framed and matted. The photomurals have been laminated and fitted with hanging devices. Three text panels and labels for each object are also included. Arrangements may

also be made for a lecturer with slide presentation to visit each institution.

For further information on how to schedule this exhibition in your community, write to the Milwaukee Art Center

750 N. Lincoln Drive

Milwaukee, Wisconsin 53202

or contact either

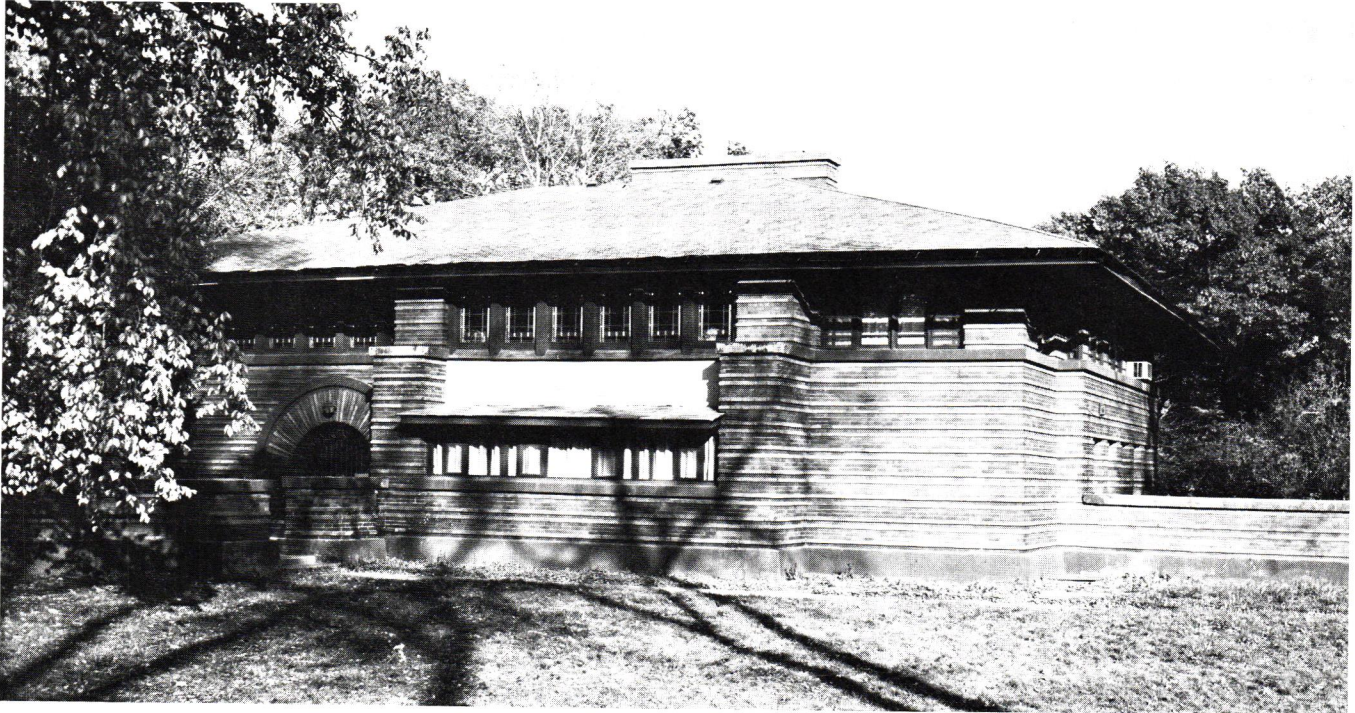
Trudy Hansen (Prairie Archives) or

Thomas Beckman (Registrar), (414) 271-9508

Chapter News

Pacific Northwest Chapter

The Frank Lloyd Wright Association has begun to accept chapter memberships, which may be organized by interested individuals. The Pacific Northwest Chapter, which has had quarterly meetings under another name, is soliciting members from Washington and Oregon. Those interested should contact Mr. Milton Stricker, AIA, 3303 South Massachusetts Street, Seattle, Washington 98144.



Arthur Heurtley House, Forest Avenue, Oak Park 1902-construction. One of the examples of the Wright Plus '78 Buildings. This house has one of the finest and most original interiors extant. Photo courtesy Thomas A. Heinz. See Wright Plus '78 on front page.

Clarification – This Association with its newsletter is an independent organization which is not connected in any way with the Frank Lloyd Wright Foundation—The Taliesin Fellowship of Scottsdale, Arizona and Spring Green, Wisconsin—or with the Frank Lloyd Wright Home and Studio Foundation of Oak Park, Illinois. It does cooperate with both organizations and is in frequent contact with them.

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Membership information

This newsletter is a bi-monthly publication of The Frank Lloyd Wright Association. To become a member, send \$15.00 (\$20.00 overseas) to: The Frank Lloyd Wright Association, P.O. Box 2100, Oak Park, IL 60303. Memberships in the Association are for the calendar year.



Frank Lloyd Wright, Taliesin, Spring Green, Wisconsin, 1936. Edmund Teske, photographer. Mr. Teske, was the official photographer at Taliesin in the 1930's. He also resided in studio residence B at the Hollyhock House in Los Angeles. This building has been demolished. Mr. Teske now resides a few blocks west of Barnsdall Park in Los Angeles. He is a very active photographer and is conducting a class with Ansel Adams this summer. We are grateful to Mr. Teske for this photograph. Others in this series by Mr. Teske will appear in later additions.