

**TALIESIN
FELLOWS®**
**NORTHERN
CALIFORNIA**
NEWSLETTER

NUMBER 14, JUNE 7, 2000

NorCal Fellows to Celebrate birth of Frank Lloyd Wright

Northern California Taliesin Fellows will mark the birth of Frank Lloyd Wright at their annual meeting on June 17, 2000.

Betty Frank of Hillsborough has graciously provided our members and guests a rare opportunity to visit her home at 101 Reservoir Road, the former Bazett residence, one of FLLW's creations of the 1940s, at 2 p.m. on the 17th. Wine and snacks will be served, to be followed by a party at Midglen beginning at 5:30. Dinner on the Westglen patio or in the dining room will complete the day.



A map to the Frank house in Hillsborough is included here. A fifteen dollar contribution is requested for each person which includes the patio party at Westglen.

Participants are requested to reserve space for these events by calling Midglen at 650-369-0416 by June 14th. Please let us know how many will be in your party.

Upcoming Events

June 17

Our June meeting is scheduled for Saturday the 17th. After a visit to the Frank (Bazett) house in Hillsborough (2 p.m.) we will meet at Midglen for a dinner meeting. The menu will be "turf and surf", fresh smoked salmon and grilled flank steak with salad and appropriate potables. A donation of 15 dollars per person will be expected. Reserve space by June 14 by calling Midglen 650-369-0416. (Map on back page)

November 5

We have finally secured reservations for a group tour of the Hanna House at Stanford. Because of demand and a limited number of available docents, visits must be scheduled about six months in advance. Accordingly, mark your calendar for November 5. More details will reach you later.

The LA Meeting

The board of directors of the Taliesin Fellows participated in a two day event in Los Angeles June 3 and 4.

A business meeting took up the long-talked-about matter of removing the masonry wall erected during the tenure of Mrs. Wright as a privacy screen for the lanai area of the private family quarters at Taliesin West. Many former apprentices have noted that the wall blocked the long vista as seen from the pergola of the drafting room which was created in the time of FLLW.

David Dodge, a director of Fellows and a member of the staff at Taliesin, has joined in the movement to remove the offending wall. He has offered half the cost for the demolition, \$2,500. Directors Brad Storrer, Paul Bogart and Larry Brink, president, have volunteered \$500 each. Additional contributions to this cause can be addressed to the Taliesin Fellows Alumni Office at Taliesin West, Scottsdale, AZ, 85261.

Other agenda items covered in the meeting which followed a "facilitator" session which was designed to en-

continued on page 3

critics corner . . .



bill patrick

Responding to a proposal from Larry Brink, president of Taliesin Fellows, Los Angeles, and with unanimous action of the Los Angeles Board of Directors, we have decided to take on the assignment of editor for a Newsletter for all the Taliesin Fellows.

We have stipulated several conditions that must be met for our stewardship.

1. The Newsletter shall be independent, that is, shall not be subject to review or censorship by the board of directors or any other entity. The Newsletter will stress the value of diversity of opinion and different points of view as editorial policy. All members are invited to submit materials for publication.
2. The Editor shall determine the content of the Newsletter in cooperation with an editorial staff of Fellows who volunteer and serve without remuneration at the discretion of the Editor.
3. The editorial staff shall be responsible for collection and preparation of materials for the publication.
4. The Taliesin Fellows Board of Directors may offer recommendations for Newsletter content and the Newsletter will publish official positions of the board, and will seek contributions from other organizations related in the cause of organic architecture.
5. The Newsletter will be printed in full color at cost by Midglen Studio. Budget cost including postage shall be guaranteed by the Taliesin Fellows. Initially, cost of production is estimated at \$2000 including mailing of 1000 copies per issue.

The **Northern California Taliesin Fellows Newsletter** will be incorporated into the **Taliesin Fellows Newsletter**. We shall embark on a new phase of bringing the affairs and news of Organic Architecture to a wider readership.

Credits

Portrait of FLLW by
Aaron Green

Pavilion photo by
Richard Keding



FURTHERING THE PRINCIPLES OF FRANK LLOYD WRIGHT

NUMBER 14, June 7, 2000
Northern California Taliesin Fellows
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bits and pieces

by Archie Tekker

The Power of Diversity

In view of the future of the new Taliesin Fellows Newsletter, we are reminded of the review of a former apprentice's newly published memoirs of his days at Taliesin, printed in the JTF several years ago. Not taking kindly to the reviewer's critique, the author walked away in a huff and withdrew support of the Fellows and their ventures.

Diverse views and controversy are healthy components in the world of the free press and in the cause of Organic Architecture. We trust our members can stand the heat as well as the praise.

We will welcome rebuttals, counter-views, and original offerings. And everybody seems always eager for the latest gossip!

The Organic Hour Motel

We quote the following news item:

MADISON

Wright Foundation agrees to hotel deal. The Frank Lloyd Wright Foundation and a developer have reached a deal to create a small chain of business-oriented, Wright-themed hotels. A portion of the revenue will go to the foundation.

The chain's first hotel could be in either Madison, St. Louis, or Scottsdale, Ariz., said Thomas Corlett, the foundation's special projects director. The hotels will be called "Spring Green Suites".

William L. Shaw, president of Stonebridge Development in Edwardsville, Ill., is the developer. Shaw said in a statement the exact location of the first hotel remains under consideration.

Under the agreement between Shaw and the Foundation, a first site will be chosen within a year, Corlett said. Corlett declined to say the licensing rate the foundation will receive.

Spring Green Suites will be similar to Hampton Suites or Marriott Courtyard Suites, Corlett said, but they will have a distinctive look designed by Taliesin Architects, the successor to the architectural firm Wright founded.

-ASSOCIATED PRESS

Are these the blueprints to failure? We recall the "Taliesin Gates" debacle of some years ago which ended in the selling off of precious acres of Taliesin West?

It seems to be all about money.

The LA Meeting

continued from front page

hance levels of communication and cooperation among members, included the unanimous endorsement of a plan to expand the Northern California Fellows Newsletter with the creation of the **Newsletter of the Taliesin Fellows** under the editorship of Bill Patrick, president of Northern California Fellows. Patrick will produce the new version at the Midglen Studio headquarters of the NorCal group. It will be published quarterly with the aid of a volunteer staff consisting of Brad Storrer, representing Southern California, and Milton Stricker of Seattle, reporter-at-large, and others yet to be named. The first issue of the Newsletter will appear in September.

A discussion of a proposal by the FLLW Building Conservancy

for a joint sponsorship of their annual conference for this fall ended in a negative vote but with the expectation, nevertheless, to broaden the Fellows-Conservancy relationship in the future.

Following a majority vote of the directors, it has been determined that the headquarters of the Fellows will be located at Taliesin West beginning in October. This move was strongly backed by Eric Wright in the interest of consolidating the Fellows as Taliesin alumni and the Frank Lloyd Wright Foundation.

The Fellows celebrated the birth of FLLW with a get-together and picnic at Eric Lloyd Wright's Malibu home on Sunday, June 4.

THE SOURCE OF ART AND ARCHITECTURE : ORGANIC DESIGN THROUGH THE ABSTRACTION OF NATURE

PART II:

by Milton Stricker

Editor's Note: This essay, part of a series, continues the author's development of design from the discovery of the abstract in nature.

- Art, architecture, and science are based on the process of abstracting natural elements from nature for inspiration and solutions to complex problems. Every property of nature contains a value and it is this mystical inspiration that is abstracted through the artist's mind to resolve these elements into true art and science.
 - **The most beautiful experience we can have is the mysterious. It is the fundamental emotion that stands at the cradle of true art and true science.**

Albert Einstein
 - **All natural forms are aggregates of simple elemental forms, geometric units, and subject to abstraction.**

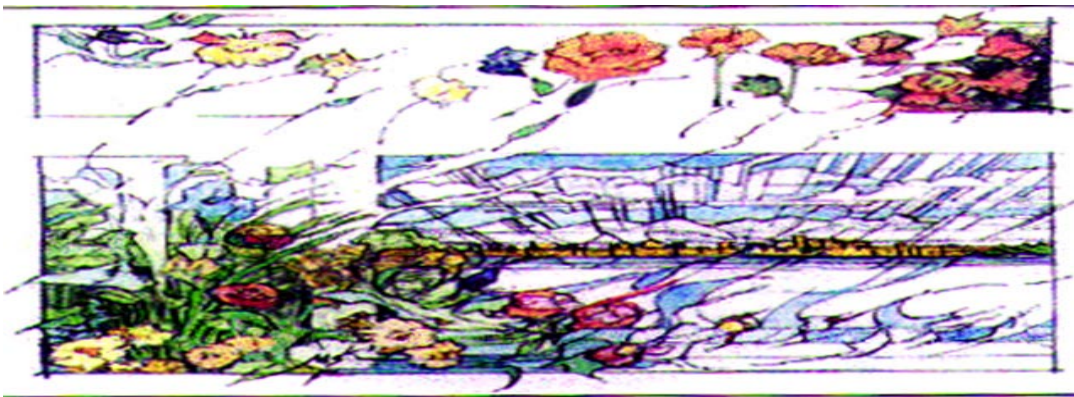
Frank Lloyd Wright
- Composers Copeland, Dvorak, and Grofé made conscious decisions to translate American landscape into tonal paintings. Following a visit to the Grand Canyon, Grofé recorded his visual impressions into music with the "Grand Canyon Suite." He translated the silent ethereal images of sunrise, sunset, and the Painted Desert into tonal pictures. These translations achieved a distinctive reflection of the tempo and atmosphere of the Canyon. **This is the foundation of organic design through the abstraction of nature.**



GRAND CANYON SUITE

- Ferde Grofé ignored translating canyon moonlight into sound, but then, Beethoven had already done that. When a music critic linked Beethoven's "Moonlight Sonata" to a boat in moonlight he gave his personal interpretation of abstract music forming descriptive mental images. The image and title "moonlight" cannot be linked to Beethoven's intentions, but what is important is that he had visualized a personal impression of his inner feelings. In so doing Beethoven endowed his music with the power to create original impressions in the listener. Whether intended or not - **this is the foundation of organic design through the abstraction of nature.**
- Neither Beethoven nor Grofé considered their music as an isolated art form, but saw it as expressive art communicating spiritual experiences. In doing so this formulated a wider aesthetic idea that is applicable to all art. Great artists have held a similar view: that fine art has significance far beyond "pure" non-objective form. No particular form is important in itself, rather, its importance lies in the appropriate relationship between the form and spirit as determined by the artist.

- ❑ Neither Beethoven nor Grofé considered their music as an isolated art form, but saw it as expressive art communicating spiritual experiences. In doing so this formulated a wider aesthetic idea that is applicable to all art. Great artists have held a similar view: that fine art has significance far beyond "pure" non-objective form. No particular form is important in itself, rather, its importance lies in the appropriate relationship between the form and spirit as determined by the artist.
- ❑ Art historians have noticed the similarities between Beethoven and Wright. Their genius is as conclusive as Shakespeare's and neither looked at their art as an isolated art:
 - **Both saw art communicating spiritual states through abstraction.**
 - **Both isolated from the art world that ignored their inspired art.**
 - **Both lives were filled with unnecessary storm and troubles.**
 - **Both felt that God was nearer to them than to other artists.**
 - **Both left few clues as to how students might follow in their footsteps.**
- ❑ Emotional experience is the basis of art and inspiration from nature is a way to convey nature's elements into creative structure. The artist conveys emotion through visual images, the musician conveys emotion through sound images, and the poet conveys emotion through visual images and words. The purpose of nature abstraction is to simplify nature and expose its underlying logic, and then to use that logic as a means of design inspiration.
 - **Art is based on the selection of natural elements from nature.**
 - **Science is based on the selection of natural elements from nature.**
 - **Life is based on the selection of natural elements from nature.**
- ❑ **Abstraction is beauty discovered.** The abstraction process begins in the analysis of nature (spiritual phenomena), then passed through the mind (inspirational phenomena), and translated into an art structure (material phenomena). The abstracted element's power of suggestion is the final inspiration that produces a creative work more original than nature itself. What an expressive tool abstraction can be for a designer!



SEATTLE SKYLINE

- ❑ ***All natural forms are aggregates of simple elemental forms, geometric units, and subject to abstraction... for art, architecture, and science structure.***

Author

Milton Stricker, Architect, was apprenticed at Taliesin 1954-1955.
He maintains his office in Seattle, WA.

Aaron Green designs a campus for North Carolina

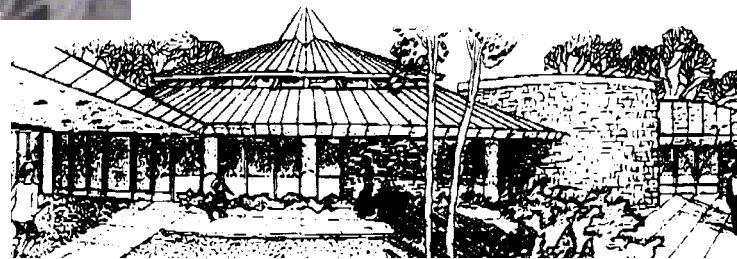
The American Hebrew Academy in northwest Greensboro, North Carolina, is the nation's first Jewish boarding high school. Taliesin Fellow Aaron Green, FAIA, was selected to design and master plan the entire 100 acre campus. Construction will begin this fall on the first eight or ten buildings.

"This is a client that wants you to do all the things that as an architect you want to do. It's rare to find such a client. It really is a dream job!" Green said.

Green was selected over some 19 other architectural firms specializing in educational design. The head master and the chairman of the academy's board of directors announced that the \$40 million cost of phase one already has been raised from within the area's Jewish community. Both emphasize their dedication to organic architecture, creating buildings that complement rather than dominate the landscape, and state this principle fits with a traditional concept of stewardship of natural resources



No budget has been set for the project and Green has been given carte blanche in creating the new school, with choice of materials and finishes as well as for the master plan of the site. Green's scheme will include masonry from Jerusalem and will have copper and green ceramic tile roofs. Autos will be left in a parking lot at the main gate with access to the buildings by foot or electric golf carts. The campus fronts on a lake which has been included in the planning.



The plan is complete with a synagogue, library, medical center, athletic center and natatorium, a student health center as well as a kosher dining pavilion and student union. A performing arts theater and living quarters for faculty and students as well as a classroom facilities are provided.. The student residence buildings are scaled for small groups of students who will stay under the same roof with a senior and junior faculty member. Separate small buildings rather than multistory dormitories were chosen to provide a more home-like atmosphere. Each residence will contain a meeting place, a relaxation room, group study rooms, a lounge, computer access terminals and laundry. The buildings will be single gender dwellings and will be built in clusters like small villas.

The entire campus will be gated with a 24-hour monitored security system. Classrooms will be furnished with custom designed conference table to be shared by students and teachers.

In reference to his many years of working with Wright, Green commented, "Ninety percent of the legends about Frank Lloyd Wright are fallacious. I was with him for 20 years and we never had a harsh word. He was a wonderful man. For Frank Lloyd Wright, architecture and life were one. His standards were so high, he was always pushing."

Like Wright, Green grimaces at what passes for architecture today. "You see more ugliness than beauty," he said. In creating the academy he added, "We are attempting to do something different from what is done on a daily basis in architecture."



An article by Jim Schlosser, staff writer for the Greensboro News & Record, was background for this report.

Carolina



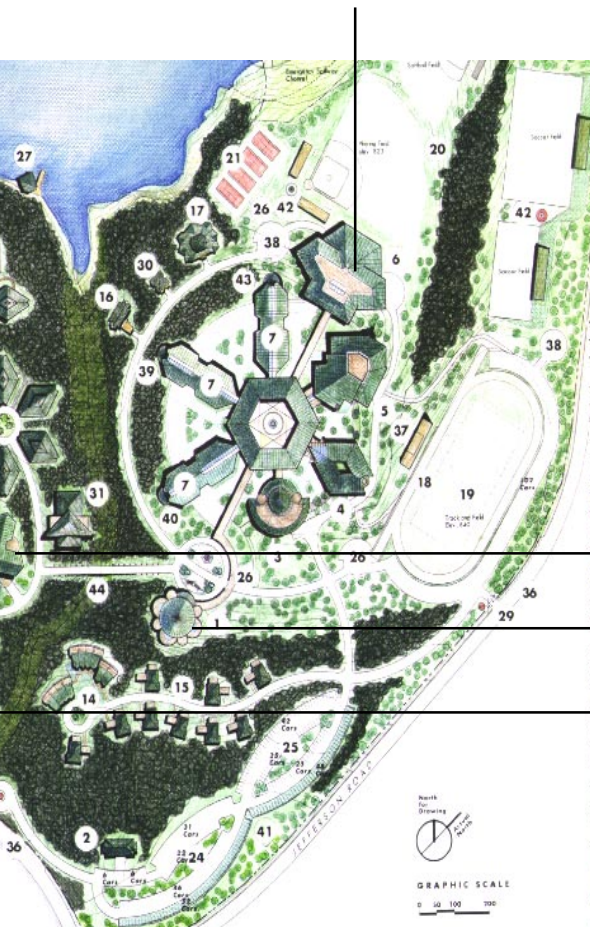
Dining Pavilion



Synagogue



Performing Arts Center



Student Residence

Dining Pavilion

Synagogue

Student Residence

The Master Plan

A preview . . . by Jack O'Hare

Jack O'Hare (called Sean at Taliesin) was apprenticed at Taliesin in 1948-49. He is a graduate architect of the National University of Ireland. Following Taliesin he was a partner in the design and construction of Midglen House in Woodside, CA, along with three other former apprentices, and he designed the Kazazean residence in Ashland, OR, before returning to Ireland where he became a teacher until retirement in 1985. He lives in Waterford, Southern Ireland.

The following are excerpts and drawings for an unpublished book on Frank Lloyd Wright wherein O'Hare interprets the essence of Wright in a question and answer format, along with original sketches. The book is planned using the horizontal format often favored by Wright.

The title art and the pen and ink drawings reproduced here are by the author.

Foreword . . .

When we hear of Frank Lloyd Wright we conjure up a picture of exotic architecture or to the unknowing, of an eccentric American. He seemed to swim against the tide of American standardization and was an advocate of an archaic way of building and an ancient way of living. As Chesterton said of William Cobbett — "He was far too popular to be fashionable" He was a revivalist. The question he posed was do we go back to freedom or forward to slavery?

What is not realized today is that Wright was a wise man besides being an exceedingly talented designer. His wisdom came from a profound sense of reality. Good reason determined his lifestyle and his sense of architecture. It underlined the good, the right, the true, proper and appropriate. Besides designing a vast number of buildings, running his large establishment and apprentice school, carrying on a busy architectural practice he lectured and wrote quite an amount of material on the subject of Architecture.

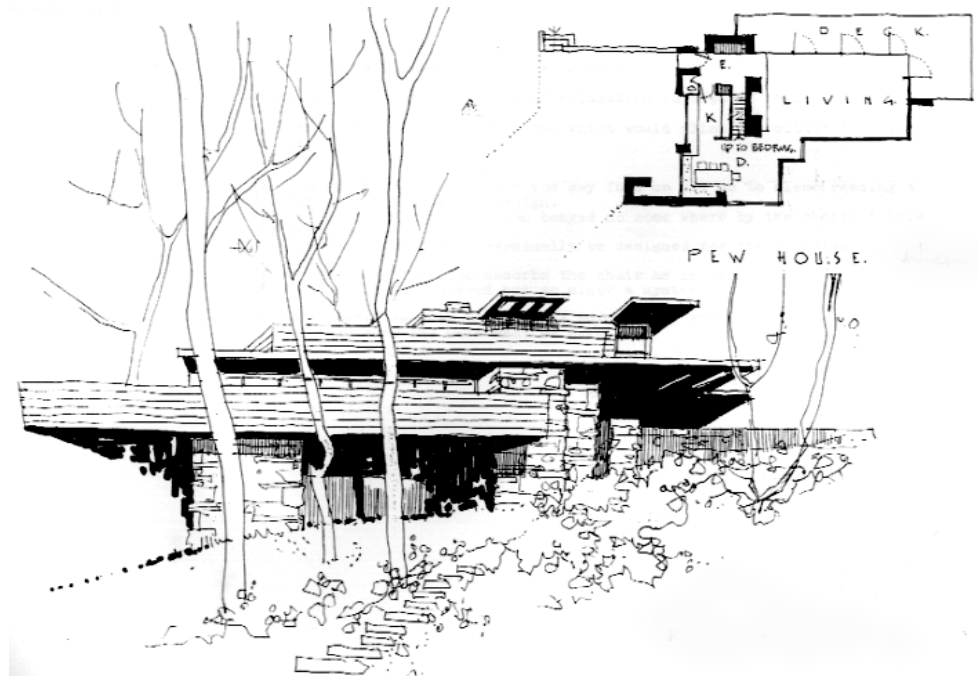
I have always found his architecture fascinating yet obscure and often puzzling. The reason for the form behind his work is not obvious; it is always strange and exotic. What he says about it is not always simple to understand. In this book, I have tried to demonstrate the philosophical side of the man to expel some of the mist by exposing the mysticism.

At Taliesin, it is no wonder there existed a strange monastic atmosphere. Many of his buildings put me in mind of Medieval building. Wright probably would never have agreed with me, but then I never got the chance to put my case. This was one of the things lacking at Taliesin, the opportunity to speak and discuss with Wright. You mostly listened. So in order to make up for this great loss, I have held some imaginary conversations with him in order the more easily to understand his ideas.

I think most architectural students argue their principles and practice at some stage, for it is only through debate and examination that we can arrive at a clear understanding of what we do and why. Design without understanding and without a definite philosophy and principle is fatuous and capricious and eventually leads to chaos. The organic principles expressed by Wright must be considered as an alternative to the unhealthy life style now prevailing. We are all looking for an escape route and the organic route offers an attractive solution. . .

When we look at his architecture, this is what we must see. Otherwise it will only appear eccentric and different.





THE PEW HOUSE

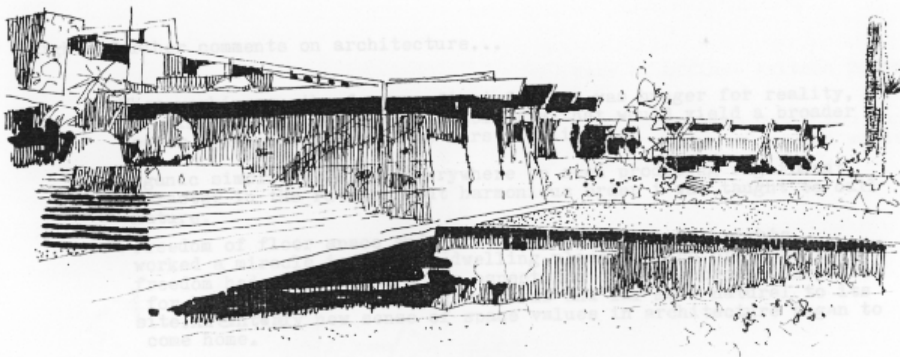
Of all Wright's houses, this is one of the most successful and extraordinary. It would seem that Wright decided to make this house his greatest simplicity, i.e. just the meager scattering of a few stone walls in an intriguing pattern of living, cooking, and dining, and over these, three small bedrooms and bath with a great economy of space. All are blended into a wooded site, with views over a lake. This house is a good object lesson in planning. It has brutal strength of concept with the sensitive handling of a few building materials.

ON DECORATION

Q. Mr. Wright, your architecture is much more decorative than other modern buildings. Do you approve of decoration in architecture, and has it a place in the modern movement?

A. "In organic architecture there is little or no room for applique of any kind. I have never been fond of paints or wallpaper or anything which must be applied to other things as a surface. If you can put something by skill on the thing, that becomes part of it, and still have that thing retain its ORIGINAL CHARACTER, that may be good, but when you gloss it over, lose its nature, enamel it, and so change the character of its natural expression, you have committed a violation. We use nothing applied (in our architecture) which tends to eliminate the true character of what is beneath or which may become a substitute for whatever that may be. Wood is wood, concrete is concrete, and stone is stone.

The only treatment we aim to give to any material is to preserve it pretty much as it is. Take the case of wood: it must breathe as you must breathe. When you seal wood with paint, it cannot breathe, so you shorten its life. Merely staining wood is one thing; painting is quite another. When you coat anything in the way of a natural material you are likely to shorten its life, not preserve it."



TALIESIN WEST

This camp of stone, wood, and canvas forms an intriguing triangular pattern in the desert

FRANK LLOYD WRIGHT IN THE VALLEY OF THE SUN

by Karen Holden

I.

Boulders, embraced by mountains for millennia, resist the arc and curl of that rounder European life, chink of chisel, the hammer and wedge; they do not fracture true along the line devised for building, but shatter into dusk stained shards from a crystalline heart, fragments grown sharp in endless sun, relentless sun, and the aching pressure of a million years, set askew in earth-dark mountains above such vast grey sea of stubborn clinging life, memory of ocean and what came before still etched in stone, the many colors of Joseph's coat bleached subtle by light and air. This is God's room, laid out for endless miles, Joseph's God, and Jacob's relentless, hard handed and unyielding, the stricken God of infinite time.

II.

What does a man do when he can't crack stone?

What does he do, faced with the mineral heart of a desert sea, red rock hard as iron and heavy as love? What does he do with a landscape alien to Wisconsin's verdant hills, that yellow limestone split straight along the grain?

What does he do so late in life feeling birth in his gut again? How does he fathom this brittle place, land stunning in its subtle beauty, without mercy or regard, what does he do with miles as long and tall as the universe, space beyond imagination, the graceful profile of saguaro, the recalcitrance of stone?

What does a man do who has been knocked down by misfortune, bad judgment, through arrogance and will, events beyond his genius hand and hungry heart? He stands up, lifts his head, looks into the eyes of such relentless terrain;

He bows.

What does he do but haul those stones down the mountain, remembering Jacob's angel, the 40 years, place them in the forms he envisions, canted against the line of sky, embrace them with sand sifted from desert wash and within those battered walls build a life.

What can a man do but gather his tribes, huddle for years in a place not made for building, face the intemperate and by yielding, prevail.



*Karen Holden is on the faculty teaching staff at Taliesin
She currently lives in Willits, CA*

A WINTER'S TALE

by Richard Keding

Mr. Wright had accepted an unusually large number of new applicants in 1958, making it difficult for the senior staff to keep track of us all. For three or four months, I think only Gene Masselink knew who I was.

This blessed anonymity favored a fitful acclimation. November nights in Arizona were unexpectedly cold making sleep in my tent challenging at first. In the morning I was dismayed to discover ice on the pools, and there was no escape from the relentless sunlight.

Nevertheless, the desert and the architecture cast their spells. Everything, anywhere in sight, possessed the power to arrest and fascinate. I began to analyze and evaluate my perceptions, too, but only sub-consciously and fleetingly. Years would pass before my assessments meant anything to me.

During these first weeks I was expected to appear each morning at one or another of several construction sites. No major projects were underway at that time, but Mr. Wright was making many small alterations all about the "camp". The premier task at each location was much the same: splintering stalwart rock and concrete with puny sledge hammers.

Mr. Wright looked in on this activity from time to time, inevitably bringing it to an immediate standstill. He did not seem to mind, and always had something lustrous to say regarding architecture, or nature, or even technique. He was not sermonizing, I know now, but rather seeking a discerning response to his remarks - attempting to connect with us as individuals and, perhaps, as artists or philosophers. We were enthralled, but I don't believe many of us then were capable of responding in that way.

Without much available cash, I usually spent Monday afternoons which were personal time, on the premises. This was not deprivation, however, quite the contrary. Thus late one such afternoon I hiked up to the Pavilion in search of solitude. The Pavilion was becoming a puzzle for me. Eminently placed within the grounds and with the loftiest interior at Taliesin West, it struck me nonetheless as the least interesting with its plan disappointingly conventional, all of which I had failed to understand.

Unexpectedly, Mr. Wright appeared, recognizing me as one of the new "boys", he asked from where I had come. "Chicago", I replied; he was of course familiar with Chicago. He happened there that afternoon because the Pavilion, as it stood, did not satisfy him! He was, moreover, a ruthless critic, characterizing its interior qualities as a "dead shed". But he knew what must be done, and began sketching in the air with his cane. Afterwards, I realized he had thought it all through beforehand and was only previewing his makeover.

A new balcony would soon extend from the stone at one side of the stage. Although he thought the chorus might sing from there, its real purpose became immediately apparent. The balcony

was to be the essential element, but his scheme went further. He wanted to set the miniature of his "City by the Sea" in masonry at the end of the musicians' pit. The parapet of the balcony above would carry polychrome derived from the mural. I was intrigued and delighted with his plan. He thought "that should do it" and turned to leave. Since he was still talking, I followed.

Outside on the Terrace, surveying the spreading camp, he ruminated briefly and rather kindly on "the boys who had come over the years", who in building Taliesin had themselves gained confidence. I felt he said this for my benefit. Was that the purpose of all the rock-splitting? To gain confidence? Did he detect a lack of confidence in me? His unexpected regard for this attribute we call confidence surprised me.

Evening approached with a cold blue sky as we talked. Before descending the steps to the court in front of the Theater, he paused remembering the great saguaro - a tall sentinel - which had until recently stood in the terminus of the stone wall beside the steps. The plant had expired and a congenial replacement had not been found. Evidently, he felt the architectural composition now incomplete. Something should be done about this as well. Looking eastward, his cane then pointed to the place where a second large saguaro had once

grown. It too was gone. Turning toward me, he could not have been more emphatic, "When you have two of them together, you have something to stand on!" Plainly an important symbiosis had been lost.

"There you are, Frank! It's getting cold." Mrs. Wright, at that moment, hurried up from the court below with evident anxiety. She

glanced at me, and Mr. Wright succinctly explained, "Richard came to us from Chicago." Alvin (Louis) Wiehle brought a shawl from the Studio which Mrs. Wright wrapped about him and they descended the remaining steps together.

In the weeks immediately following, I watched the transformation of the Pavilion proceed as he had sketched it that afternoon.

The chorus in fact rarely appeared there, but the new balcony redeemed the interior of the building. Its polychroming was at first delayed, then sadly forgotten. A gallery outside the trusses, above the dressing rooms, justified the balcony and when the lower roof panels were removed space flowed easily beyond the original confines of the structure.

While still in formwork, the masonry panel which was to frame "The City by the Sea" manifested its true function -- a shifted plane generating an elegant rift in the solidly placid space. It was initially botched. Upon removing the forms, concrete was discovered to have slipped between the stones and inner surface of the form, leaving only two distressingly separated stones visible. Mr Wright directed these to be plastered over with a mortar and thus the iridescent miniature took its present position within plain gray concrete. This apparent expedient astonished me. Why did he not order the masonry broken down

continued on page twelve

A Winter's Tale

continued from page 11

and rebuilt as originally intended? We smashed a lot of concrete and stone that winter.

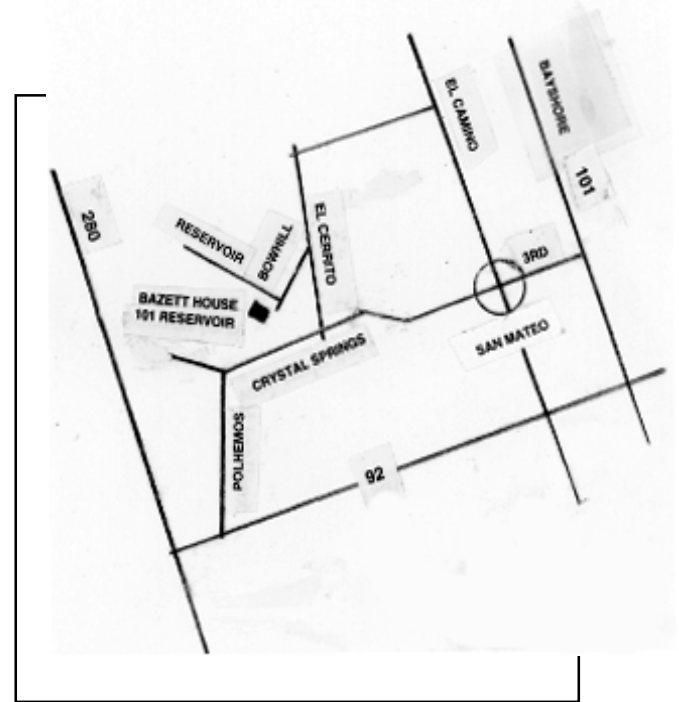
At this time he also gave the Pavilion a proper entrance. Inside the long line of stone piers, a straightforward series of folding panels closed the performance stage and the public entry-way from the Terrace. In three bays, these panels were now removed and the spaces between the piers in two of the bays glazed. In the remaining bay, a pair of exuberant mandarin red doors marked the public entry.

When all was complete, one felt a new freedom and vitality in the building. Its one-time static complexion now quietly buoyant.

Yet, notwithstanding this marvelous transformation, the Pavilion remained a perplexing building in my deliberations - never on quite the same plane as most of Mr. Wright's work. Standing classically stiff upon the highest ground at Taliesin West, it is an essentially symmetrical building ill at ease within a decidedly asymmetrical complex, without the reflexive qualities so valued by its creator. Could a mere slip of attention account for this incongruity? That seems unlikely. But how did it come to be? Why was it done? The questions linger still.

Postscript

For cribbing his title, I offer apologies to William Shakespeare. It was simply too good not to use. Because my direct experience



MAP TO BAZETT HOUSE

101 Reservoir Rd., Hillsborough

with Mr. Wright was only a small portion of my life at Taliesin, this incident has become a cherished memory.

I believe it is a little story that should not be lost. Something of value may be found in it.

Richard Keding, former apprentice, Taliesin Fellow, is an architect, living and working in Santa Rosa, CA

... In Passing

Jack Golden, 1928-2000

Founder of Friends of Kebyar

Jack Golden, the man who in 1983 formed the alliance known as **Friends of Kebyar**, died at his home in Portland, OR, after a long illness and with periods of reasonably good health.

Kebyar grew out of work and influence of Bruce Goff of the University of Oklahoma, when in 1983 Golden published the first issue of the Kebyar newsletter. It has grown into a 24-page magazine featuring the work of original architects often in full color photography. Kebyar has currently about 450 subscribers, publishes a newsletter and maintains a web site ([http://](http://www.kebyar.com)

www.kebyar.com) to provide information from this branch of organic architecture.

Many Taliesin Fellows were attracted to Goff following the death of Frank Lloyd Wright, and have practiced and maintained an interest in Kebyar designers over the years.

Golden formed Kebyar as an organization to "promote the creative process", and the board of directors has announced their intention to "put a firm foundation under the idea" that the founder instituted back in 1983.