

PRESERVATION, MANAGEMENT, AND STABILIZATION
APPROACHES AT FRANK LLOYD WRIGHT'S TALIESIN
AN ANALYSIS OF THE EVOLUTION OF INTERVENTION STRATEGIES

Allison Semrad

Submitted in partial fulfillment of the requirements for the degree
Master of Science in Historic Preservation

Graduate School of Architecture, Planning and Preservation

Columbia University
(May 2017)



A lot of thanks is due for the completion of this thesis.

I would like to Theodore Prudon for graciously and thoughtfully advising the research process. I am grateful to Taliesin Preservation Incorporated and the Frank Lloyd Wright Foundation for allowing access to the wealth of information on this place.

Special thanks is due to Ryan Hewson and Jim Erickson for their assistance in Wisconsin; including their time, patient explanations, and an internship that provided the springboard for this investigation. Todd Grover and Matthew Skjonsberg also provided invaluable guidance and perspective, and I am grateful for their time and feedback as readers. None of this would have been possible without Janet Parks and the staff at Avery Library, as well as Columbia GSAPP's Historic Preservation Faculty, especially Erica Avrami, George Wheeler, Chris Neville, and Paul Bentel. Thanks as well to HP classmates, thesis buddy Andrea Sforza, friends, and family for providing feedback, fruitful discussion, and willing ears over the last year.

Table of Contents

SECTION ONE: Introduction, Background, Methodology.....	1
Introduction.....	1
Taliesin’s Buildings and Brief History	6
Research Methodology.....	14
Glossary & Clarification of Terms	17
SECTION TWO: PRESERVATION HISTORY.....	18
Taliesin After Wright: Continuation of the Fellowship.....	18
The Inward Gaze: Taliesin in the 1970s and 1980s	21
Taliesin Preservation: Late 1980s onward	35
Turning Point: Governor’s Commission	38
Implementation of the Commission Recommendations	51
SECTION THREE: CASE STUDIES.....	60
Methodology of Case Studies	60
One: Mr. Wright’s Bedroom Terrace	64
Two: The Lower Court.....	77
Three: Mrs. Wright’s Room & Gold Room	88
Conclusion.....	106
Bibliography & Images	110

SECTION ONE: Introduction, Background, Methodology

Introduction

Taliesin is the former home and studio of Frank Lloyd Wright; an 800-acre estate in south-central Wisconsin located just south of the Wisconsin River near the town of Spring Green. The site is located in a fairly rural, agricultural area of the state. It features fields, ponds, winding driveways, and a collection of buildings situated in a rolling landscape, most of which were designed by Wright and built by Wright and his apprentices through more than half a century (Figure 1, Figure 2). The buildings on site span Wright's entire career, from some of his earliest interior design contributions to his personal residence modified up until the architect's death in 1959. Since the 1930s, the site has served not only as the home of Wright himself, but also the home of the Taliesin Fellowship, a community of artists and architects who split their time between Taliesin in Wisconsin, and Taliesin West in Scottsdale Arizona.



Figure 1. (left) Aerial View of Taliesin; Bing Maps, Taliesin Site Outlined in Red



Figure 2. (right) View of the Courtyard and Wright Residence Wing. Photo by Judith Bromley for Kathryn Smith's Taliesin and Taliesin West.

Today, visitors and residents of Taliesin often partake in an exchange. The site is open to public tours, yet continues to function as the home and workplace of the School of Architecture, the Frank Lloyd Wright Foundation, Taliesin Preservation Inc. (TPI), as well as few elderly residents, who have called Taliesin home since the Taliesin Fellowship's founding. Visitors and residents of Taliesin often occupy separate spaces and negotiate the use of shared spaces. Residents cordially engage tour groups or close windows to prying eyes. Tourists heed warnings not to bother students working on studio projects. Wright's courtyard appears much as it did in the 1950s, save for a collection of

bikes and skis owned by the family that now lives in the tower wing of the main residence. Visitors don blue fabric booties when entering Wright's living room, a beautiful, restored area featuring sweeping views of the surrounding hills (Figure 3). This area of the house is filled with Wright's furnishing (both original and replica), textiles, instruments, Japanese and Native American artifacts, and ceramics. The floor above these "period rooms," are sometimes used to house students or summer workers and must access their spaces through such preserved spaces. Below the "period rooms," apartments are being gut-renovated to serve as guest accommodations for future programming. This area of the residence was historically used to house apprentices, students, and Taliesin's visitors.



Figure 3. Historic Photograph of Taliesin Living Room, c. 1945, photographed by Ezra Stoller, Esto Collection via ArtStor, photo courtesy Esto, Frank Lloyd Wright Foundation Archives, and The Huntington Library.

Taliesin, in sum, is still very much a living site, and only select pieces of the site are restored as relatively pristine period rooms. Many of the spaces are maintained to present a historic appearance, yet all are still functional for study, work, event-hosting, of living. Site-wide, Taliesin's architectural merit and deteriorated material condition necessitates a very specific and often complex approach to maintenance, preservation, and construction interventions. Taliesin's historical significance comes not only from its static material nature, but also from its community, the tradition in which it was built, and its role as a "learning laboratory." This intangible significance has been quantified

in formalized preservation documents, and the on-site preservation team continues to grapple with the building as a material object and its continued programmatic functions (Figure 4).



Figure 4. Mr. and Mrs. Wright and party attendees at the Taliesin pond, c. 1951, courtesy Frank Lloyd Wright Foundation.

Additionally, the site is materially difficult to preserve. Taliesin's buildings are located in a harsh climate with wet, freezing, windy winters and hot, humid, stormy summers (Figure 5). In terms of terrain, the building of Taliesin are situated in a rolling landscape. Wright's residence and studio is built not onto the top of a hill, but instead in into the brow of the hill, creating an inherently precarious structure (Figure 6). Through more than half century, Taliesin was an experimental site, an idea reflected in the site's original construction and tradition of modification. The buildings evolved and changed for half a century and apprentices were often responsible for construction projects and alterations. While these enthusiastic, but often untrained, laborers are responsible for Wright's daring expressions and a significant work of architecture, they did not construct the building to contemporaneous codes, let alone modern ones (Figure 7).

So, Taliesin is a particularly thorny preservation problem. Frank Lloyd Wright died in 1959, meaning that Taliesin has been a site for preservation and interpretation, for more than fifty-five years. Because of this long history, the site provides a rich example of ways in which historic buildings can be preserved. A chronology and catalog of

projects can be used as a jumping-off point to discuss how inherent values influence preservation campaigns and how interventions transform historic buildings. With this research, I seek to explain the evolution of approaches employed at Taliesin after Wright's death; the ways in which the buildings have been subsequently managed, stabilized, and restored. I argue that Taliesin is a valuable and rich preservation example that often falls outside of traditional, professionalized practice. However, in place of rigid, professional guidelines, the preservation strategy at Taliesin developed over a long period of time, and accounts for a Wright-specific pedagogy, perpetuating the site's role as an education tool, and adapting to the needs of an existing community – all grounded in a deep understanding of what the place was in the past and what Wright intended it to be.

Taliesin's preservation history can be divided into two periods, separated by the formation of a formalized preservation non-profit organization in 1991. Before this time, Taliesin's residents managed the maintenance and preservation of the buildings for continued use. Following the recommendations of a governor-appointed commission, a non-profit called Taliesin Preservation Commission (TPC) was formed in 1991. TPC implemented a new public tour program and assumed management of preservation and maintenance activities, employing formalized standards such as establishing period of significance and adherence to the Secretary of the Interior Standards. By the turn of the century, TPC came to be known as Taliesin Preservation Incorporated (TPI), and the two terms are used interchangeably throughout this thesis.

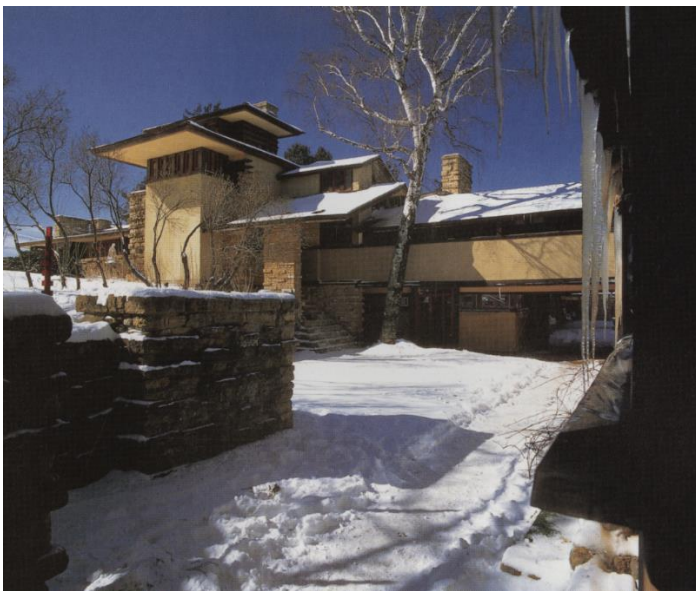


Figure 5. Taliesin Tower Wing and Hill Wing, from Smith's Taliesin and Taliesin West



*Figure 6. Taliesin main residence bedroom wing, from web.
<http://patnotes.com/author/patsy/>*



Figure 7. Construction of the Lower Court, 1930s, from Curtis Besinger's Working with Mr. Wright,

Although 1991 is a hinge point in the approach to Taliesin's preservation in terms of professionalization, I argue that both the Fellowship and TPC/TPI have managed to implement a non-traditional, nuanced approach to preservation that considers material fabric, design methodologies, and the importance of programmatic use in interpretation strategies.

The first section of the thesis introduces the research focus, provides a brief contextual history of the site, and explains my research methodology. The second section will present a broad preservation chronology, focusing on the years leading up to the creation of a non-profit ; including the nomination of Taliesin to the National Register and designation as a National Historic Landmark, early preservation-oriented projects managed by the Fellowship, and State intervention in the late 1980s. The second section of the research will unpack various preservation approaches through time using three in-depth case studies of small areas at the Taliesin main residence; (1) Mr. Wright's Bedroom Terrace, (2) the Lower Court, and (3) Mrs. Wright's Bedroom in combination with the Gold Room. Each case study area has been modified more than once since 1959, often employing selective strategies that aligned with formalized preservation standards or issues surrounding programmatic use. Each case study also grapples with issues of long-term stabilization; how preservationists or residents have analyzed and addressed the structural stability of the areas

and how intervention projects have reconciled historic material, life-safety standards, and Wright-designed structural systems. The work concludes with discussion of Taliesin's preservation narrative and the case studies in parallel.

Taliesin's Buildings and Brief History

The purpose of this section is not to provide a comprehensive history of Taliesin but instead to present a brief and relevant background to the buildings on site. Even laying out a construction chronology at Taliesin would constitute a doctoral dissertation, if not a lifetime of work. The following section comprises a timeline of the construction at Taliesin, followed by a brief architectural and material description:

1880s	Frank Lloyd Wright works at his family's farm on the land that would become Taliesin
1886	Frank Lloyd Wright works on the interior of the nearby Unity Chapel; Silsbee as primary architect
1887	Frank Lloyd Wright builds first iteration of Hillside Home School
1897	Frank Lloyd Wright builds Romeo & Juliet Windmill for existing Hillside Home School
1902	Hillside Home School expanded
1907	Construction of Tan-y-Deri for Wright's sister and brother-in-law
1911	Wright moves to Spring Green from Chicago
1911 – 1914	Taliesin I
1914 – 1925	Taliesin II
1925	Taliesin III (reconstruction begins)
1931	First call for students and scholars to come to Taliesin
1932	Formation of the Taliesin Fellowship at Taliesin in Spring Green
1935	Wright and apprentices begin winter studies in Arizona
1937	Construction begins at Taliesin West
1938	Midway Buildings constructed
1940	Frank Lloyd Wright Foundation forms as a non-profit
1952	Hillside rebuilt after fire
1959	Frank Lloyd Wright dies

In the late nineteenth century, FLLW's grandparents, of the Lloyd Jones family, purchased farmland in Wyoming Valley on present Taliesin lands¹. Wright was born in 1867 in Richland Center, and spent childhood summers working on the family farm, managed by his uncles. As early as 1886, within his teens, Wright helped to design the interior of Joseph Silsbee's Unity Chapel, built to the southeast of present-day Taliesin, anticipating some of Taliesin's future design details (Figure 8). Between 1887 and 1915, Wright's aunts ran a school on family farm lands known as Hillside Home School.² The school's original building of 1887 was a large, shingle-style Victorian structure. In 1897, Wright completed the Romeo & Juliet Windmill Tower to service Hillside Home School, a tall wood structure with board and batten siding (Figure 9).³ Five years later, in 1902, Wright designed a new Hillside Home

¹ Neil Levine, "The Story of Taliesin: Wright's First Natural House," in *Taliesin 1911 – 1914*, ed. Narcisco G. Menocal (Carbondale: Southern Illinois University Press, 1992), 2.

² Frank Lloyd Wright Trust, "Hillside Home School, for Jane and Ellen Lloyd Jones," Accessed online at: <http://flwright.org/researchexplore/wrightbuildings/hillsidehomeschool>.

³ Levine. "The Story of Taliesin: Wright's First Natural House," 5.

School building forming the basis of the existing Hillside School, exclusive of the drafting room and dormitory, which were added by the Taliesin Fellowship in 1932 (Figure 10)⁴. In 1907, Wright built a boxy, shingled, fairly traditional residence for his sister, called Tan-y-Deri (Figure 11).⁵ Materially, all three of the buildings utilize local limestone for their foundations, as well as wood joists and framed walls. Hillside, as the largest structure also employed large masonry walls and heavy wood beams.

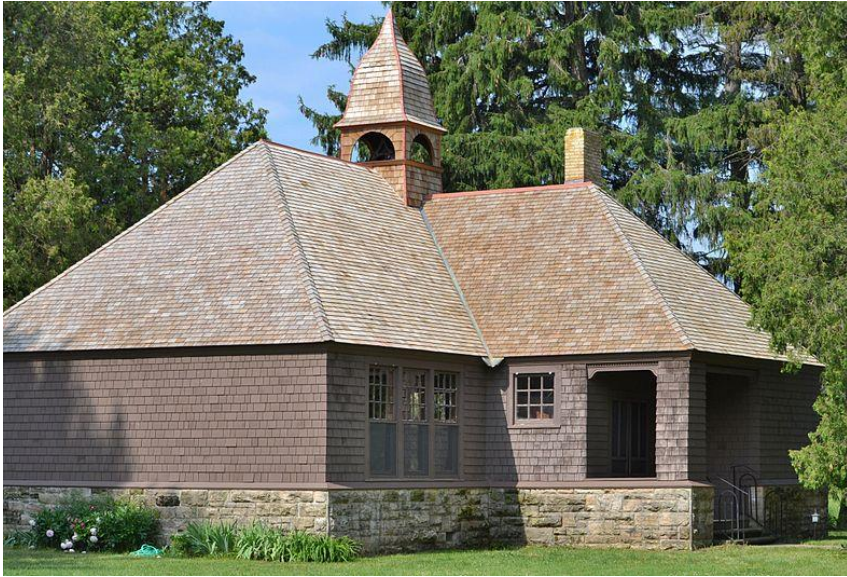


Figure 8. Unity Chapel. Photo from Wikimedia commons.



Figure 9. Romeo & Juliet Windmill. Wikimedia Commons.



Figure 10. Hillside School, rear. Wikimedia Commons.

⁴ Kathryn, Smith, *Frank Lloyd Wright's Taliesin and Taliesin West*, (New York: Harry N. Abrams, 1997), 52.

⁵ Levine. "The Story of Taliesin: Wright's First Natural House," 5.



Figure 11. *Tan-y-Deri*. *Wikipedia Commons*.

Through this period of early construction, Wright lived and worked in Chicago. It was not until 1911 that Wright's mother, Anna Lloyd Jones, helps him purchase land for his own house, to be called *Taliesin*, a Welsh word for "shining brow." Wright constructed the first iteration of his house and studio, now known as Taliesin I, in 1911 and 1912 (Figure 12).⁶ In 1914 a vengeful staff member killed Wright's family and set fire Taliesin I, totally destroying the residence wing.⁷ However, after the tragedy, Wright spared no time in rebuilding Taliesin, and began reconstruction of the building into Taliesin II, an expanded and modified version of the original design. Again, in 1925, Taliesin II was devastated by fire, this time caused by lightning.⁸ Again, Wright rebuilt the house on the salvageable limestone foundation walls and piers, also incorporating fragments of ceramic artifacts destroyed in the fire. The Taliesin III period began in 1925, but the building was by no means constructed into any final form. By design, Taliesin III continued to change. Wright modified, added, demolished, and supplemented the house continuously until his death in 1959. Sometimes, Wright made specific changes for the preparation of publications or the arrival of important guests. For instance, in 1955, Fellowship accounts note that Wright put the apprentices to work on modifications to his living quarters to prepare for a photo campaign to be included in the November 1955 issue of *House Beautiful* magazine (Figure 13).⁹

⁶ Levine. "The Story of Taliesin: Wright's First Natural House," 6.

⁷ Levine. "The Story of Taliesin: Wright's First Natural House," 21.

⁸ Smith, *Taliesin and Taliesin West*, 51.

⁹ Photos of Taliesin captured by Maynard Parker in 1955 (Vol. 98, No. 11) lie within Taliesin's designated period of significance, and constitute some of the best extant documentation of the house. The beautiful photographs are often used as a primary resource by the current preservation team in determining the historic condition of the rooms of the Taliesin residence.



Figure 12. Taliesin I, 1911 – 1914. The wing along the left side of this image comprises Wright's studio, which remained undamaged by fire through Wright's lifetime. This area was comprehensively restored after a large Oak Tree fell onto the building in 2008. Image from Wikimedia Commons.



Figure 13. Example of a Maynard Parker Image captured during the 1955 Photo Campaign. Photograph of Living Room into Hallway (looking southeast), c. 1950s, courtesy of TPI & The Huntington Library.

Similar to Hillside School and Tan-y-Deri, each version of the Taliesin residence employed locally-sourced materials, albeit often in more inventive and daring ways. As previously discussed, Wright built the structure not at the *top* of the hill, but into the *side* of it, relying on limestone retaining walls and structural piers for support. Masonry walls throughout the site were constructed with lime mortar, typical for the time. Taliesin's relatively unconventional limestone foundations, sometimes called "welsh foundations," have fared well over time, yet the piers were often originally structurally inadequate to support Taliesin's bold, expansive structure especially after countless expansion and modification campaigns. This, however, never seemed to worry Wright, who operated on a premise that the building was ephemeral, and could be modified and rebuilt any number of times to respond to changing needs. It's also important to note that, while Taliesin is often divided into three eras – I, II, and III –the fires did not create clean breaks or necessitate entirely new buildings, as some areas of the building, such as Wright's studio, were never damaged by fire. Accordingly, sections of Taliesin III, especially masonry pieces, date back to earlier iterations of the building. Every iteration of Taliesin employed the same material palette; limestone foundations, piers, and walls in combination with wood joist floors, (sometimes paved with stone), slab-on-grade floors, wood stud walls, wood frame roofs with cedar shingles, plate glass windows and doors (sometimes meeting at mitered-corner joints), lath, plaster, and stucco (Figure 14). Additionally, the building features repeating elements of horizontal wood trim, added to parapet caps and at the baseboards of the many interior and exterior walls.



Figure 14. Taliesin Courtyard Detail, looking northeast. Note the common material, found throughout the site, including stone patios, limestone retaining walls and piers, large plate glass windows, wood trim, wood moldings framing cantilevered terraces, light-yellow plaster and stucco, red wood-trim details, photo by author, 2016.

In 1932, Wright began the Taliesin Fellowship, a program by which young architects could come work at Taliesin in exchange for mentorship from Wright himself. The Fellowship began during the Great Depression, and offered a mutually beneficial solution for budding architects and Wright himself. Students, known as apprentices, worked the Taliesin land and ran the complex as a working farm in exchange for an architectural education from the master architect (Figure 15).¹⁰ Notably, all of Taliesin's major structures were built before the formation of the Fellowship in 1932. However, this community of people was responsible for Taliesin's continued modification, including major additions and reconstructions through the subsequent seven decades. In 1937, Wright purchased land in Arizona for the construction of a desert camp, Taliesin West, and soon after, the Fellowship began the tradition of seasonal migration, spending summers in Wisconsin and winters in Arizona. As such, most of Taliesin buildings were closed and unheated through the winter, a pattern which effectively continues to this day. As expected, seasonal vacancy often accelerated deterioration and weathering of the buildings.



Figure 15. Taliesin Fellowship circa 1937, outside at the main residence underneath the Tea Circle Oak which fell during a storm in 2008. Photo courtesy of the Frank Lloyd Wright Foundation Archive.

¹⁰ Smith. *Frank Lloyd Wright's Taliesin and Taliesin West*, 51.

Down the hill, Taliesin apprentices expanded and remodeled Hillside School beginning in 1932.¹¹ By 1939, the Hillside drafting studio was complete, featuring wide-span timber trusses and a wide, open drafting space (Figure 16). In the late 1930s, the Fellowship also constructed new agricultural buildings between the Hillside School and the Taliesin residence. Known as the Midway Farm, these buildings were originally used to serve the working farm, but were also rehabilitated into apartments beginning in the 1940s. As farm practices slowly declined, interior spaces were also adapted as storage spaces. (Figure 17). Also in 1940, Frank Lloyd Wright created the Frank Lloyd Wright Foundation, a non-profit corporation which assumed ownership of Wright's physical and intellectual property. Both Wright's wife, Olgivanna Wright, and Taliesin Fellow, William Wesley Peters, maintained leadership roles in the Foundation until their passings in 1985 and 1991, respectively. Finally, in 1952, a portion of Hillside was reconstructed after a fire.¹² Frank Lloyd Wright died in 1959 in Arizona, after which the site was managed by the Foundation, who maintains ownership through today. Between the decade of the 1930s and the 1990s, apprentices and Fellows continued to care for and modify the buildings, when a formal preservation organization, TPC/TPI, assumed responsibility for the physical maintenance and preservation of the buildings.

¹¹ Smith. *Frank Lloyd Wright's Taliesin and Taliesin West*, 51.

¹² Isthmus Architecture, "Master Plan for Taliesin" 2008, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, digital.



Figure 16. Hillside Drafting Room, circa 1940s, note the elaborate roof trusses supporting the wide span. Photograph by Ezra Stoller, photo courtesy Frank Lloyd Wright Foundation Archive, Esto Collection via Artstor.



Figure 17. Midway Farm Buildings, circa 1940s, looking north, Photograph by Ezra Stoller, photo courtesy Frank Lloyd Wright Foundation Archive, Esto Collection via Artstor.

Research Methodology

Many scholars have studied Wright's relationship with Taliesin, and there is much to say about its architectural significance and role in shaping Wright's concepts of design. However, this thesis does not constitute a critical look at Wright's career or an analysis of Taliesin's significance within Wright's life. For this type of information, see writings by Neil Levine, the many descriptive accounts of Taliesin's rich residential life¹³, Twombly's thorough 1960s article "FLLW in Spring Green," or Wright's own autobiography. In an eloquent summation of Taliesin's complex intellectual significance, Levine says of Taliesin,

"Taliesin collapses past and present history into a complex representation of place. At once house, farm, studio, workshop, and family seat, it is a complete expression of Wright's integration of architecture and nature. But even more than that, Taliesin was intended from its outset to tell a story with a specifically autobiographical meaning, forming an image of Wright's personal life woven into the fabric of his family's land."¹⁴

This thesis builds upon these existing notions of Taliesin's architectural and conceptual significance and questions how these sentiments may or may not filter into physical preservation interventions. The research is an analysis of existing and documented physical interventions on the site. I will not argue for any specific version of Taliesin's significance. Instead, I hope to analyze the site's treatment through time and the varied approaches of its caretakers since Wright's death in 1959. Perhaps, this record and analysis of physical interventions can shed light on the values attached to the site and how Wright's legacy (as interpreted by others) plays into site management and conservation strategies. By unpacking the details of physical interventions through time, I hope investigate the methods, means, and values inherent in preservation work, specific to Taliesin.

When collecting information to build Taliesin's preservation narrative, I relied heavily on two primary sources; the preservation archive housed at Taliesin itself and the project files of Taliesin Associated Architects (TAA), which recently moved from The Frank Lloyd Wright Foundation's headquarters in Arizona to Columbia University's Avery Archive and has not yet been processed. At Taliesin, this information included countless photographs and various documents, all organized into binders stored in eighteen large plastic totes (Figure 18). In the Avery Archive, the correspondence and notes are housed in boxes and file folders encompassing all of TAA's files

¹³ Note: Examples of published accounts by Taliesin Fellows include: Cornelia Brierly's *Tales of Taliesin*, Priscilla J. Henken's *Taliesin Diary*, Curtis Besinger's *Working with Mr. Wright* (full citations included in the bibliography).

¹⁴ Neil Levine, *The Architecture of Frank Lloyd Wright*, (Princeton: Princeton University Press, 1996), 76.

and even the personal records of Taliesin Fellows.¹⁵ The preservation chronology, discussed in the second section of this thesis draws primarily from the Avery Archive, and the case study analysis in section three primarily draws information from TPI's archive. The archival information was supplemented with walkthroughs of the Taliesin buildings in an attempt to see the built preservation work (sometimes decades later). And also, many details were clarified by Ryan Hewson and Jim Erickson with TPI, who patiently explained how the case study interventions were implemented, pointing to areas of the building and specific elements. The dates used in the analysis are all grounded in contemporaneous documents, however, these narrative explanations often clarified important dimensions of the preservation work.



Figure 18. Documentation binders and totes as stored by TPI at Taliesin in Wisconsin, photo by author, 2016.

In the archive, I combed through correspondence, notes, process sketches, and photographs in an attempt to piece together a chronology of preservation-focused activities. I also attempted to understand the decision-making processes of Taliesin's caretakers, both the Foundation and TPC/TPI alike. In this sense, meeting minutes and

¹⁵ Note: Interestingly, the unprocessed TAA archive holds many items that shed light on the lives of the Fellows of Taliesin: other items in the unprocessed collection include poetry by Taliesin's residents, drawings gifted to Frank Lloyd Wright for his birthday, and all of William Wesley Peter's Christmas cards from 1986.

correspondence were integral in understanding the desired outcomes of projects, the priorities in preservation work, and the forces that eventually determined the conditions of grants or chosen stabilization methods (Figure 19).

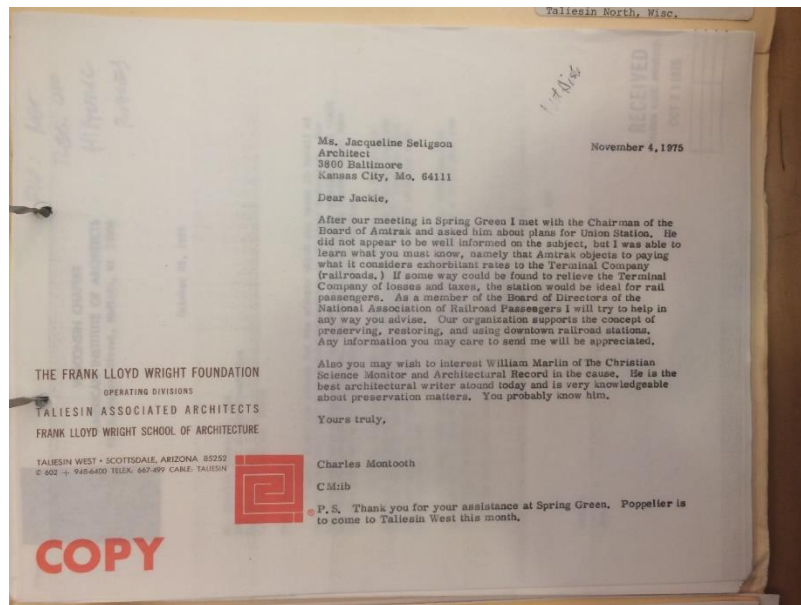


Figure 19. Typical correspondence circa 1970s, TAA Archive Avery.

As the TAA archive is processed in the coming months, some of the less-relevant information could be discarded, so this research was likely aptly timed, allowing connections and large-scale ideas to be drawn from the extra supplemental brochures and handwritten notes still housed in the unorganized TAA files. And, the information in both collections is often disparate, recorded in various correspondence letters, partial summary documents, and drafts of preservation reports that were often never finalized. The chronology in the following section is an attempt to aggregate some of this information, but is not a comprehensive story of preservation work at Taliesin. Given the wealth of information available about the Taliesin Fellowship and the inherent complexity of Wright's life, the Taliesin building, and the involved interpersonal relationships, this research does not constitute a complete picture of Taliesin's history after 1959. With further research and the inclusion of other sources such as oral histories, the Foundation Archive still housed in Arizona, or the Wisconsin State Historical Society Archive, an even more complete picture of Taliesin's Preservation seems possible.

Finally, the research was also supplemented with published sources, such as accounts of Taliesin Fellows, photograph books of Taliesin, Wright monographs and his autobiography, as well as writings on other FLLW buildings.

Glossary & Clarification of Terms

Taliesin vs. Taliesin house, Taliesin III or Taliesin Main Residence

Taliesin can refer to both the larger estate in Wisconsin (including the school, farm buildings, and other residential structures) or just the main residence buildings at the brow of the hill (including Wright's living quarters, Wright's studio, apprentice living quarters, parking courts and gardens) In the following sections, I will refer to both, however will clarify the building at the top of the hill as the Taliesin residence, main building, Taliesin III, or the Taliesin main residence.

Foundation and Fellowship; Apprentice & Student

The Frank Lloyd Wright Foundation was formed in the 1940s as the umbrella entity for all of the Wright's holdings, including his intellectual property, physical property, and separate but related organizational groups. These include:

- (1) Taliesin Associated Architects (TAA), an architecture firm that continued Wright's commissions posthumously and also practiced independently until disbanding in the early 2000s.
- (2) The Fellowship (or Legacy Fellowship)
- (3) School of Architecture.

The Fellowship refers to members of the Taliesin Fellowship, the first collection of iterations of Frank Lloyd Wright's elaborate model for living, teaching, and learning, modeled after an apprenticeship program. The Fellowship and the School of Architecture are closely tied, and in some cases, the same entity. In this thesis, the term 'The Fellowship,' especially referencing the Legacy Fellows, often refer to those members of the community who have spent many years at Taliesin or who worked with Wright himself. Though, Fellows also refer to faculty and alumni of the School of Architecture. In the following sections, the term Foundation is primarily used to refer to the existing owner of the Taliesin property, and as the decision-making entity of Taliesin's existing community.

The terms apprentice and student are used interchangeably, though often an apprentice will refer to more distant times and the apprenticeship model of learning, as opposed to more recent students who follow the old model less so. The term Fellowship, in regard to decision-making in preservation projects often refers to Legacy Fellows who were characteristically knowledgeable about Taliesin's prior conditions and invested in its preservation future.

Taliesin Preservation Commission vs. Taliesin Preservation Incorporated

As discussed in the preservation chronology in section two, Taliesin Preservation Commission (TPC) refers to the formalized preservation non-profit that was founded in 1991 and charged with maintenance and preservation tasks across the site. TPC was formed by recommendation of the Governor's Commission, a body of people appointed by Governor Tommy Thompson in 1988. The Governor's Commission drafted recommendations in 1988 and 1989, among them the creation of a non-profit. Some members of the Governor's Commission were involved with Taliesin Preservation Commission (TPC), though the two entities were largely different in membership and employment. Around 1999, TPC changed their formal name to Taliesin Preservation Incorporated (TPI) and continue to use this terminology.

SECTION TWO: PRESERVATION HISTORY

Taliesin After Wright: Continuation of the Fellowship

Frank Lloyd Wright's death in 1959 signaled the beginning of Taliesin's transition from an ephemeral, "sketched," building experiment to a fixed, significant object meriting preservation. Wright died in Arizona on April 9th, 1959, at which point, Taliesin was owned and maintained by the Foundation. On April 10th, Wisconsin newspapers reported that Olgivanna planned to continue Wright's apprenticeship school, based at Taliesin West. Throughout his career, Wright handled most aspects of the studio personally, including all design details, client correspondence, billing, and finances. His death was followed by a necessary reorganization of the Foundation and Fellowship, whereby senior members of the Fellowship registered for architectural licenses to be able to practice on their own, both individually, and as a collective continuing firm. Mrs. Wright assumed the leadership of her husband's architecture practice and also took on the role of president of the Foundation, with Wes Peters as vice president.¹⁶ Another member of the Fellowship, John deKoven Hill returned to Taliesin to work as the secretary of the Foundation.¹⁷ The fellows formed a new, formal architecture practice, known as Taliesin Associated Architects, (TAA) who would implement and complete a number of Wright's unbuilt or unfinished designs. In addition, TAA took on ambitious commissions both near and far, such as the Monona Terrace in Madison, Wisconsin (Figure 20) and the Pearl Palace in Iran (Figure 21).

¹⁶ Myron A. Marty and Shriley L. Marty, *Frank Lloyd Wright's Taliesin Fellowship*, (Kirksville, MO: Truman State University Press, 1999), 169.

¹⁷ Cornelia Brierly, *Tales of Taliesin: a memoir of fellowship* (Rohnert Park CA: Pomegranate, 2000), 103 – 104.



Figure 20. Monona Terrace, Madison WI, partially designed by FLLW, constructed by TAA in 1990, photo from Wikimedia Commons.



Figure 21. Pearl Palace, Iran, designed and built by TAA in early 1970s, photo from Wikimedia Commons.

With Mrs. Wright's leadership, Taliesin continued on as the dynamic summer home of an active arts community. Accordingly, the community carried on Taliesin's strong tradition of manipulating the buildings. Wright's inheritors did not feel a need to *preserve* Wright's work in its immutable, as-built shape, but instead to *continue* it. Members of the School and Fellowship, including Mrs. Wright herself, travelled between Wisconsin and Arizona, but the Foundation and TAA were officially based in Arizona. Because of their affiliation with the Foundation and Fellowship, TAA was heavily involved with building projects at Taliesin through their dissolution in the early 2000s.

It was also well-known that Mrs. Wright kept tight control over the documentation of her husband's intellectual and physical property after his death. Working with the Foundation's archivist, Bruce Brooks Pfeiffer, she carefully controlled the number of published photographs of the site and curated writings regarding Taliesin, ultimately controlling Wright's narrative and the property's interpretation.¹⁸ Through the late 1980s, the site, and especially the residence on the hill fairly were inaccessible both physically and in print.

Between 1959 and 1985, Mrs. Wright made a number of interior modifications to the Wisconsin house, including the addition of fluorescent lights, reconfiguration of the floorplan, and change in furniture and wall finishes. Photos from the 1960s through the 1980s document a house that was largely different than the one Wright himself occupied (Figure 22). Because construction work at Taliesin was not meticulously documented (especially after

¹⁸ Jim Sewell interview conducted by author, January 4, 2017, at Taliesin.

Wright's death), changes dating to the 1960s, 70s, and 80s are often researched by comparing historic photographs or by interviewing the Taliesin Legacy Fellows. In the tradition of the Fellowship and school, Mrs. Wright employed fellows and students to complete the modification work, including the demolition of Wright-designed features.¹⁹ Frank Lloyd Wright himself was known for his precarious finances, and during Mrs. Wright's lifetime, the Foundation, Fellowship, and TAA never fully caught up to economic prosperity. Between supporting business ventures, housing members of the Fellowship, and providing economic support to the school, the Foundation had little or no funds available for maintenance of historic properties. Although Taliesin's residents lacked a preservation ethic as a practitioner today might suggest, the lack of funding precluded major interventions or building campaigns. In proposed legislature from the early 1990s, Robert Burley, TPC's first executive director summed up the Fellowship's long-standing strategy and work on-site,

"The present condition of the property is not due to any lack of "caring on the part of the owner, the Frank Lloyd Wright's Foundation. The Foundation spends over \$200,000 on maintenance each year. It is to the Foundation's credit that the site remains intake, that the buildings have been kept in their original use, and that the contents have not been moved elsewhere or sold. From a preservation standpoint, the historical integrity of the property is remarkably intact."²⁰

As highlighted in the quote above, the Fellows carried on with life at Taliesin, and while they did modify and update the buildings, there did exist an inherent respect for Taliesin as Wright had created it. Mrs. Wright was responsible for changes in layout, finishes, and lighting, but these changes were primarily restricted to her own personal areas (especially her own bedroom) within the Taliesin residence. And, because of funding constraints, many of the changes from this era were cosmetic or did not irreparably damage the buildings as designed and occupied by Wright.

¹⁹ "Sketch and memo from Jim (James Miller?) to John (John Rattenbury?)," April 13, 1971, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 87, Taliesin Const. Projects.

²⁰ "103rd Congress, 2nd Session, S.150 in the House of Representatives, June 21, 1994 Referred to the Committee on National Resources, An Act To provide for assistance in the preservation of Taliesin in the State of Wisconsin, and for other purposes," Accessed at <https://www.govtrack.us/congress/bills/103/s150>.



Figure 22. *Taliesin Interior, c. 1980s, note the addition of fluorescent lights in the room in the distance (pink loggia), from the Maynard Parker Collection, courtesy of TPI and the Huntington Library.*

The Inward Gaze: Taliesin in the 1970s and 1980s

Introduction

The 1970s marks a shift in the Foundation's relationship with formal preservation organizations. More than a decade after Wright's death, in the early part of the decade, Taliesin went through a formal designation process spearheaded by the Wisconsin State Office of Historic Preservation. Between 1969 and 1972, preservation staff at the Wisconsin Historical Society conducted a survey of state historic resources, and by 1972, the state had allocated funds for permanent preservation staff.²¹

Within the Fellowship, Charles Montooth, a member of the senior fellowship, handled the majority of correspondence between the State Historical Society and National Park Service. Correspondence from this decade, especially the latter half of the decade, shows that Montooth ushered in outside attention, sought out granting opportunities, and defended existing maintenance activities at Taliesin. As a result of state historical society surveys, Taliesin was nominated onto the national register in 1973. During the following years, Taliesin played host to a

²¹ Shortly after the 1966 National Historic Preservation Act, Wisconsin designated the Historical Society, based in Madison, as the official state historic preservation office. This was likely the beginning of state-wide surveys, including the Taliesin properties. These statewide inventories dating to the late 1960s and early 1970s are mentioned in both the National Register nomination and the National Historic Landmark designation forms.

number of committee meetings for preservation professionals and politicians at both the state and national level. In 1976, Taliesin was also designated as a National Historic Landmark. Beginning in 1975, through some of the nation's first NRHP state-granting opportunities, Montooth also worked to secure funding for early physical intervention projects at the Hillside School and documentation campaigns of the site at large. Although some of the work at Taliesin during this time was funded by state granting projects, work at Taliesin was largely undocumented. It is safe to assume that maintenance continued onsite, when funds were available, and limited mentions within TAA's project files show a pattern of typical residential-scale maintenance activities, including replacing materials in-kind and repairing buildings for continued habitation and daily use.

1973 & 1976: Taliesin Designated

As a follow-up to the Wisconsin State Survey completed between 1969 and 1972, Jeffrey Dean, a preservation planner, prepared a National Register nomination for Taliesin. By March of 1973, the property was listed on the National Register.²² The nomination prepared in 1972 described Taliesin as a site and complex of buildings; denoting five areas; (1) Taliesin III (the large residential and office building at the brow of the hill), (2) the Hillside School complex (including the student rooms, assembly spaces, and the Hillside theater), (3) the Midway farm buildings, as well as miscellaneous structures; (4) the area comprising Tan-y-Deri and the Romeo & Juliet Windmill, and (5) the Taliesin Dam, and a short mention of other small houses.²³ Notably, the nomination gave the Taliesin residence (group one) high marks for integrity and condition, listing the site in 'excellent' condition, and also 'unaltered.' In reference to the Taliesin residence, Dean wrote, "Construction on this group was continuous until shortly after Wright's death in 1959. Since then, nothing new has been designed for this area."²⁴ Dean also argued for the integrity of Hillside school and included non-chalant defense of the Romeo and Juliet Windmill; when he wrote, "The top of the tower sways several inches in a good wind, initially causing local residents to fear the structure would not last. It has."²⁵ The Romeo and Juliet Windmill persisted for another eleven years until it was repaired and partially reconstructed by TAA in 1990 and 1991.

²² Jeffrey M. Dean, "National Register of Historic Places Nomination Form, Taliesin," July 10, 1972, ID: 73000081, National Park Service, 5.

²³ Dean, "National Register of Historic Places Nomination Form, Taliesin," 2-3.

²⁴ Dean, "National Register of Historic Places Nomination Form, Taliesin," 2.

²⁵ Dean, "National Register of Historic Places Nomination Form, Taliesin," 3.

At the time of its National Register nomination, Taliesin was only seasonally occupied, save for a handful of winter residents, tasked with maintaining the property. In the summer months, a number of the property's buildings were used for student, apprentice, and architect housing, as described in the nomination. In the summer, all of the buildings at Taliesin site were occupied or actively used for storage. TAA held offices within Wright's drafting studio at the brow of the hill, and Hillside School was used as student accommodations. The building included student dorm rooms, drafting spaces, a dining room, kitchen, assembly and gallery spaces. Other residential spaces such as various small houses (not specified in the nomination) and Tan-y-Deri were also used as accommodations for apprentices and architects.²⁶ By 1972, the Midway Buildings no longer housed working farm equipment, and the site's farmland was leased out to local tenant farmers. Instead, the National Register nomination notes the barn's role as drawings and exhibit storage, an arrangement that still partially exists today. As an aside, in 1972, portions of the Midway Barn buildings were shored and temporarily stabilized, likely concurrent with the drafting of the nomination,²⁷ suggesting that at least some of the buildings necessitated structural interventions or were already in a deteriorated condition. This passing mention of shoring within correspondence also highlights the Fellowship's continued maintenance of the Taliesin buildings that was not labelled "preservation," or characterized as such.

In March of 1974, facing local development pressure, Montooth contacted Jeff Dean asking to alert the Advisory Council for Historic Preservation of plans by a Miami-based realty group to develop land adjacent to Taliesin.²⁸ Correspondence does not explicitly show whether or how this threat was communicated to the Advisory Council, but Taliesin did garner further national attention the following year in 1974; when the meeting of executive committee of the National State Historic Preservation Officers was hosted by the Wisconsin Historical Society. In September of this 1974, a group of preservationists from the national SHPO Executive Committee, the Wisconsin State Historic Preservation Review Board, and State Historical Society met for an executive committee meeting. As a

²⁶ Dean, "National Register of Historic Places Nomination Form, Taliesin," 3.

²⁷ "Letter from Charles Montooth to Frank D. Jones, Re: Taliesin," August 15, 1979, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Midway – Taliesin North, Master Plan & Misc."

²⁸ "Letter from Charles Montooth to Jeff Dean," March 30, 1974, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "National Trust for Historic Preservation, Misc. Taliesin North, Wisconsin."

portion of the meeting, a number of the committee members and Wisconsin preservationists visited Taliesin and were toured around the complex in an effort to communicate the extensive restoration needs of the large site.²⁹

The meeting seems to have sparked discussions about further preservation and documentation work at Taliesin, and shortly after, Taliesin entered into conversation with the AIA Committee on Historic Resources. In April of 1975, Gordon Orr of the Wisconsin AIA Chapter reached out to Charles Montooth with information on HABS documentation campaigns, noting there was some interest in preparing measured drawings of Taliesin. He mentioned the possibility of funding the project using federal grants and a matching program, whereby the match could be provided in the form of donated services, provided by Taliesin's architecture students.³⁰ Montooth pursued the opportunity, following up with Orr of the AIA and the director of the HABS program, John Poppeliers. In his response, Poppeliers suggested a number of ways in which measured drawings of Taliesin could be funded or at least financially incentivized. Because of their familiarity with the buildings and summer residence in Wisconsin, Poppeliers suggested that Taliesin students be tasked with the preparing HABS drawings, which, upon completion, could be "purchased" by the National Park Service at a price which reflected half the cost of preparation. As an alternative, Poppeliers suggested that TAA prepare the drawings for donation to HABS, the cost of which would likely be income tax deductible.³¹ Montooth's response emphasized the need for project funding, especially considering the ongoing building maintenance and restoration needs in times of a "slack economy."³² Additionally, in October of 1975, after the students had left Wisconsin for Arizona, the AIA Committee on Historic Resources met in Wisconsin, at the Spring Green Restaurant. The visit included a tour of Taliesin led by Charles Montooth, and tour attendees included both Orr (who organized the meeting) as well as Poppeliers,³³ again emphasizing Taliesin's role as an important work of architecture and also its maintenance needs.

²⁹ "Attendee List for SHPO Executive Committee Meeting – Thursday 19 September 1974," n.d., *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "National Trust for Historic Preservation – Data, Taliesin North, Wisconsin."

³⁰ "Letter from John Poppeliers to Charles Montooth," July 28, 1975, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "National Trust for Historic Preservation, Misc. Taliesin North, Wisconsin."

³¹ "Letter from John Poppeliers to Charles Montooth," July 28, 1975, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "National Trust for Historic Preservation, Misc. Taliesin North, Wisconsin."

³² "Letter from Charles Montooth to John Poppeliers," July 31, 1975, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "National Trust for Historic Preservation, Misc. Taliesin North, Wisconsin."

³³ "Letter from Gordon Orr to Charles Montooth," Oct. 10, 1975, & "Letter to John Poppeliers from Charles Montooth," Sept. 25, 1975, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural &

In addition to the planting of seeds for a documentation campaign, 1975 also attracted enough professional visitation to elicit Taliesin's nomination as a National Historic Landmark. In July of 1975, Carolyn Pitts, just beginning her long career with the Park Service, visited Taliesin on a research trip. At the end of the month, she completed a register nomination form to be submitted for Taliesin's designation as a National Historic Landmark. Similar to Dean's nomination, written only three years prior, Pitts noted that the main residence (Taliesin III) was modified between 1911 and 1959, yet had not changed after 1959. However, unlike Dean, Pitts characterized the complex as 'good' instead of 'excellent' condition, and 'altered' instead of 'unaltered.' The designation of Taliesin as a National Historic Landmark was ultimately successful, and on January 24th, 1976 Taliesin was listed on the Register and also designated as a landmark.³⁴

The following year, in 1977, Taliesin was partially opened for tours. On Saturdays and Sundays in the summer, visitors could be led on a guided tour through the "public buildings" of Taliesin, or rather, the Hillside School Complex. While on the tour, visitors would learn about Wright's work at Taliesin and also his commissions across the globe. Visitors could also see architectural models housed in the Roberts Room adjacent to the Hillside Drafting Studio and would also learn about the Frank Lloyd Wright School of Architecture and the migration of the students between Wisconsin and Arizona.³⁵

Early Preservation Projects

Taliesin's nomination to the national register in 1973 made it eligible for federal and state grant money for preservation and maintenance projects. In the 1960s and early 1970s, access to the site was restricted, and the conditions were largely undocumented. However, the buildings were occupied throughout the summer months, and continued to be used by students, TAA architects, members of the senior fellowship, and visiting architects. By 1975, Montooth was actively seeking grant money for restoration work at Taliesin. It seems that his search was unsuccessful until 1977 when the National Register instituted a federal grant money to be administered by state historic preservation offices.

Fine Arts Library, Columbia University, New York), Box 189, Folder "National Trust for Historic Preservation, Misc. Taliesin North, Wisconsin."

³⁴ Carolyn Pitts, "National Register of Historic Places Inventory – Nomination Form, Taliesin East," July 29, 1975, ID: 73000081, National Park Service, 91.

³⁵ "Press Information: Tours of Frank Lloyd Wright Buildings," July 1977, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Tour Press Information; Taliesin North."

Correspondence from 1975 also shows that the Foundation saw a pressing need to maintain the buildings. In 1975, a local firm conducted a survey of fire safety at Taliesin; inventorying existing fire extinguishers and recommending additional placement of new extinguishers.³⁶ Later that year, a member of Foundation wrote to a Madison firm to delay the installation of a fire detection system on grounds of “availability of funds and more urgent priorities.”³⁷ Fire suppression was certainly not far from the minds of the Fellowship, and state surveys in following years echoed these concerns, eventually leading to a comprehensive rewiring campaign.

Hillside School

In June of 1977, Jim Sewell, an employee of the State Historical Society, responded to a request from Charles Montooth regarding granting opportunities of National Register sites.³⁸ The program, called the Grants-In-Aid program, was administered by the National Park Service by way of state historic preservation offices. Between 1977 and 1979, the State Historical Society would set aside money for three preservation projects on the site; the stabilization of the roof over the Hillside drafting studio, the rewiring Taliesin buildings, and a comprehensive documentation and planning campaign. The grants allowed TAA to conduct necessary repairs for life safety and continued use, yet they also changed the way Taliesin could be treated and accessed by way of restrictive covenants. The Grants-In-Aid program specified three general restrictive covenants, two of which were applicable to Taliesin. The first restrictive covenant gave the state first right of refusal for the sale of acquired properties (therefore inapplicable to Taliesin). The second restrictive covenant necessitated that, when privately owned, the site be open to the public for no less than twelve days per year. The third and final restrictive covenant called for repaired, maintained, and administered in a way that preserved its historical integrity.³⁹ The Grants-In-Aid program also specified the creation of a completion report, with photos and full plans. Unfortunately, the TAA archive does not contain any completion reports for preservation projects, yet it is possible that they do exist within the Historical

³⁶ “Existing Fire Extinguishers Inventory – Wisconsin Fire Protection Company,” 1975, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder “Misc. Correspondence, 1974 – 1979.”

³⁷ “Letter from Hilary Tachovsky to Conrad Bruner,” Nov. 3, 1977, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder “Misc. Correspondence 1974 – 1979.”

³⁸ “Letter from Richard A. Erney to William Wesley Peters,” Jan. 28, 1977, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder: National Trust for Historic Preservation, Miscellaneous.”

³⁹ “National Register Grant-In-Aid Program,” c. 1970s, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder “Historic Society – Wisconsin, Miscellaneous.”

Society's archive. Information in this section comes from TAA's correspondence files and discussions with Jim Sewell.

In October of 1977, Wisconsin's SHPO approved funding for the stabilization of the roof over the drafting room at Hillside.⁴⁰ The state tentatively reserved \$70,000 for repair work on the building's roof, in visibly poor conditions for at least half a decade. Eight years prior, in 1969, Kraemer Brothers, a local construction company who often worked with the Foundation, estimated the cost of repairing the roof as \$61,900. The roof was never comprehensively repaired as per the Kraemer Brother proposal. However, roofing at Hillside was modified in the fall of 1970. At this time, a different local contracting group removed the tile from sections of the roof and also patched the roofs to hold for the upcoming winter season.⁴¹ Presumably, conditions worsened until the late 1970s, when Montooth finally secured funding for their repair.

In conjunction with the roof stabilization project, Jim Sewell visited Taliesin in 1977. Sewell was appalled by the electrical wiring within the student quarters at Hillside, where the rooms were wired with lamp cord and few connections were insulated,⁴² an especially frightening condition considering Taliesin's history of destruction by fire. By March of 1978, Montooth had submitted extra plans for the rewiring of the Hillside School Complex, with a proposal to extend the original grant to stabilize the drafting room roof (Figure 23). Within a few months, the grant was expanded to include the electrical work as a top priority.⁴³ Work on these projects proceeded slowly through the summer of 1978, under the supervision of Kraemer Brothers. Montooth chronicled the work in an extravagant narrative, titled: "Restoration of a National Treasure; the First Stage: Hillside Drafting Studio Roof,"

"As the first chill air of autumn settled over the rolling hills of southwestern Wisconsin, the ringing sound of power saws and the sharp, short whine of nails being yanked from old oak boards broke the silence of the rural scene. Carpenters carefully separated good from split, warped and rotten timbers which had once been assembled by amateur and local craftsmen into supporting members for the roof of a great building, a landmark in American architecture. Nearby on a work table set up over a rich carpet of green grass, workmen fabricated trusses from old and new lumber. Elsewhere carpenters were busy mass-producing roof panels. Once again the magic of daylight was casting its

⁴⁰ "Letter from Richard A. Erney to Charles Montooth," Oct. 20, 1977, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Historic Society – Wisconsin, Miscellaneous."

⁴¹ "Letter from Jim (James Miller?) to Dick (Richard Carney?)" March 11, 1971, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 87, Folder "Taliesin Const. Projects."

⁴² Jim Sewell Interview by author conducted at Taliesin, January 4, 2017.

⁴³ "Phone Conversation Notes, Call with Jim Sewell," March 29, 1978, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Historic Society – Wisconsin, Miscellaneous."

glow in one of the great rooms of Frank Lloyd Wright's Taliesin. Directing the work was Francis Ruhland, construction superintendent for Kramer Brothers, Inc., Plain, Wisconsin, the only local builder willing to undertake the delicate and complex task of rebuilding part of an architectural masterpiece. The project was the restoration of the roof structure of the Hillside Drafting Studio."⁴⁴

In a more pragmatic version of narrative, TAA designed a preservation intervention for the drafting room that included the addition of steel plates to the existing wood trusses. Upon engineering analysis, it was decided that the existing trusses were under-designed for the roof as built and should be strengthened for even minimal stability. Even though it altered the original design of the trusses, Wisconsin's SHPO approved the intervention as a way to maintain the space's historic appearance and its safety. The project of 1978 also removed a heavy asphaltic layer that had been applied to the exterior of the sawtooth roof, perhaps around 1970.⁴⁵ (Figure 24).



Figure 23. Hillside Drafting Room, historic photograph, circa 1940s. This photo shows the roof trusses, which were eventually stabilized by the addition of steel in the upper chord of the trusses. Correspondence shows that the roof had displayed stability problems since the early 1970s. This project was one of the first interventions funded with state and national funds allocated for "preservation." Photo courtesy of Frank Lloyd Wright Foundation Archives and the Ezra Stoller Archives as Esto, accessed via ArtStor.

⁴⁴ Charles Montooth, "Restoration of a National Treasure, The First Stage: Hillside Drafting Studio," December 8, 1978, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York) Box 189, Folder "Historic Society – Wisconsin, Miscellaneous."

⁴⁵ Jim Sewell Interview by author conducted at Taliesin, January 4, 2017.



Figure 24. Hillside Drafting Room Roof, looking south, photo taken after 2000. Photo courtesy of TPI.

After the extension of the grant to include rewiring efforts, the project was split into two phases; Phase I, the rewiring of the Hillside School and Drafting Studio and Phase II, the stabilization of the drafting studio roof. In his preservation narrative, Montooth discusses the two-part project as “the first major stage of a long range program aimed at restoration and preservation of the buildings and grounds.” Notably, he also mentions this as a turning point for Taliesin, going onto say, “The current work is the first government assisted program for Taliesin and represents the combined efforts of the State Historical Society of Wisconsin and the United States Department of Interior with guidance from the National Trust for Historic Preservation.”⁴⁶ Correspondence between Wisconsin’s SHPO and Montooth shows the reconciliation of the drafting room’s need wiring additions and its historical appearance. SHPO expresses concern over the addition of electrical floor boxes, but ultimately okays them so far as they are recessed into the floor and designed to be as inconspicuous as possible.⁴⁷

Work on the rewiring and drafting roof carried on through 1978, and the grant was extended again, this time by \$60,000; first in August of 1978 by Wisconsin’s SHPO on the condition that their \$30,000 extension be matched by Heritage Conservation and Recreation Service (HCRS), an agency within the US Department of Interior. HCRS

⁴⁶ Montooth, “Restoration of a National Treasure, The First Stage: Hillside Drafting Studio,” 1.

⁴⁷ “Letter from Richard A. Erney to Charles Montooth,” May 12, 1978, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder “National Trust for Historic Preservation, Misc. Taliesin North, Wisc.”

confirmed this \$30,000 extension in grant money to be used for the continuation of the Hillside Roof stabilization project.

Notes from phone conversations as early as 1977 show that Montooth really prioritized a three-fold project for granting purposes;⁴⁸ first, the roof stabilization of the drafting room; second, the rewiring of Hillside; and third, the documentation of Taliesin and preparation of a master plan to guide future restoration efforts. As such, the approval of the funding through 1979 likely marks the approval of already-planned processes, instead of the beginning of yet-unplanned preservation projects.

Work at Hillside School continued into the 1979 summer season, yet by the end of the year, correspondence from Wisconsin's SHPO shows pressure on the Foundation to finish repairs and submit final reimbursements. As per granting guidelines, the project was to have formally ended in late September of 1979. And, without full expense records or materials proving project completions, the SHPO was unable to reimburse expenses or grant further money for the documentation project. In October of 1979, Sewell set a firm deadline of May 1980 for the Hillside projects, and although the TAA archive does not include a formal completion report, it seems that the work was completed to the point where Hillside was considered safe and habitable again.⁴⁹

In addition to the Hillside projects, the SHPO director also approved funding for rewiring campaigns at the Taliesin Residence, indicating that there was a push to complete a comprehensive rewiring throughout the site. Work on rewiring the remainder of the site began in 1979. The TAA archive also holds multiple sets of drawings for the Taliesin III rewiring project, indicating that the project aligned with, or benefitted from some of the first measured drawings of the site being prepared at this time.⁵⁰

⁴⁸ "Various Phone Conversation Notes," September 29, 1977, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Historic Society – Wisconsin, Miscellaneous."

⁴⁹ "Letter from Jim Sewell to Charles Montooth," October 25, 1979, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Historic Society – Wisconsin, Miscellaneous."

⁵⁰ Taliesin Associated Architects, "Taliesin Rewiring Plans, Blueprints 1980," *TAA Drawings*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), FLLW 1123/1124 Roll 579.

Although discussions of measured drawings began in 1975, it is unclear if a formal arrangement for a HABS project was ever arranged with National Park Service. This year marked the beginning of Taliesin's first, lengthy documentation campaign. Taliesin students and TAA architects began taking notes and measurements during the summer of 1975⁵¹ with goals of producing HABS documentation (Figure 25). The effort continued through subsequent summers, and plans for documentation became increasingly robust over time.

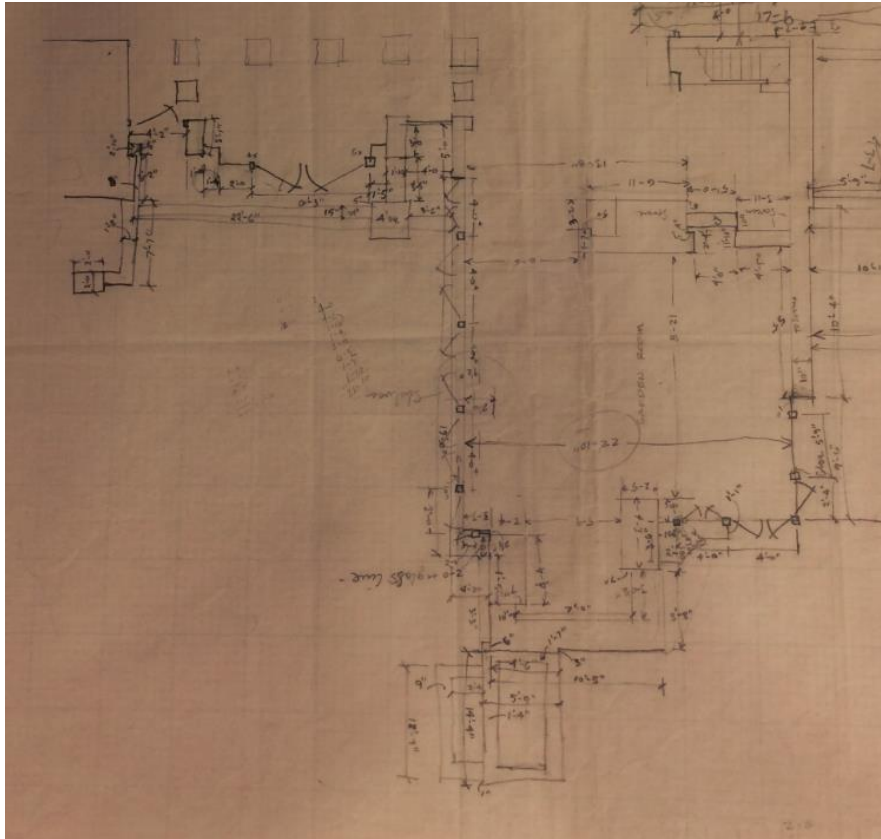


Figure 25. Sample survey sketch, showing documentation efforts of the early 1970s. This sketch includes measured details within the Taliesin residence, image courtesy of the Frank Lloyd Wright Foundation Archive, Avery Library.

In October 1977, before state approval of the Hillside Roof stabilization project, Montooth requested national park service funding (through Wisconsin's SHPO) for documentation efforts employing the services of junior draftsmen (presumably students) and senior draftsmen (presumably TAA architects). Montooth estimated the costs of

⁵¹ “Letter from Charles Montooth to John Poppeliers,” July 31, 1975, & “Letter from Charles Montooth to John Poppeliers,” August 22, 1975, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder “National Trust for Historic Preservation, Miscellaneous, Taliesin North, Wisc.”

documenting Taliesin as \$45,120.⁵² The project, as proposed, would span between winter of 1977 and Summer of 1981, calling for photogrammetry and HABS documentation of three areas of Taliesin: the North Building (Taliesin residence and Wright/TAA studio), the Hillside Studio, and Midway Structures. The documentation would capture the buildings with photogrammetry in the winter months with the goal of establishing baselines for the overall placement of the buildings. Then, during four summers, draftsmen would take field measurements and prepare drawings to HABS standards. Two months after request for funding for documentation, in December of 1977, Montooth prepared a comprehensive restoration schedule spanning between 1978 and 1987. His plan estimated the cost of restoration work to \$183,000; including the rewiring of Hillside and Taliesin, underpinning at the Taliesin residence birdwalk, Midway shed repairs, and unspecified continued restoration between 1984 and 1987.⁵³ In comparison with the \$45,000 budget for the photogrammetric and HABS documentation of the site, \$200,000 comprehensive restoration must have seemed insufficient even in the late 1970s.

Instead, in 1978, the state approved a grant request for a less-expensive planning campaign with a wider scope. The grant form for this project indicates a desire to also plan for future efforts, developing cost estimates for restoration and maintenance work. In sum, the project was granted a budget of \$9,184 to be matched by the Foundation. In the span of one year, the Foundation was tasked with:

1. Establishing bench marks and base lines for Taliesin buildings
2. Using the new baselines to further develop existing drawings until an accurate record of all buildings was created
3. Production of record drawings on mylar to HABS standards
4. Creating cost estimates for different phases of restoration work
5. Projecting cost estimates and income figures to suggest a ten-year work plan.⁵⁴

Given the scale and complexity of the Taliesin buildings, this project created a staggering amount of work. However, records from this time show that students and members of the Fellowship alike were actively engaged in creation of measured drawings. Areas of the house were divided between apprentices and fellows, and there exist

⁵² "Letter from Charles Montooth to Jim Sewell," October 7, 1977, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Measured Drawings Taliesin North, Wisc."

⁵³ "Letter from Charles Montooth to Jim Sewell," Dec. 13, 1977, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Midway – Taliesin. North Master Plan & Misc."

⁵⁴ "Grant-In-Aid Application submitted by Charles Montooth," n.d. c. 1978/1979, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "National Trust for Historic Preservation Misc. Taliesin North, Wisc."

entire folders of dimensioned sketches of varying quality. Although the residents of Taliesin were working diligently on the documentation project, a full set of drawings on Mylar was not produced until the early 1990s, with further assistance from a Getty Conservation Grant of \$50,000.⁵⁵ Before 1991, only a few complete plans of the main residence were created. These drawings seem to have been adapted from the 1979 field measurements and earlier drawings of Taliesin III. Additionally, the successful completion of documentation with a Getty grant would not have been possible without the dozens of preparatory drawings and even some presentation drawings dating to 1979.⁵⁶

Although 1979 did not yield HABS drawings of the Taliesin complex, the Foundation did produce an updated ten-year work plan for comprehensive restoration of the site. The Foundation's preliminary plan from August 1979 estimated the total cost of Taliesin's restoration as \$2,614,500.⁵⁷ This included various stabilization projects, interior restorations, upgrading electrical and mechanical systems, foundation repair, fire protection systems, dam stabilization, road restoration, and the preparation of drawings and a master plan. Unfortunately, money for the grants-in-aid program dried up shortly after the creation of this extensive plan, and the Foundation implemented very few of the planned restoration projects within the following ten years; instead focusing their efforts on continued documentation, rewiring, and pressing stabilization work at the Midway buildings.⁵⁸

Discussion

The 1970s marked a decade of change for Taliesin, helping to lay the groundwork and establish precedent for the creation of the Taliesin Preservation Commission in 1990. Survey efforts led by the Wisconsin Historical Society, placed Taliesin on the National Register. The attention of national preservationists and lobbyists was piqued through a few on-site meetings in the mid-1970s, quickly establishing Taliesin as a National Landmark. Threatened by development pressures, the Foundation hastened the involvement of national organizations, with an effort led by Charles Montooth. By 1975, he was inquiring about grant money to fund Taliesin's ever-growing maintenance and restoration needs at a time when the Foundation, TAA, and School conglomerate still occupied the buildings, yet struggled to maintain their stability and safety. In the second half of the 1970s, the National Register grants-in-aid program provided the first outside funding source for physical interventions at the Hillside School, early

⁵⁵ Jim Sewell Interview conducted by author on January 4, 2017, at Taliesin.

⁵⁶ Untitled Drawings, "Taliesin Plans 1979," *TAA Project Drawings*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), FLLW 1123/1124 Roll 586.

⁵⁷ "Letter from Charles Montooth to Robbie Regner," September 4, 1979, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Measured Drawings Taliesin North, Wisc."

⁵⁸ Jim Sewell Interview conducted by author on January 4, 2017, at Taliesin.

documentation campaigns and much-needed electrical work. The grants placed restrictive covenants on the site and explicitly mandated that Taliesin be at least partially opened to the public for tours, and treated in a way that would respect its historic integrity.

Although the preservation work of the Foundation is often overlooked, correspondence from this decade shows an enormous effort on the part of Charles Montooth to secure funding for maintenance work at Taliesin. The Foundation was also certainly incentivized by tax reforms of 1976, implementing increased granting opportunities and tax breaks for historic properties.

Financial incentives aside, Montooth's push for a diligent documentation campaign and successful intervention projects at Hillside School show a desire to maintain the buildings and an ongoing effort to keep up with maintenance work. In the 1970s, all at once, the Foundation was engaged in national register and national historic landmark designation, funding for necessary safety interventions, and the first real documentation campaign on site. In August 1979, Montooth wrote to the regional director of Heritage Conservation and Recreation Services in defense of maintenance and restoration work on site. In response to a report stating the Midway Buildings had not been worked on for some time, Montooth listed various interventions including shoring and temporary stabilization in 1972, additional stabilization in 1975, and reinforcement in 1978, "pending start of a reconstruction program."⁵⁹

At this time, there was a discrepancy between the public impressions of these buildings, record of their conditions, and the reported restoration and stabilization work. The 1970s was an influential decade for Taliesin's preservation in that it helped to clarify its deteriorating and unsafe condition and immense amount of work (and funding) that would be required to stabilize and restore it. Importantly, during this decade, outside preservation groups such as the state SHPO, National Park Service, and AIA Committee on Historic Resources began to interact with the Foundation, investing time and funds in the maintenance and restoration of the buildings. The Foundation maintained the buildings to their limited ability and priorities, watching the conditions of major structural elements such as cantilevered sections of the house or the supporting structure of the drafting room roof at Hillside. There was even an increase in internal understanding of Taliesin's maintenance needs in the 1970s, evidenced by the exponential expansion in project budgets between Montooth's 1977 and 1979 restoration proposals. The need for grant money

⁵⁹ "Letter from Charles Montooth to Frank Jones," August 15, 1979, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Midway – Taliesin North, Master Plan & Misc."

ballooned from \$180,000 to upwards of \$2.5 million in two short and busy years. Although the grants provided large amount of funding and many monetary and schedule extensions, the available resources paled in comparison to the scope of work required for even a comprehensive stabilization. Preservation projects were hastened (or only funded) in the face of pressing danger, a situation which persisted through 1990s. However, after grant programs ceased in the early 1980s, much of the restoration plan of the late 1970s was deemed impossible.

Taliesin Preservation: Late 1980s onward

Although Taliesin received funding through some of the robust early park service grants of the 1970s, the availability of funding decreased in the 1980s. Even so, the Foundation, Fellowship, and students continued to maintain and modify the Taliesin buildings during their summer stays in Wisconsin. Foundation work logs from the summer of 1986 show that the students and Fellowship members were working on construction projects within the Guest Wing and at Hillside school,⁶⁰ presumably serving their own needs for living and hosting guests. In addition to construction projects, members of the Fellowship were also tasked with studio drafting work to alter apartments, usually for older Fellows.⁶¹ This tradition of modernizing living quarters, and increasing accessibility for lifetime members of the Fellowship continued well into subsequent decades.

Additionally, Grant projects originating in the 1970s continued into the 1980s, and the Fellowship tackled stabilization and dire maintenance projects such as the reroofing of the Midway buildings and the rewiring of the residence.⁶² The rewiring project, originally funded through the first grant-in-aid allocation for Hillside extended into Taliesin's other buildings, and the rewiring of the main residence was finally completed in 1988, with additional funding from the Getty.

In the early 1980s, Charles Montooth applied for the further funding through the state grant-in-aid program for work at the Midway Buildings, including the structural stabilization of the buildings and the replacement of the barn's roof and windows (Figure 26). This project was the last project aided by state-grant-in-aid effort at Taliesin. As conditions for the grant, the state historic preservation office specified (as derived from National Park Service

⁶⁰ "Task Records," c. 1985 – 1986, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 224, Unmarked Folder.

⁶¹ "Task Records," *TAA Project Files*.

⁶² "Grant Application for National Register Grants-In-Aid Program," May 31, 1983, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 251, Folder "Project Manual: Taliesin Phase III, Spring Green, Iowa County."

standards), that structural repairs both to the supports and the roof must duplicate the original, or existing appearance of the building. Specifically, the needed foundation repair was to have, “contained a sufficient amount of hydrated lime to duplicate the original mortar.”⁶³ Similar to the earlier grant-in-aid projects, the Midway Barn Repairs were to be completed within a year of funding approval and also placed restrictive covenants on the property. During the summer of 1984, Montooth submitted a completion report for the repairs, mentioning the deviations in the original plan and schedule. Montooth wrote,

“There were hidden structural problems. Original mortar varied in composition, some deteriorated causing walls to buckle. Floor joists were rotted in places and more rafters and sheathing boards had to be replaced than anticipated by from 50% to 90%. Original plan to pump concrete behind was abandoned as unnecessary.”⁶⁴

Montooth did report a number of specific tasks completed during the duration of this project, including the preparation of drawings (adapted from previous survey drawings), the reconstruction of masonry to match the original as nearly as possible, the straightening of wood frame walls, installation of roofing over the barn, installation of new windows (fabricated in a local shop), replacement of siding employing existing materials and new materials, and the re-plastering of interior wall and painting throughout.

⁶³ “Project Manual,” n.d. c. 1983, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 251, Folder “Project Manual, Taliesin Phase III, Spring Green, Iowa County.”

⁶⁴ “Completion Report: Historic Preservation Grants-In-Aid Program,” June 1984, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 251, Folder “Project Manual, Taliesin Phase III, Spring Green, Iowa County.”

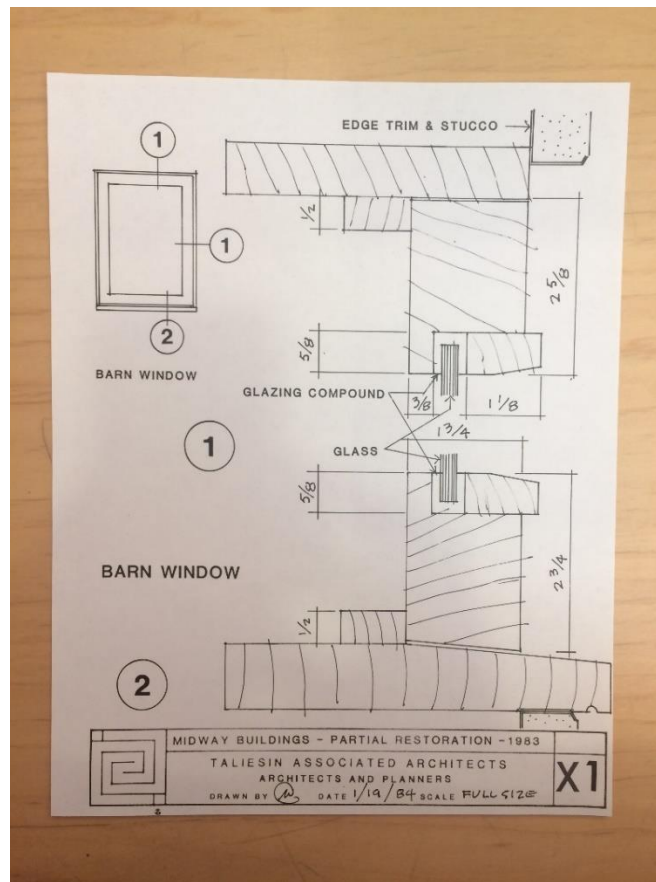


Figure 26. Midway Barn Window Glazing Detail, likely part of the 1980s grant project, note the detailed documentation of conditions and the attention to trim details. Drawings were prepared by Taliesin Associated Architects, indicating that much of the design work happened in-house, and that TAA was responsible for documenting the building and proposing how it should be preserved, image of document from Frank Lloyd Wright Foundation Archive at Avery Library.

There is little documentation of this project's completion within the TAA Project Files, yet an interview with Jim Sewell, the grant administrator of that time, sheds light on a lack of proper resources for the completion of this project to NPS standards. As mentioned in Montooth's report, the repairs were quite substantial, necessitating reconstruction and the fabrication of new elements such as masonry walls, roof members and windows. Sewell also points to the difficulty of matching the historic mortar, and a choice on the part of the Fellowship to use a mortar heavy in Portland cement, instead of one with enough hydrated-lime to be compatible with the existing condition, compromising the original stonework.⁶⁵ The Midway Restoration project marks the last significant project completed by the Fellowship before major state intervention in 1988, and helps to provide context for the situation that elicited the governor's attention.

⁶⁵ Jim Sewell interview conducted by author, January 4, 2017, at Taliesin.

Turning Point: Governor's Commission

The end of the 1980s marks a major turning point in the preservation strategies employed on-site. Governor Tommy Thompson signed an executive order in 1988, ushering in state-intervention, and the eventual formation of a preservation-focused on-site non-profit. In conjunction, the Foundation formed a delegation called the Wisconsin Facilities Committee, in charge of cataloging their recent preservation work and identifying maintenance and preservation priorities for the next decade. In the three years between 1988 and 1991, associated stakeholders including the Fellows, state historic preservation office, and practitioners from across the nation created preservation plans and cost estimates.

By the late 1980s, the state historic preservation office was well-acquainted with Taliesin, having managed multiple grant projects on the site, including the Hillside drafting room roof, stabilization of Midway, and the comprehensive rewiring of the Taliesin complex. After Mrs. Wright's death in 1985, precedence for formalized preservation work had already been established at Taliesin.

In the second half of the 1980s, Nick Muller served as Wisconsin's state historic preservation officer. Muller's career and personal friendship with the Governor, Tommy Thompson, were instrumental in legislative actions of the late 1980s that called for increased acknowledgement, study, and professional preservation work at Taliesin. Later, Muller would move on from his position as state historic preservation officer to become president of the Foundation.⁶⁶ In June of 1988, Governor Tommy Thompson signed an executive order that marks an intentional professionalization of preservation at Taliesin, opening the site to the public and clarifying a preservation strategy that adhered to contemporary professional standards. The formation of the Taliesin Preservation Commission marks the beginning of the state's *direct* involvement that circumvented the Foundation's existing preservation strategies while still allowing the Foundation to maintain ownership of the site. The Commission called for preservation by professionals, trained in historic site management, and the implementation of a new strategy that would *include*, but not be led by the Foundation. The turn of the decade, and the formation of a state commission, later turned non-profit, mark the beginning of a transitional decade, leading to the preservation strategy in-place today.

Presumably in conjunction with conversations with the state historic preservation office, the Foundation produced a report that outlined the total money spent on improvements and maintenance between Wright's 1959 and

⁶⁶ Jim Sewell interview conducted by author, January 4, 2017, at Taliesin.

1988. The reported costs included maintenance and alteration work such as foundation stabilization; reconstruction of masonry and other superstructures; reconstruction of roofs; mechanical, plumbing, and electrical systems; as well as site work such as maintenance of ponds, dams, and roads. The report did not include the estimated cost of labor contributed by the Fellowship itself. In sum, the Foundation reported spending \$2,824,000 over twenty-nine years, over half of which had been spent at the residence and apartment complex at the brow of the hill. In comparison, the Foundation's ten-year preservation plan prepared in 1979 has estimated the cost of necessary site restoration work at \$2,614,000. A nearly equal amount of money was spent on maintenance over thirty years than was requested for repairs over a ten-year period. These numbers all illustrate the ongoing disparity between the available funding, need funding, and Taliesin's increasing deferred maintenance. As preservation studies developed and were repeated, the estimated required funding ballooned to ten times this amount, as will be discussed in a later section.

Governor Thompson signed Executive Order #45 in June of 1988, establishing a commission to propose preservation strategies for the site.⁶⁷ Eventually, Governor Thompson appointed twenty-eight members to the Commission, including representation from the state legislature, from the department of administration, and the director of the historical society (Nick Muller).⁶⁸ Governor Thompson appointed Marshall Erdman, as chair of the commission. Erdman had been a colleague Frank Lloyd Wright, and owner of a construction company responsible for some of Wright's building in Madison. Herbert V. Kohler, Jr., a noted Wisconsin businessman, and William Wesley Peters, of the Foundation, were appointed as honorary co-chairs. The commission was tasked with (1) surveying the current physical and structural condition to develop a physical preservation plan "consistent with the mission Frank Lloyd Wright established," and (2) preparing a program for public access to the Taliesin buildings, including a feasibility study for a new visitor's center, (3) recommending a new administrative organization to assist the Foundation in preservation work at Taliesin, and (4) developing a financial plan including estimates of five-year operating costs and potential revenue sources.⁶⁹

In mid-July of 1988, twenty-eight appointed commissioners were split into four committees; (1) physical preservation, (2) public access and use of property, (3) legal and organizational structure, (4) long term and

⁶⁷ "Executive Order 45," 28 June 1988, State of Wisconsin Office of the Governor, accessed online at docs.legis.wisconsin.gov

⁶⁸ "Executive Order 45," State of Wisconsin Office of the Governor.

⁶⁹ "Governor's Commission Draft Report," compiled 1989, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 239, Folder "Governors Commission – Wisconsin 1988." 3 – 4.

organizational structure. Their findings were compiled at the end of 1988 and published into a report early in 1989. These recommendations constitute the preservation strategy implemented at Taliesin through the present day. Each of the four sub-committees provided a report and recommendations that guided the creation of a non-profit organization and subsequent versions of a preservation and maintenance policy, as well as an over-arching preservation philosophy. The findings of the committee as reported below all come from draft reports compiled in 1988 and 1989, outlining meetings and discussions of each sub-committee.⁷⁰

The first committee, physical preservation, included members of the Fellowship, local contractor Norm Kraemer, as well as state senator Brain Rude. Tom Casey, a member of this committee would advise in engineering design and preservation work consistently through the next decade. In 1988, the committee discussed the issue of defining a period of significance and decided on 1959 as a baseline. Yet, notably, the committee called for flexibility around this date, finding, “exceptions to this date would be acceptable, where there [is] a clear argument for such an exception. The exceptions are clearly necessary because of Mr. Wright’s philosophy concerning the dynamic, changing nature of architecture.”⁷¹ Additionally, the findings highlight the Taliesin’s Fellowship’s role as resident experts and primary resource in preservation, restoration, and rehabilitation work. The committee recommended the stabilization and selective rehabilitation or restoration of Taliesin’s buildings, to be based on historical research and structural analysis following the production of historic structures reports and a master plan. Documents from this time also called for the creation of a comprehensive historic structures report.⁷²

This committee also estimated costs for a comprehensive restoration and rehabilitation, contingent on future refinement by a historic structures report, estimating the cost of immediately emergency stabilization at \$220,000. The committee estimated the full cost of restoration and stabilization as \$14.7 million dollars, exclusive of the creation of a historic structure report, and conservation of furniture and decorative arts.⁷³ Interestingly, this \$14.7 million dollars comes less than ten years after the Foundation’s estimate of \$2.6 million dollars for preservation work, showing that the costs were growing exponentially. For artifacts and fixtures, the committee called for an additional one million dollars. Restoration and rehabilitation work was to prioritize original materials and in-kind replacements unless the

⁷⁰ “Governor’s Commission Draft Report,” *TAA Project Files*.

⁷¹ Governor’s Commission Draft Report,” *TAA Project Files*, 7.

⁷² As discussed in chapter three, the first iteration of the non-profit did create historic structures reports for select areas of the building, but a report in this format, encompassing the entire site, has never been created.

⁷³ “Governor’s Commission Draft Report,” *TAA Project Files*, Appendix D.

repairs using original materials was deemed infeasible. In terms of process, the recommendation stated that the Fellowship was to be held as the primary resource, but ultimately, preservation specialists and a new Wisconsin-based corporation *separate* from the Foundation would be responsible for the preservation and maintenance work. It's interesting that these recommendations for repair and restoration work align with the secretary of interior standards, yet the committee's recommendations make no explicit reference to other preservation standards, only that the work should preservation specialists with considerable existing expertise.

The second committee, public access and use of the property, included Nick Muller as state historic preservation officer, as well as members of the Fellowship including residents Charles Montooth and Tony Puttnam. Additionally, the committee included local philanthropists and preservationists as well as a state senator. Their research included consultation with local developers, urban planners, as well as comparison and visits to Fallingwater. The committee foremost recommended the construction of a visitors center to handle crowds of up to 200,000 people per year.⁷⁴ The visitor center would allow for guest services and an interpretation center without disrupting the Fellowship and school's day-to-day activities in the Taliesin buildings. The language from the committee findings and recommendations shows that they prioritized the Fellowship's continued use of the buildings, and sought to integrate a new tour program that would be minimally disruptive to Fellowship and school activities. Tours beginning at the new visitor's center would include tram travel, and only limited groups would be allowed access to the house. The committee also considered concurrent local development proposals such as an environmental awareness center, the construction of a major conference center, as well as new golf courses, ski areas, and condominium development.⁷⁵ These proposals all dovetail with local efforts on the part of Wyoming Township to promote economic development through tourism, recreation, and education. The committee made provisions to coordinate Taliesin's public development with that of other local building projects, again illustrating Taliesin's shift into consideration as a public resource.

In its recommendations, this committee on public access and property use also clarified the interpretive intent of opening Taliesin to the public. The committee recommended interpreting the following four concepts at Taliesin:

1. "Frank Lloyd Wright's concept of organic architecture and a brief outline of his life and work, with emphasis on the man and his buildings.

⁷⁴Governor's Commission Draft Report," *TAA Project Files*, 14.

⁷⁵ "Governor's Commission Draft Report," *TAA Project Files*, 14 - 15.

2. An introduction to the background, structure and layout of the buildings at Taliesin, and an understanding of the architectural ideas embodied in them.
3. Information on the Fellowship's life, history, and role in continuing Mr. Wright's concept in architecture, community, life, and research. The school's role in education and its current activities should be emphasized.
4. The ways in which the ideas of organic architecture affect the future. The role of the citizen in shaping communities and environment. The word of architects trained at Taliesin."⁷⁶

The clarified interpretive intent provides a noteworthy window into values of the Governor's Commission, including local lawmakers, state historic preservation office, and the Fellowship. It is interesting that only one of these four points highlights Taliesin as architecture. An ideological and conceptual focus is embodied in these recommendations, focusing on Wright's designs not as material objects, but instead as a way of thinking, and the Taliesin buildings as a manifestation of these ideas. The tours were meant to showcase Wright's concept of organic architecture and the continuing work of the Fellowship.

Additionally, the interpretive intent pays special mind to the Fellowship's use of the buildings and the continuing architectural training on-site. I argue that this interpretation of the Fellowship has diminished over time, paling in comparison with the tours' focus on Wright's life on site. Yet, this also seems to be a logical outcome of the aging tour program, as the collection of Fellows (especially those who were colleagues and students of Wright) becomes smaller and smaller over time. As presented in 1989, the educational value of Taliesin aligns with the Fellowship's continued use of the buildings. The interpretive intent can almost be seen as an extension of the school's core curriculum; to teach Wright's ideology of organic architecture.

There is less information available about the findings of the remaining two subcommittees of the Governor's Commission. The committee on legal and organizational structure provided recommendations that prioritized the creation of an independent Wisconsin-based corporation to carry out its own goals, separate from those of the Foundation and Fellowship. The recommendations state "The Committee recognizes that at some point a leap of faith on the part of the Foundation will be required," pointing to uneasiness about this shift in organizational structure. The committee also clarifies the constituencies that were invested in Taliesin's future, including the Foundation, Fellowship, TAA (as one entity), as well as private donors, citizens of Wisconsin, and executive and legislative bodies of Wisconsin. Again, this distinction highlights Taliesin's role as a public resource. In terms of organizational structure, the committee recommends the creation of a 501c3 Wisconsin-based corporation to be

⁷⁶ "Governor's Commission Draft Report," *TAA Project Files*, 16 – 17.

managed by a new board of directors. This board of directors comprised fifteen to twenty-five people including representation from the Fellowship, and the initial board would be nominated and recruited by the Governor's Commission (the existing body of twenty-eight people). The recommendations also pay respect to the Fellowship's existing role by noting the importance of consulting members of the Fellowship, School of Architecture, and TAA to ensure their continued use of the Taliesin buildings, and also as Wright experts to consult on the preservation activities. Finally, drafts of the Governor's Commission report from 1988 recommend transferring ownership of Taliesin to the Wisconsin-based Corporation, who would then sign a lease or other contract with the Foundation for their continued use of the site. Although discussed, the Foundation never relinquished ownership of the Taliesin, and continues to maintain ownership today.

The final committee addressed Taliesin's long-term budget and financial planning. As of October 1988, the committee proposed a capital project needing 17.5 million dollars for preservation and stabilization of the buildings and implementation of the tour program, including building a visitors center. Additionally, the committee calculated that, once implemented, the tour program would be self-sustaining or at least break-even over a five-year period. The committee did not consider Foundation assets as a source of funding, and in light of the huge financial burden, they recommended an extensive fundraising campaign to gather funding from private, federal, and lending sources.

The draft committee reports produced the Governor's Commission in late 1988 and early 1989 show an effort to reconcile differences between the Foundation and the state's public interests, as prompted by the state historic preservation office. The Commission acknowledge the transition of responsibility away from the Foundation, whereby a new, independent organization would be charged with preserving and maintaining the buildings in consultation with the Foundation, Fellowship, TAA, and School of Architecture who would continue to occupy and use the buildings. The burden of financial planning was also placed on the new 501c3, who would seek out private and state funding sources to address long-deferred maintenance and new construction for the implementation of a large public tour program. Although a separate entity, the Governor's Commission and the new 501c3 worked closely with the Foundation and members of the senior Fellowship as owners of the site, long-term residents, and experts on Taliesin's history. The site's interpretation goals as drafted in 1988 show reverence for Wright's legacy and the primary goal of interpreting intangible aspects, namely the ideology of organic architecture, which could be demonstrated through the buildings of Taliesin. These educational and interpretation goals, the first ones ever comprehensively

drafted for Taliesin, focus on its importance as a living site, facilitating its continued use and encouraging the involvement of the Foundation and Fellowship in preservation and interpretation activities.

Transition: Hill Wing and the Romeo & Juliet Windmill

Following the recommendations of the Governor's Commission in 1989, an independent, preservation non-profit was created in 1991. Although this decision fostered a new era of formalized preservation at Taliesin, 1988 through 1992 marks a transitional period between the work of the Foundation and the work of the new non-profit. The Fellowship continued planning efforts, documentation, and a number of construction projects into the 1990s. And, Taliesin Preservation Commission inherited some of the work left yet unfinished by residents. During the summer of 1990, after the Governor's Commission's report and before the formation of TPC, a delegation from the Foundation met on a weekly basis to discuss preservation priorities and formulate an internal three-year plan for preservation work.⁷⁷ Known as the Wisconsin Facilities Committee, the group was headed by Paul Wagner, longtime Taliesin caretaker, John deKoven Hill (known as Johnny, one of Wright's right-hand men⁷⁸) and also included representation from a number of other Taliesin Legacy Fellows. The committee notes indicate the Fellowship undertook a huge amount of work during the summer of 1990. Additionally, their discussion show that they were primarily concerned with the continued *use* of Taliesin by the Foundation, TAA, and the School of Architecture. Understandably, members of the Fellowship continued on the planning and maintenance efforts of the past decade, even after recommendation of the Governor's Commission to create a new, independent preservation entity.

At the turn of the decade, Taliesin's residents were progressing through repairs at just about every building on the Taliesin site. Projects included roof repairs at Hillside and Midway, landscaping improvements, and two significant restoration projects; one at the Hill Wing at the main residence, and another at the Romeo & Juliet Windmill. Of these two projects, the Hill Wing project was completed with assistance from TPC, while the Romeo & Juliet project was seen to completion by TAA. Additionally, the Wisconsin Facilities Committee oversaw a continuing documentation campaign, to be completed with the assistance of a Getty Grant. With the help of a \$50,000 grant (matched by other

⁷⁷ "Wisconsin Facilities Committee Meeting Minutes and Agendas," May 22, 1990 through September 4, 1990, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 251, Folder "Wisconsin Facilities Mtgs. 5/90."

⁷⁸ Brierly, *Tales of Taliesin: a memoir of fellowship*.

funding), the first complete set of plans and elevations for the Taliesin residence was completed in 1992. The documentation campaign built on sketches and drawing iterations dating back to the late 1970s, and employed the expertise of Legacy Fellows as well as apprentice labor. The drawings were finalized and compiled by Keith McPheeters, a retired architect and accomplished professor.⁷⁹ McPheeters⁸⁰ was brought on by TAA as an outside professional who could bring the documentation project to completion.

Within this transitional phase, the Fellowship and new preservation non-profit worked collaboratively on two stabilization intervention projects. In 1990, the Wisconsin Facilities Committee oversaw the beginnings of restoration of the Hill Wing area and also planned for the stabilization of the Romeo & Juliet windmill. Their meeting minutes, production drawings, and project outcomes shed light on the Committee's effort to grapple with issues of historic materials, restrictive grant covenants, and project documentation. Rehabilitation and restoration of the Hill Wing apartments began early in the summer of 1990 and continued on for a number of years.

This Hill Wing area is located at the main residence complex at the brow of the hill, yet never comprised Wright's primary living quarters. The area consists of two floors, one of which is partially buried into the side of the hill. Materially, this area consisted of limestone walls, freestanding limestone piers, wood beams, wood floor joists, lath, plaster, and stucco. The Hill Wing were used as Fellow apartments, kitchen, utility spaces, and the maintenance office. Interior space at the Hill Wing had been remodeled throughout the previous decades, involving the addition new finishes including asbestos materials. In 1990, the Wisconsin Facilities Committee oversaw an effort (presumably employing student labor) to gut the apartment interiors and address foundation stabilization work. The archive contains incomplete documentation of the specific interventions of the Wisconsin Facilities committee. And, as was discussed in Committee meetings, there were fewer requirements for documentation and retention of historic fabric because the project was privately funded and did not involve state grant money.⁸¹ Planning for the project included consultation for outside contractors and engineers, including the long-partnered Kraemer Brothers and local

⁷⁹ "E. Keith McPheeters *56," last modified April 1, 2009, Princeton Alumni Weekly Website, accessed online at <https://paw.princeton.edu/memorial/e-keith-mcpheeters-56>.

⁸⁰ Keith McPheeters received a MFA in architecture from Princeton in 1956. He taught architecture at the University of Florida, Auburn, the University of Arkansas, and Rensselaer Polytechnic Institute (RPI). He served as the dean of architecture at both RPI and Auburn, and was a fellow of the American Institute of Architects. Following retirement, he headed a team responsible for documenting Taliesin under a Getty Grant and also with funding from Taliesin Architects.

⁸¹ "Wisconsin Facilities Committee Meeting Notes," July 20, 1990, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 251, Folder "Wisconsin Facilities Mtgs. 5/90."

geotechnical consultants, EWI Engineering Associates⁸² It is unclear how the Wisconsin Facilities Committee eventually decided the Hill Wing should be stabilized, but by late August of 1990, there was an expectation that preservation construction projects would be stopped before the end of the year, due to lack of funding.⁸³

Later, in 1994, TPC decided to straighten and reinforce a basement-level retaining wall at the Hill Wing, responding to continued stability issues (readily visible). At this time, a severe bulge was visible in the limestone retaining wall, and the freestanding stone pier was leaning due to differential settlement. TPC's documentation of this project also notes that some work had been completed at this area in years prior, including the injection of concrete grout below some of the footings. As will be discussed in a later section, TPC's intervention at this area aligned with their standard, prescribed treatment of areas with secondary significance and non-significant utility spaces.⁸⁴ New materials were added for long-term stabilization, and the exterior appearance was returned to researched 1950s condition.⁸⁵ (Figure 27). Though, notably, this was one of the first instances where the preservation intervention involved the addition of new concrete retaining walls to lessen the load on the existing limestone walls (Figure 28). This strategy continues to be implemented by the preservation team at other areas of the house.

⁸² "Foundation Restoration and Storm Drainage; Taliesin – Hill Wing, Spring Green, WI," October 24, 1990 & "Memo from EWI Engineering Associates to Taliesin Associated Architects," February 2, 1990, *Taliesin Preservation Incorporated Files*, Tote #14, Binder "Joe Fabris Files," accessed at Taliesin.

⁸³ "Wisconsin Facilities Committee Meeting Notes," August 24, 1990, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 251, Folder "Wisconsin Facilities Mtgs. 5/90."

⁸⁴ TPC's analysis, similar to the findings of the Fellowship, concluded that there was insufficient drainage in this area, leading to the failure of wood and stucco elements near the ground. In conjunction with this intervention, TPC's report called for further research, including the historical configurations of this area of the house and confirmation of previous work from members of the Fellowship or the contractor. Ultimately, TPC excavated around an existing stone retaining wall. They installed timber shoring for the wall and the floor structure above and jacked the wood elements so that the existing stone wall moved back into a vertical position.⁸⁴ Additionally, TPC poured a new concrete wall behind the existing wall, to lessen the soil pressure on the historic limestone. The new wall was offset a few feet from the original wall to minimize contact with the historic structure, and now cannot be seen. At the floor framing above, existing joists were sistered, new steel beams and posts were added, and the existing limestone piers were underpinned. For technical guidance, TPC looked to members of the Fellowship, specifically Tom Casey, who provided engineering design calculations to support and refine the design of new steel beams and the reinforced-concrete retaining wall. As discussed in the case study section, Casey routinely gave engineering advice for construction projects at Taliesin, whether implemented by TPC or TAA. This strategy was sketched and reported in Hill Wing Project Binder, 1994, *Taliesin Preservation Incorporated Files*, Tote #6.

⁸⁵ "Draft HSR & Hill Wing Report," c. 1994, *Taliesin Preservation Incorporated Files*, Tote #6, accessed at Taliesin.



Figure 27. Hill Wing Progress, c. 1990/1991. Excavated/Removed paving visible at the left side of the photo, excavation of area adjacent to the building visible along the left portion of the photograph. Photo courtesy TPI.



Figure 28. Documentation of Preservation Intervention at the Hill Wing, c. 1990/1991. This photo shows the new retaining wall adjacent to the existing limestone foundation retaining wall of the Hill Wing. This wall was installed to support the existing wall (after it was correctively jacked back into a vertical position.) Note how the new retaining wall was built away from the existing limestone wall, only making contact at select points. This area was eventually reburied, meaning the new concrete wall is now invisible, photo courtesy TPI.

The other major construction project planned by the Wisconsin Facilities Committee involved the reconstruction of Wright's Romeo & Juliet Windmill, originally constructed in 1897 for the Hillside Home School. The Windmill is a four-story wood tower built on a stone base, clad in board and batten siding. The Windmill was partially rebuilt by the Fellowship in the 1930s, and the Foundation considered total reconstruction as early as 1971, when the Kraemer Brothers estimated the costs for reconstructing or rebuilding the structure.⁸⁶ According to plans from 1990, the tower's structure was failing, leading to racking and twisting (Figure 29).

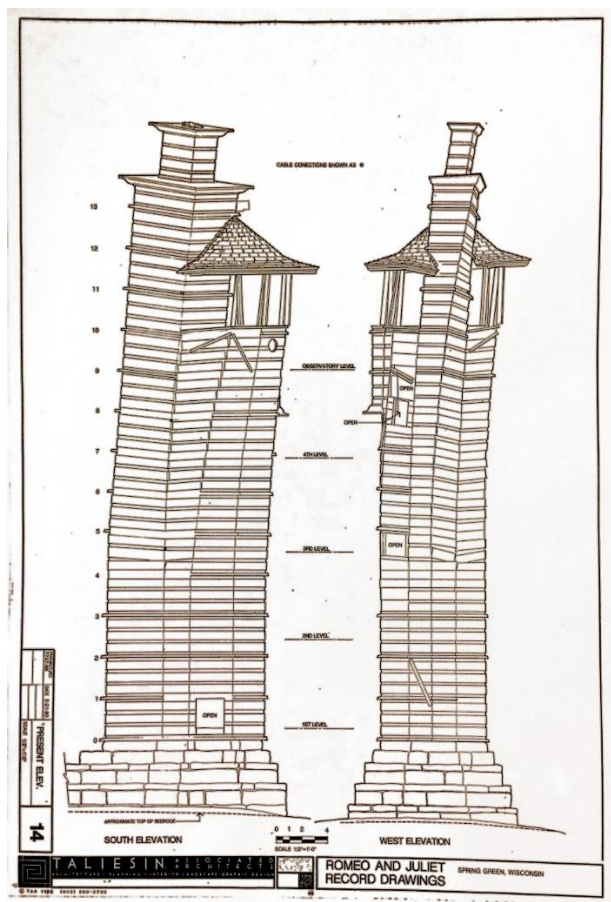


Figure 29. Measured drawing produced by TAA showing the measured twisting and racking of the R&J Windmill. This drawings was produced as part of an HSR/HABS package for preservation grant funding. Eventually, the windmill was deconstructed and reconstructed by TAA, drawing courtesy of the Frank Lloyd Wright Foundation Archive at Avery Library.

In May of 1990, TAA produced record drawings for the Windmill by installing a steel scaffold and measuring the deformation of the structure. At this time, the Foundation planned to reconstruct the Windmill using new materials in the same configuration on the existing stone base. However, because the project was partially funded with

⁸⁶ "Letter from Jim (James Miller?) to Dick (Richard Carney?)," March 11, 1971, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 87, Folder "Taliesin Const. Projects."

state money, the plans were subject to approval by an outside review committee. In these project discussions, the state requested that the original materials be salvaged, instead of replaced in the same configuration, and the Fellowship Committee countered that this would not solve the tower's original problems of twisting and racking. At minimum, because of the continued twisting and racking, the old materials would not fit on a corrected structure. The internal committee notes from that year shed light on two significant beliefs held by the Foundation during this time of transition; (1) that the Fellowship should be able to override decisions of external review committees, and (2) that the goal of preservation work should be *longevity*. Committee member Paul Wagner summarized this sentiment well in writing, "The Committee feels that a main goal of restoration must be to make it last a long time. It must be structurally more stable than Wright's original construction, which weakened over time, but still retain the basic structural concepts."⁸⁷ Similar to the Hill Wing Project, progress slowed in the fall of 1990. However, the project was reassumed as a joint effort between TAA and TPC in 1991, funded by the Frank Lloyd Wright Foundation, the Getty Foundation,⁸⁸ and TPC.⁸⁹ However, unlike TPC's involvement at the Hill Wing, this project was led by TAA in design and implementation. The Windmill was dismantled and reconstructed as per the 1990 plans, and the labor was completed by the Kraemer Brothers.⁹⁰ However, as the external review committee recommended, the original cladding was reused where possible, leading to a hybrid approach encompassing both reconstruction and restoration. Tony Puttnam helped in preparing an HSR for the project, and the plans were reviewed by Jeff Dean at the state historical society.⁹¹ The Romeo & Juliet Windmill project marks the last major preservation project managed by TAA. As will be discussed in the next section, the Foundation, especially Fellowship members continued their role as historical resources, site owners, and as an oversight committee. But, after this project, the TPC stepped into their full role as preservation planners and construction managers.

⁸⁷ "Wisconsin Facilities Committee Meeting Notes," July 27, 1990, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 251, Folder "Wisconsin Facilities Mtgs. 5/90."

⁸⁸ It is unclear for what specific tasks the Getty Grant was disbursed, but the thorough documentation of the tower's racking aligns with the 1990 survey work at the main residence, also funded with the Getty Grant (and leading to the completion of the 1992 measured drawings) So, it seems likely that the installation of the scaffold and early documentation work was funded by the Getty, as opposed to the later construction costs.

⁸⁹ Taliesin Preservation Commission, "Romeo and Juliet," *Taliesin Preservation Commission Journal* Volume 1, Issue 1, (March 1992), *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18.

⁹⁰ Taliesin Preservation Commission, "The Frank Lloyd Wright Center at Taliesin," *Taliesin Preservation Commission Journal* Volume 1, Issue 1, (March 1992), accessed at Taliesin, Tote #18.

⁹¹ Taliesin Preservation Commission, "The Frank Lloyd Wright Center at Taliesin," *Taliesin Preservation Commission Journal* Volume 1, Issue 1, (March 1992), *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18.

Visitor's Center

The final prominent topic of conversation at the turn of the decade was the construction of a new, public visitor center. Following the 1989 recommendations of the Governor's Commission, the Wisconsin Facilities Committee began preparations for a new building, separate from the existing historic buildings to be used as an interpretation center and controlled access point for the forthcoming new tour program. In 1990, the Wisconsin Facilities Committee considered the Michel's Farm area as the potential site for a new visitor's center. A year later, in 1991 the newly TPC published a statement about the intent and architect selection for the new visitor's center. They called for the planning of the visitor center to include an interpretation center (including films and exhibits), a restaurant, bookstore, and a newly constructed Usonian house. This Usonian House was meant to relieve visitor pressure on Hillside and Taliesin, while still allowing every visitor to "experience a FLLW space." Notably, the Commission published a statement about architect selection for the visitor center, stating:

"The Commission feels that the visitor center should be subservient to Wright's original Taliesin buildings; but at the same time, it must follow his principles of organic design. As a matter of policy, we will utilize the architectural services of Taliesin Architects for TPC construction projects. In the case of the Visitor Center, it is felt that an architectural competition within Taliesin Architects will generate a series of design alternatives and give the Commission a real choice."⁹²

Accordingly, TPC heard presentations from multiple associated architects, and eventually chose Tony Puttnam as the architect for the new project.⁹³ Originally, both the Wisconsin Facilities Committee of 1990, and the TPC planning body in 1992 believed the new Center would be constructed on Michel's Farm, however this plan shifted, and the nearby, existing Spring Green Restaurant was acquired in 1993 to be rehabilitated for use as the Visitor Center. This building sits just across Highway 23 to the northeast of Taliesin. Wright designed the restaurant as "Riverview Terrace," near the end of his life. He intended the restaurant to be used as an entry point to Taliesin and as a meeting location for clients. Construction began before Wright's death, but was stalled for some years. TAA completed the building eight years after Wright's death in 1967, and its restaurant was operated as an independent business called "The Spring Green," until 1992. In 1993, TPC acquired the building to use as the new Visitor Center. TAA handled the interior renovation of the building, and was opened to the public in 1994. The remodeled Visitor Center contains

⁹² Taliesin Preservation Commission, "Visitor Center Programming and Design," *Taliesin Preservation Commission Journal* Volume 1, Issue 2, (July 1992), *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18, 3.

⁹³ Taliesin Preservation Commission, "Frank Lloyd Wright Center at Taliesin," *Taliesin Preservation Commission Journal* Volume 1, Issue 3, (November 1992), *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18, 1 – 2.

space for a bookstore, restaurant, and tour meetings, as well as space for Taliesin Preservation offices, primarily the research and development arms of the organization.⁹⁴ The model Usonian House was never constructed as proposed.

Implementation of the Commission Recommendations

The research, reports, and recommendations of the Governor's Commission, published in 1989, were instrumental in defining Taliesin's formalized preservation approach. In the early 1990s, the Fellowship continued site-planning, documentation, and physical construction project such as the previously discussed stabilization of Hill Wing and the reconstruction of Romeo & Juliet. However, their engagement morphed over time, shifting responsibility towards a new 501c3, formed in 1991.⁹⁵ As outlined in the 1989 recommendations, the newly formed preservation organization, TPC, took over maintenance and physical interventions to ensure the continued preservation of the site. A new tour schedule was implemented in 1992, including the Hillside School and the main residence. Two years later, the newly rehabilitated visitor center was open to the public. Today, buses transport people from the visitor center up to the main residence.

Robert Burley, a Vermont-based preservation architect and Fellow of the AIA, served as TPC's first executive director from 1991 through 1994.⁹⁶ The policy established by TPC during Burley's leadership is largely still-in-place today. As a first step, Burley prioritized the preparation of a Historic Structure Report for the Taliesin residence. This would involve continued field investigation, discussion of restoration alternatives, and recommendation of future preservation work.⁹⁷ Burley planned for a Conservation Management Plan (CMP) to follow, as well as a prototype area to demonstrate proposed solutions. Additionally, Burley outlined goals for a new director of development and educational opportunities on-site.⁹⁸ Similar to previous efforts, a comprehensive HSR was never completed for Taliesin. Instead, partial HSRs were completed for specific areas of the house undergoing preservation work. As discussed in the later section, these early HSRs reference the "forthcoming" master HSR, but Burley's short tenure

⁹⁴ Taliesin Preservation Commission, "Frank Lloyd Wright Visitor Center," updated 2017, accessed at <http://www.taliesinpreservation.org/visit/flw-vc>.

⁹⁵ "Letter from Robert Burley to Sidney Robinson," March 27, 1995, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18.

⁹⁶ "Letter from Robert Burley to Sidney Robinson," March 27, 1995, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18.

⁹⁷ Taliesin Preservation Commission, "The Frank Lloyd Wright Center at Taliesin," *Taliesin Preservation Commission Journal* Volume 1, Issue 1, (March 1992), *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18.

⁹⁸ Taliesin Preservation Commission, "Visitor Center Programming and Design," *Taliesin Preservation Commission Journal* Volume 1, Issue 2, (July 1992), *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18, 3.

was not enough time to complete such a document. In fact, Taliesin's first comprehensive master plan was not completed until 2008, the culmination a three-year effort by Madison architecture firm, Isthmus Architecture.⁹⁹

Between 1991 and 1994, Burley also instituted new practical standards for documentation, decision-making, and preservation efforts. These guidelines were recorded in TPC's Preservation Policy,¹⁰⁰ which forms the basis of the latest preservation policy dating to 2013. The early 1990s policy, outlines the goals of the Taliesin Preservation Commission, the roles of advisory panels, objectives of preservation work, definitions for zones of preservation, and plans for the creation of a conservation management plan. These categories comprise a re-articulation of the findings of the 1989 Governor's Commission reports, though notably, the policy does put clarify a period of significance as well as zones of significance. The policy states *preservation* as its primary goal, followed by *use, research, publication, education, interpretation, and security*. Under preservation, the policy states TPC's goal to, "preservation, restore, and maintain the integrity of Taliesin, as created by Frank Lloyd Wright (1867 – 1959) with preference to those elements in existence in the last decade of his life." Under use, the policy states a two-fold goal; "to encourage public access to the site," and "to continue FLLWF activities, programs, and events at Taliesin initiated by Mr. and Mrs. Wright, the Taliesin Fellowship, the architectural practice, archives, and the Frank Lloyd Wright School of Architecture, enabling the vital life within Taliesin to continue through evolution and growth." The policy for preservation work aligns with contemporary preservation standards calling for the restoration to be based on sound documentation, using original materials and techniques, respecting FLLW details and building systems, meeting life safety standards, and conserving historic fabric to the extent possible.

Additionally, the policy as published in 1994 specifies three zones of significance, warranting separate treatments. (Figure 30, Figure 31) The zones and their respective treatments are described as follows;

Zone 1: Those Frank Lloyd Wright-designed elements of buildings, interiors, and landscapes with greatest significance and integrity.

No change in a building or use, except for restoration which contributes to the integrity of Mr. Wright's design and conforms to the recommendations of the HSR process.

Zone 2: Other Frank Lloyd Wright buildings, elements of buildings, interiors, and landscapes where integrity remains.

Same as Zone 1, except adaptive use may take place in accordance with the recommendations of the HSR process. If adaptive use requires a physical change, the change must be reversible, without significant damage to pre-existing building design and materials.

⁹⁹ Isthmus Architecture Incorporated, "Taliesin Stabilization and Restoration Master Plan," 2008, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, digital.

¹⁰⁰ Taliesin Preservation Commission, "Draft Preservation Policy," April 29, 1994, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18.

Zone 3: Buildings or interiors, not designed or directed by Frank Lloyd Wright, or no longer exhibiting sufficient integrity.

Where no Wright historic fabric remains and the HSR process recommends restoration, limited changes may occur to support existing or new uses. Adaptive uses may take place in accordance with the recommendations of the HSR process.¹⁰¹ (Figures 32 & 33).

Eventually, a fourth zone for adjacent managed lands was added to provide guidelines for the treatment of landscapes. And, as might be expected, these zone descriptions were made more robust, specific and descriptive through time, however still generally align with the ideas put forth in the early 1990s. Notably, the spaces are designated on a room-by room basis. The main floor of Wright's primary residence has been designated with primary significance. Yet, the floor below has been designated to have secondary significance, receiving a separate preservation treatment. Sometimes, the zones of differing significances are stacked on top of one another, and in a building as fluid and complex as the Taliesin residence, special attention must be given to their interaction and how the modification of certain building elements affects the stability or condition of adjacent areas. This should become evident in the following discussion of specific case study areas.

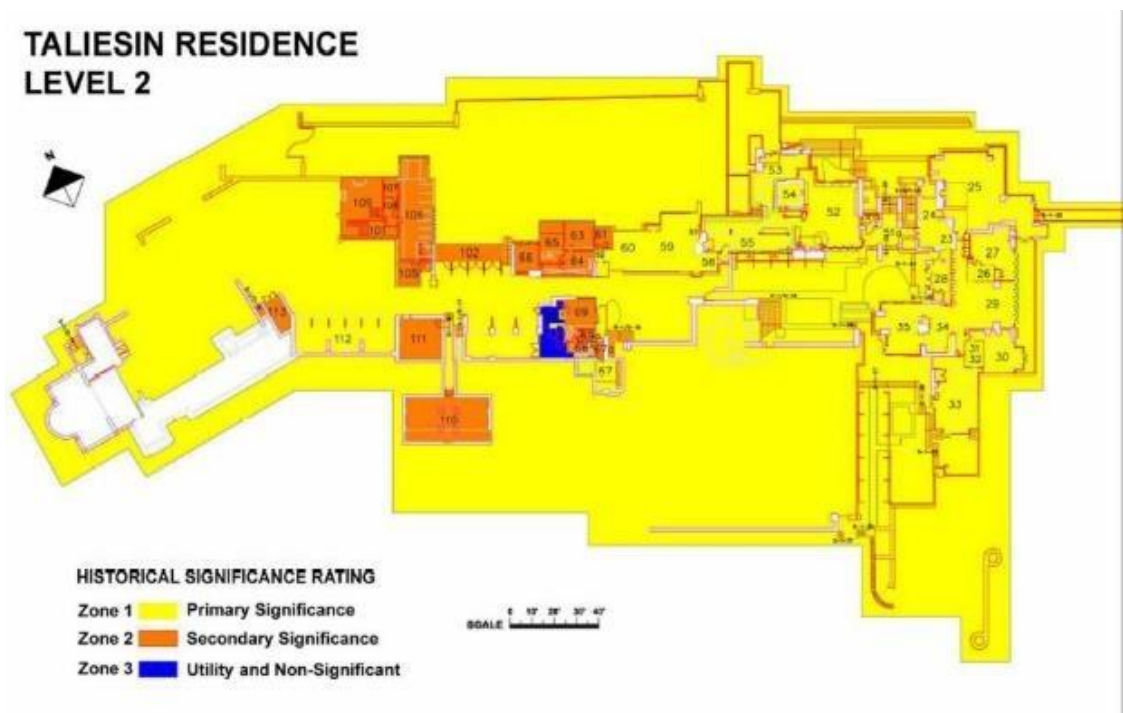


Figure 30. Capture from TPI's 2013 Preservation Policy denoting Zones of Significance within the main residence. Note that Wright's entire residence wing and studio (comprising the right half of this image) are all designated with primary significance. This diagram comes from the May 2013 version of TPI's Preservation Policy, courtesy of TPI.

¹⁰¹ Taliesin Preservation Commission, "Draft Preservation Policy," April 29, 1994, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18.

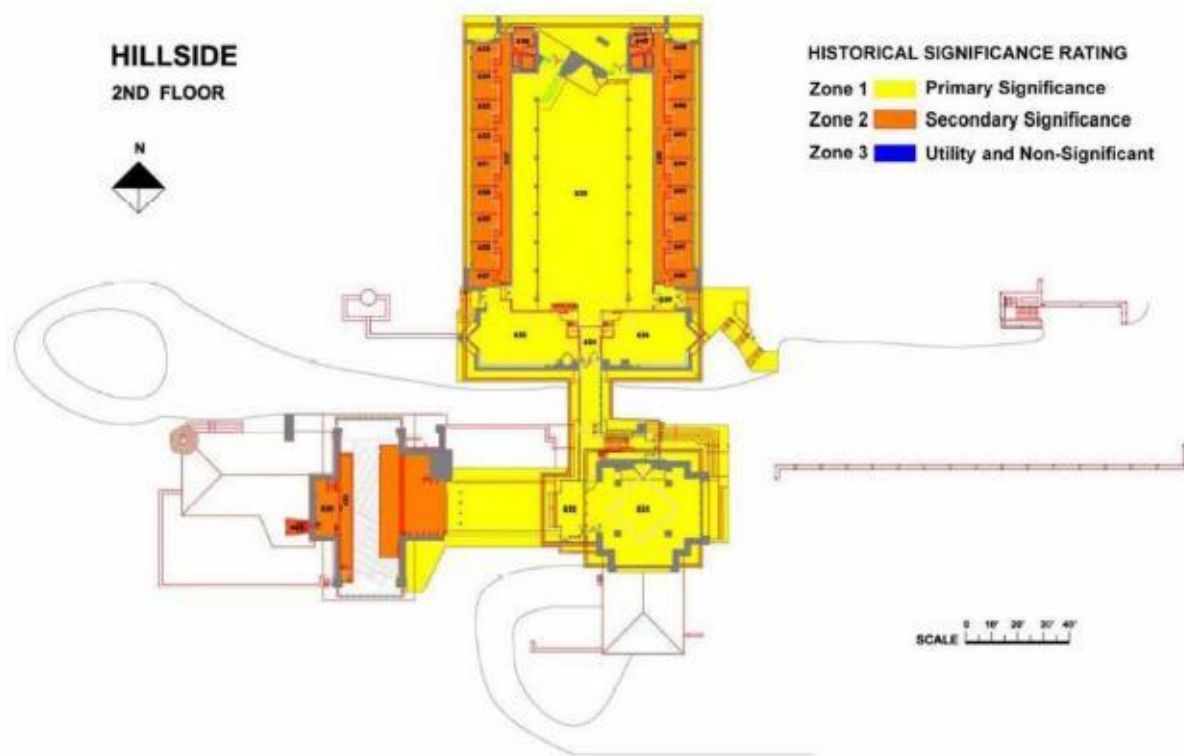


Figure 31. Capture from TPI's 2013 Preservation Policy denoting Zones of Significance within the Hillside School.. Note that the drafting studio (large central space) is designated with primary significance and surrounding student quarters have secondary significance. This diagram comes from the May 2013 version of TPI's Preservation Policy, courtesy of TPI.

This process of (1) zone designation, (2) preparation of historic structures reports, and (3) consideration of contemporary professional standards formed the basis of all following intervention projects. This strategy carried on into subsequent decades, even after Burley's departure in 1994. Section four seeks to explain ways in which the policy manifested in stabilization projects. The case studies discussed in a later section shed light on the specific ways in which the preservation framework was implemented, and the ways that it responded to the building's existing condition. However, to supplement the in-depth case studies, this section provides an overview of the preservation philosophy, granting campaigns, and major preservation work site-wide after the formation of Taliesin's professionalized organization.

The last important component of Taliesin's preservation policy involved the participation of advisory and oversight committees, a system of checks-and-balances that continues draws from the localized knowledge of the preservation organization, as well as the management strategies and development goals of the Foundation, and the deep historical knowledge of the legacy Fellows. Although TPC was deemed responsible for physical preservation work, they also were required to present options to an external review committee with representation from the Foundation, state historical society, and other outside experts in both Wright and historic preservation. This strategy

continues into the current policy, and TPI's activities are reviewed and approved by both an oversight committee, appointed by the non-profit, and the executive board of the Foundation, acting as the owner of the site.¹⁰²

Zooming back from Taliesin, Governor's Thompson's executive orders from 1988 mark the beginning of a chain of instances of government attention and legislative action regarding the site. In 1991, the National Park Service reported to Congress that Taliesin held first priority for preservation work,¹⁰³ prompting the allocation of funds from the state's coffers. Late in 1992, the same year that Taliesin's new tour schedule was implemented, the Wisconsin Housing and Development Authority (WHEDA) financed eight million dollars in loans for TPC's use in preservation efforts; money from business development revenue bonds.¹⁰⁴¹⁰⁵ This funding was mobilized by executive order in 1993, and over the next six years, the commission used 7.6 million dollars of the 8 million dollars granted to carry out restoration work such as the drafting of historic structure reports, exterior restorations, apartment rehabilitations, and reconstruction projects. The money was used for various large-scale preservation projects, including the stabilization of the Farm Wing and the main residence, structural repairs in the bedroom wing and living quarters, masonry repair, interior restorations, and re-roofing campaigns.

From an organizational standpoint, Burley brought in a number of skilled preservationists, construction managers and craftsmen during the early 1990s. This includes Jim Erickson, hired as a carpenter in 1992, who now serves as Taliesin's estate manager. Other early employees of TPC include Joseph Dye (Jody) Lahendro, AIA, a historical architect and experienced preservationist from Virginia, and Peter Rathburn, a conservator brought on with experience at Illinois' historic sites as well as FLLW's Dana Thomas House.¹⁰⁶ Many of early detailed documentation sketches and preservation reports were drafted by Lahendro, who served as the primary construction manager for many of the 1990s projects. However, due to funding constraints and Burley's 1994 departure, the preservation

¹⁰² Taliesin Preservation Incorporated, "Taliesin Preservation Policy," May 23, 2013, *Taliesin Preservation Incorporated Files*, unpublished, accessed at Taliesin, digital.

¹⁰³ "Prepared Statement of Hon. Scott Klug, US Representative from Wisconsin," *Hearing before the Subcommittee on Public Lands, National Parks and Forests of the Committee on Energy and National Resources United States Senate 103rd Congress*, (Washington: US Government Printing Office, 1994), 6.

¹⁰⁴ "Prepared statement of Hon. Scott Klug, U.S. Representative from Wisconsin," *Hearing before the Subcommittee on Public Lands, National Parks and Forests of the Committee on Energy and National Resources United States Senate 103rd Congress*, Washington: U.S. Government Printing Office, 1994), 6.

¹⁰⁵ During this year, state politicians also drafted the Taliesin Preservation Act presented to the US Senate in 1993. The act attempted to multiply funding by providing federal funding to match state funding (already secured through WHEDA) and private funding (to be secured by TPC). Ultimately, the act never passed the House, but its recorded proceedings and prepared statement provide valuable insights into the goals and priorities of the commission and the condition of the buildings at this time.

¹⁰⁶ Taliesin Preservation Commission, "Visitor Center Programming and Design," *Taliesin Preservation Commission Journal* Volume 1, Issue 2, (July 1992), *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #18, 3.

organization dwindled in the latter half of the decade. Eventually, Lahendro and Rathburn also left Taliesin, and the on-site crew continued necessary maintenance work adherent to the policies put forward with TPC's creation. The small team no longer included representation from formally trained preservationists, but continued the same practices aligning with formalized standards for the treatment of historic properties. However, the absence of Burley and Lahendro can be noticed in the difference in documentation in the later projects, and the work often lacks the skilled drawings of existing conditions and detailed discussions of alternatives; instead replaced by narrative descriptions and documentation photographs. Although the analysis strategies changed over time, Taliesin's on-site crew gained an incredible familiarity with Wright's non-traditional construction techniques. And by necessity, the small on-site team, often equipped with inadequate funding for preservation work, developed a thorough understanding of the way in which the structures are put together, as will be discussed in the next section.

In 1998, one of Taliesin's massive oak trees, known as the Tea Circle Oak, fell onto Wright's studio office wing during a storm (Figure 32). This tragic event triggered the comprehensive restoration of the studio office wing funded by through Taliesin's insurance. The restoration was completed in 2000, and unusually involved the participation national engineering firm, Silman. The east-coast firm assessed the structure and provided plans for repair, selective sistering of joists, addition of new steel, and specifications for on-site work.¹⁰⁷ Correspondence from this project shows some dissonance between the accepted construction management projects of Silman and the working practices of the Taliesin's on-site crew. Because of the unique relationship of TPC as contractor and client, formalized practices such as shop-drawing submissions or shoring plan approval were never implemented.¹⁰⁸ The comprehensive restoration of this space was successful in providing a visually pristine version of Wright's studio, the addition of structural elements to meet modern life-safety standards, and the rehabilitation of a basement utility tunnel. Yet, this project is one of the few examples where the preservation non-profit collaborated with non-local professional firm. Though, by necessity, TPC does often consult with geotechnical firms, local structural engineers, and civil engineers, as well as specific subcontractors when heavy equipment is required.

¹⁰⁷ B65 Project Plan, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #4.

¹⁰⁸ "Letter from Kelly Nuttall to Jim Erickson," January 28, 1998, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Binder B65 Project Plan, Tote #4.



Figure 32. Image of the fallen Tea Circle Oak in 2008. During a storm, the tree fell onto the roof of Wright's studio, a space that had never been destroyed by fire. The comprehensive restoration of this area was funded by an insurance claim, and is one of the few instances in which the preservation team used a consulting firm to design the majority of the intervention. Silman, an east-coast preservation firm designed the intervention, but eventually left the project, which was largely implemented by TPI's construction crew, photo courtesy TPI.

1999 marked a successful year for TPC, when the conditions of the WHEDA loan were reevaluated. After determination that preservation organization had only returned 1.1 million of the original 7.6 million dollar loan, Wisconsin legislature's joint finance committee voted to forgive the \$6.5 million dollar balance, on the condition that Taliesin remain open for public benefit.¹⁰⁹ In 1999, Taliesin also became the recipient of a Save America's Treasures grant, to be administered the state historic preservation office working in conjunction with the on-site team. The grant totaled \$1.146 million dollars, to be used for preservation projects.¹¹⁰ In this year, TPC changed their name to their current title, Taliesin Preservation Incorporated (TPI).¹¹¹

In 2005, Isthmus Architecture, a local Madison firm specializing in preservation was commissioned to prepare a Master Plan for Taliesin. The document was completed in 2008 and outlines a brief history of the site, its 2005 condition, and recommendations for preservation considering questions of programmatic use and structural stability (Figure 35). In 2008, the cost estimate for comprehensive restoration and rehabilitation of just Taliesin main residence was estimated to be just shy of 35 million dollars, continuing the exponential uptick of the funding needed to preserve Taliesin.

¹⁰⁹ Ed Treleven, "US Grant will hasten Taliesin Restoration \$1.5 Million Must be Matched for Repairs," May 19, 1999, Wisconsin State Journal, 1A.

¹¹⁰ Frank Lloyd Wright Foundation, "Annual Report," *Journal of the Taliesin Fellows* (1999).

¹¹¹ FLLWF, "Annual Report."



Photo courtesy Graef, Anhalt, Schloemer and Associates, Inc.

5.04 Little Kitchen (Room 24) window, 2005.
Roof runoff has created problems in the area outside the hexagonal kitchen window; there is a significant washout hole in the flagstone.



Photo courtesy Graef, Anhalt, Schloemer and Associates, Inc.

5.05 Washout hole outside Little Kitchen (Room 24) window, 2005.
Close examination reveals a second washout hole. Both of these washout holes convey runoff water under the building.



Photo courtesy Graef, Anhalt, Schloemer and Associates, Inc.

5.06 Steps at the Guest Wing (Room 1), 2005.
Flagstones in the area of the drain outside Mr. Wright's Studio, near the kitchen have settled; the result is that the drain is higher than the water around it, and does not properly function.



Photo courtesy Graef, Anhalt, Schloemer and Associates, Inc.

5.07 Guest Wing (Room 1) step washout, 2005.
A washout hole has developed at the base of the bottom step to the Guest Wing, adjacent to an apparently functional drain. This washout may be caused by water at the top of the steps moving through the flagstone.

Figure 33. Capture from Isthmus Architecture 2008 Master Plan showing samples of condition documentation across the site, Master plan accessed at TPI, full bibliographic entry included within the bibliography.

In fact, a comparison of estimated preservation costs through time offers a useful way to benchmark the preservation ideas circling around Taliesin through time (Table 1). While each of estimated costs (not adjusted for inflation) involves slightly different scopes of work and estimation strategies, the values show an interesting trend. The exponential growth of estimated preservation costs between the late 1970s and 2008 highlights the changing standard for on-site preservation work, as the processes were formalized, and also a discovery of an enormous knowledge gap and never-ending deferred maintenance on-site. Between 1979 and 1990, only eleven years, the estimated cost of preserving Taliesin multiplied by almost ten, showing a direct relationship between the extent by which the buildings were studied and the estimated costs of preserving them.

Table 1. Cost of comprehensive restoration and/or preservation campaigns at Taliesin through time.

Date	Amount	Amount Adjusted for Inflation to Current Value ¹¹²	Notes
December 1977	\$183,000	\$715,612	Charles Montooth's estimate of the cost of needed preservation/maintenance work ¹¹³
August 1979	\$2,614,500	\$8,603,016	Foundation's estimate for site restoration work over the next ten years; between 1979 and 1989. ¹¹⁴
May 1988	\$2,824,000	\$5,836,403	Estimated funds <i>already spent</i> on capital improvements, preservation, and maintenance by the Foundation ¹¹⁵
August 1989	\$14,700,000	\$28,834,679	Estimate to execute the plan, for physical preservation of buildings alone, according to 1989 draft of Governor's Commission Report. ¹¹⁶
August 1989	\$220,000	-	Estimated cost of emergency stabilization at Taliesin from 1989 draft of Commission Report ¹¹⁷
September 1990	\$24,203,869	\$44,292,715	Estimated Cost of preservation Taliesin site ¹¹⁸
April 2003	\$24,063,250	\$31,792,421	Eifler restoration plan estimated costs for renovation ¹¹⁹
March 2008	\$34,948,341	\$39,750,914	2008 Isthmus Master Plan Estimate of comprehensive stabilization and preservation of <i>only</i> the Taliesin residence ¹²⁰

¹¹² Calculation made using Consumer Price Index inflation adjustments.

¹¹³ "Letter from Charles Montooth to Jim Sewell," December 13, 1977, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "National Trust for Historic Preservation, Misc. Taliesin North, Wisc."

¹¹⁴ "Taliesin Restoration Preliminary Plan," August 1979, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 189, Folder "Midway – Taliesin North Master Plan & Miscellaneous."

¹¹⁵ "Taliesin, Wisconsin; Foundation Preservation Report," May 23, 1988, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 239, Folder "Midway Farm Miscellaneous."

¹¹⁶ "Governor's Commission Draft Report," *TAA Project Files*,

¹¹⁷ "Governor's Commission Draft Report," *TAA Project Files*,

¹¹⁸ "Taliesin Wisconsin Preservation (WPR) Cost Estimate," September 21, 1990, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #14, Misc. Folder.

¹¹⁹ Eifler & Associates, "Taliesin Restoration Master Plan Proposal," December 18, 2002, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #2, Folder "Proposal for Taliesin Master Plan from John Eifler"

¹²⁰ Isthmus Architecture, "Taliesin Master Plan," 2008.

SECTION THREE: CASE STUDIES

Methodology of Case Studies

In this section of the thesis, I will discuss three case studies within Taliesin; all of which are located within the main residence, comprising the Wright living quarters, apprentice apartment, and Wright's drafting studio. The three chosen cases are: (Figure 34, Figure 35).

- (1) Mr. Wright's bedroom terrace
- (2) The Lower Court
- (3) Gold Room & Mrs. Wright's Room



Figure 34. Aerial Drone Image Looking North, edited to show the three case study area. Second Case Study Area (Lower Court) is located behind the building from this angle, note that case study three includes multiple levels of the house, Drone image courtesy of TPI, edited by author.

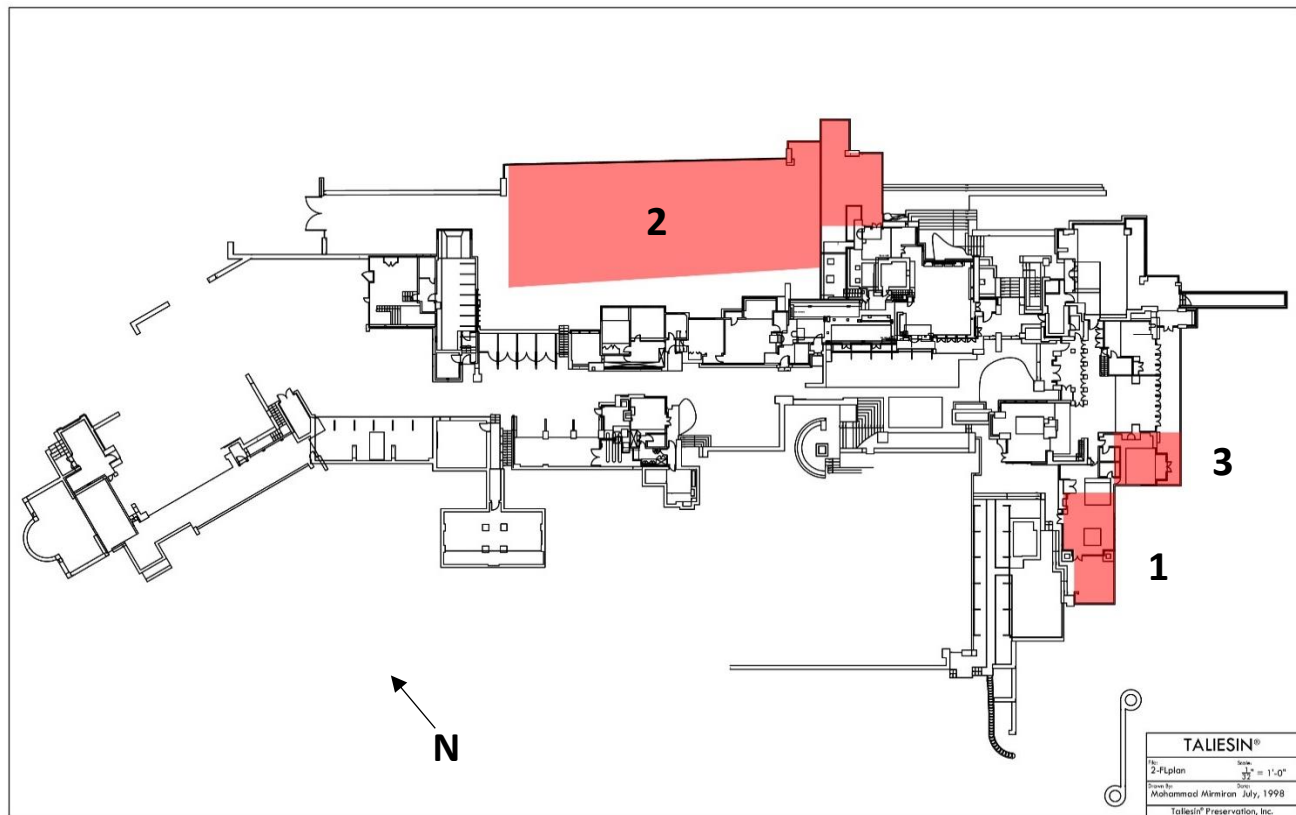


Figure 35. Plan of Taliesin showing three case study areas. Plan from TPI, edited by author.

Conversations surrounding the significance, use, and preservation of Taliesin all necessarily involve the Foundation as the building owner, steward, and often as the representation of the original Fellowship. The presence of Fellows, apprentices, and students impacts the evolving nature of these buildings in a way that is impossible to overstate. Students of Taliesin were tasked with countless additions, alterations, and reconstructions of the buildings. They invested labor-hours in the construction and documentation of these buildings, and much of Taliesin still comprises living quarters for students and Fellows. Yet, the buildings are all Wright's designs, materialized by students and occupied by long-term residents. Within the spaces occupied by students, Taliesin has seen a continuous history of modification, with the primary goal of maintaining the livability and functionality of these dorm, study, and communal spaces. For this reason, case studies at Hillside School and Midway Barn have been disregarded from this section of the analysis.

Additionally, Taliesin buildings; whether the Hillside School, Tan-y-Deri, or Taliesin III each have unique and complex building histories. They were each at least partially rebuilt and heavily modified during Wright's lifetime, yet they comprise various materials, construction techniques, and uses through time. Tracking these building

chronologies, uses, and associated photographs and drawings could occupy an entire research career. The following cases were also limited to Taliesin III in an attempt to streamline a bit of the context discussion.

Wright's own living quarters have not been maintained for student use, and maintained as close to Taliesin's designated period of significance as possible. There is particular significance within Taliesin III as Wright's *own* spaces. Hillside School, Tan-y-Deri, and the Midway Buildings are certainly all of Wright design, but ultimately they were built to serve students, family, or farm work. Taliesin III, specifically its southern section, includes Wright's fabled living room for entertaining, Wright's bedroom, Mrs. Wright's bedroom and various other loggias for entertaining and relaxation. Adjacent, to the north, is Wright's primary Wisconsin studio, where renderings for many of the architects' commissioned houses were created, including Fallingwater. Additionally, the studio houses Taliesin's vault and a collection of books owned by Mr. and Mrs. Wright. Within Taliesin III, more than half of the space is still used as private apartments or office space. Even now, a very small portion of the Taliesin residence is accessible via guided tours. The three case studies discussed in this section all include spaces of primary significance, included on guided tours. The case study areas are all included on tours and interpreted by Taliesin's guides for the public.

Three areas within (or adjacent to) one building were chosen to limit discussion of necessary background information and more closely compare various intervention strategies. All three case study areas are designated with primary significance and have been maintained in or restored to their late 1950s appearance. Each area was modified by the Fellowship after Wright's death, and again by TPI after 1990. Additionally, each case study area has been structurally modified through time, where by its 1950s condition has been augmented, demolished, or supplanted by new systems. This section focuses on these structural projects at a way to analyze particularly invasive preservation work, involving more than architectural finishes, and the configuration of lighting, casework, and furniture.

A final important qualifier for the case study analysis is Taliesin's significance designation in layers. In the main residence, rooms of primary significance are vertically sandwiched between spaces of secondary significance. The area below the primary living quarters, known as the Guest Wing, is only accessible from the exterior of the building. This area has been designated with secondary significance and is currently being adaptively reused. And, within the primary living quarter, a few discreet staircases lead to guest apartments above, also of secondary designation. However, as one residential building, there is structural continuity between each level. These spatial relationships play heavily into the preservation treatments employed on site. Heavier interventions are often pushed

into the secondary spaces, and necessary mechanical, electrical, and plumbing improvements are often easier to implement with adjacent spaces of secondary significance. The three chosen cases all emphasize the role of varied designations in determining preservation strategies.

In sum, Mr. Wright's Terrace, the Lower Court, and the vertical combination of Mrs. Wright's Room and the Gold Room were chosen as specific cases that are similar in many ways, yet still help to illustrate different preservation strategies through time. They are not meant as to represent a comprehensive understanding of all preservation work at Taliesin, but instead as a jumping-off point for analysis of particularly invasive interventions. These three cases help to illustrate how preservation values have manifested in tangible work between 1959 and today.

One: Mr. Wright's Bedroom Terrace



Figure 36. Mr. Wright's Bedroom Terrace, looking east over cantilevered edge, Mr. Wright's bedroom visible at the left, photo taken twenty-seven years after structural stabilization project, photo by author, 2016.

Approximate Intervention & Documentation Timeline

Unknown date	Addition 45 degree braces and early stabilization
1992	Full documentation of structural system by TPC
1993	Stabilization of Mr. Wright's Terrace
2010	Interior restoration within Mr. Wright's room

Introduction

This section describe the stabilization at Mr. Wright's Bedroom Terrace. Although undocumented, the area was likely first altered sometime after Wright's death because of stability concerns. In 1991, stability of this area was again identified as a primary concern, and the stabilization of the terrace by TPI helped to set new standards for research and documentation procedures within Taliesin interventions. This primary preservation campaign spans from summer of 1992 through the summer of 1993 under the guidance of Taliesin Preservation Commission. Mr. Wright's bedroom is located at the southeast corner of the residence and was designated a space of primary significance, accessible to public tours and integral for interpretation of the house. The project was triggered by an observed failure of stone paving at the outdoor terrace, and sparked concerned over the stability of this section of the house. As such,

the project was given an “emergency stabilization” categorization and determined as a priority for the preservation team.

Ultimately, TPC compiled a historical building chronology of this area of the house, thoroughly investigated the condition of the terrace, documented existing configuration of building elements and their conditions, developed a variety of repair alternatives, and implemented the preservation repair, again, thoroughly documenting plans and progress. Its eventual augmentation comprised the addition of new steel beams, a new waterproof membrane and a new structural configuration for the support of an existing limestone planter.

Description of the Area

Mr. Wright’s Bedroom Terrace is located in the southernmost corner of Taliesin, at the west side of Mr. and Mrs. Wright’s personal residence (Figure 36). The area as it exists today was constructed by apprentices in 1936 within the Taliesin III era. However, each subsequent modification was an extension or reconstruction of the earlier versions of the building, so it is possible that some of this area’s material, such as the stone piers date back to the first iteration of the building from 1911¹²¹. Like the rest of the main residence, the terrace area went through a number of iterations from during Wright’s lifetime, as well as after his death in 1959. As a first piece of this preservation project, TPC compiled a construction chronology of the room from oral histories, historic photographs, historic working drawings, and observed conditions. To give context, a summarized version of that history is included here.



Figure 37. Drone Image of the Taliesin Residence, the area of Mr. Wright's terrace is highlighted in red, Image courtesy of TPI, edited by author.

¹²¹ Joseph Dye Lahendro, “Historic Structure Report for Mr. Wright’s Bedroom Terrace,” February 16, 1993, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Binder “Mr. Wright’s Bedroom Project,” Tote #6, 3.

The terrace was constructed by Wright and apprentices in the summer of 1936 as a modification of the entry drive (no longer extant) and the reconfiguration and extension of Wright's bedroom. As reported by an apprentice in a 1937 newspaper column, the terrace was meant for private use by Mr. Wright, but also as a wing to intercept the entry drive, a cantilever terrace high in the air and a section of the house that "sprouted a new branch to meet all arrivals."¹²² The area comprised a small enclosed bedroom for Mr. Wright and a large, partially-covered, outdoor terrace, measuring 28' long by 18' wide. The roof above was supported on wood posts at the perimeter of the terrace. The roof also featured a skylight above outdoor section. This outdoor section was edged in low stone walls or stucco half-walls. Rough paving stones covered the floor surface of the bedroom and terrace space, and similar to other sections of the house, these paving stones were set into sand bedding on top of wood decking. The terrace met the grade of the hill at the west, but cantilevered out over the slope along its east side where the hill descended sharply down to the entry drive. The entire structure was supported on wood joists and wood beams that cantilevered out from stone piers¹²³ (Figure 36).

During Wright's lifetime, the architect made one major modification to this area by extending the indoor area of his own bedroom into the covered terrace space. In 1950, Wright moved the enclosure boundary of his bedroom to the south, creating a much large interior room and much smaller, largely exposed terrace space. The new enclosure consisted of large glass pane windows inserted between the wood posts (from finish ceiling down to the stone paving. At the east side, windows were likely inserted above existing half-stucco wall to create a fully enclosed space. Wright also added large stone planters to the exterior terrace, seemingly without altering the structure below to accommodate the additional load. This alteration was detailed in an apprentice account and was purportedly completed for an article published in the 1951 Architectural Forum that shows Wright sitting at his desk in this newly enclosed bedroom space¹²⁴ (XX) In turn, this photo provided precedent and archival evidence for restoration work in the 1990s.

¹²² Lahendro, "Historic Structure Report for Mr. Wright's Bedroom Terrace," *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Tote #6, Binder "Mr. Wright's Bedroom Project," 1; quoting Noverre Musson in *At Taliesin*, March 12, 1937, ed. Randolph C. Henning (Carbondale: Southern Illinois University Press) 1992.

¹²³ Lahendro, "Historic Structure Report for Mr. Wright's Bedroom Terrace," 3.

¹²⁴ Lahendro, "Historic Structure Report for Mr. Wright's Bedroom Terrace," 2.



Figure 38. Mr. Wright's Bedroom Interior, as restored in 2010. This image taken from Bedroom Interior, looking southeast out of windows that are visible in Figure 37. Photo by author, 2016.

The 1950s configuration of Mr. Wright's bedroom terrace served as restoration goal of the 1992 stabilization project. As researched by TPI, a number of alterations were also made to the space after the 1950s, including the alteration of the windows and mullions, alterations of the skylight into a clerestory, and the modification of walls to incorporate air conditioning units and new screen doors (Figure 39). Additionally, 45 degree braces were added to the cantilevered terrace beams at an unknown date, presumably as an early stabilization project¹²⁵ (Figure 41).

¹²⁵ Lahendro, "Historic Structure Report for Mr. Wright's Bedroom Terrace," 3.



Figure 39. Mr. Wright's Bedroom Interior, looking south, cantilever terrace is visible outside at left. Photo by author, 2016.



Figure 40. Mr. Wright's Bedroom, looking north. Historic Photograph circa 1940s, Mr. Wright's Bedroom Terrace visible along the right side. Photo looks back at the area seen in Figure 39. Photograph by Ezra Stoller, photo courtesy of Esto Images and Frank Lloyd Wright Foundation Archive.



Figure 41. Mr. Wright's Bedroom Terrace from below, looking north. Photo from 1992 before stabilization project. Note the 45 degree triangular braces that were added between 1959 and 1992 visible at each limestone pier, photo courtesy of TPI.

Preservation Process

Because of its observed structural instability, Mr. Wright's bedroom terrace was closed to public access during TPI's first tour seasons in the early 1990s. Early on, TPC identified the stabilization and restoration of this space as a top priority, important for the narrative and significance of the space, especially as experienced by tour groups. When the stone paving was observed to be sinking into the setting bed during the summer of 1992, the entire structure was suspected to be failing and TPC immediately began an investigation of the structure and its condition. Additionally, the structure was shored to prevent further failure and collapse, to allow for material removal for investigation, and also in preparation of future repair work. Early research was two-fold. TPC member, Jody Lahendro, managed the documentation of the physical condition and configuration of the terrace, producing careful measured drawings of the structure at each level (Figure 42). He also compiled research for a construction history in an attempt to provide some reasoning for physical conditions, precedence for repairs, and also identify flaws in the structure. This construction history, paraphrased above, relied on oral histories, whereby members of the apprenticeship were asked to recall prior configurations or previous modification projects. Notes from Cornelia Brierly, Joe Fabris, John de Koven Hill, Charles Montooth, and Stephen Nemtin are included in the appendix of the Historic Structure Report. Additionally,

the history was constructed using archival material obtained by TPI, including a collection of photographs and other published material.¹²⁶

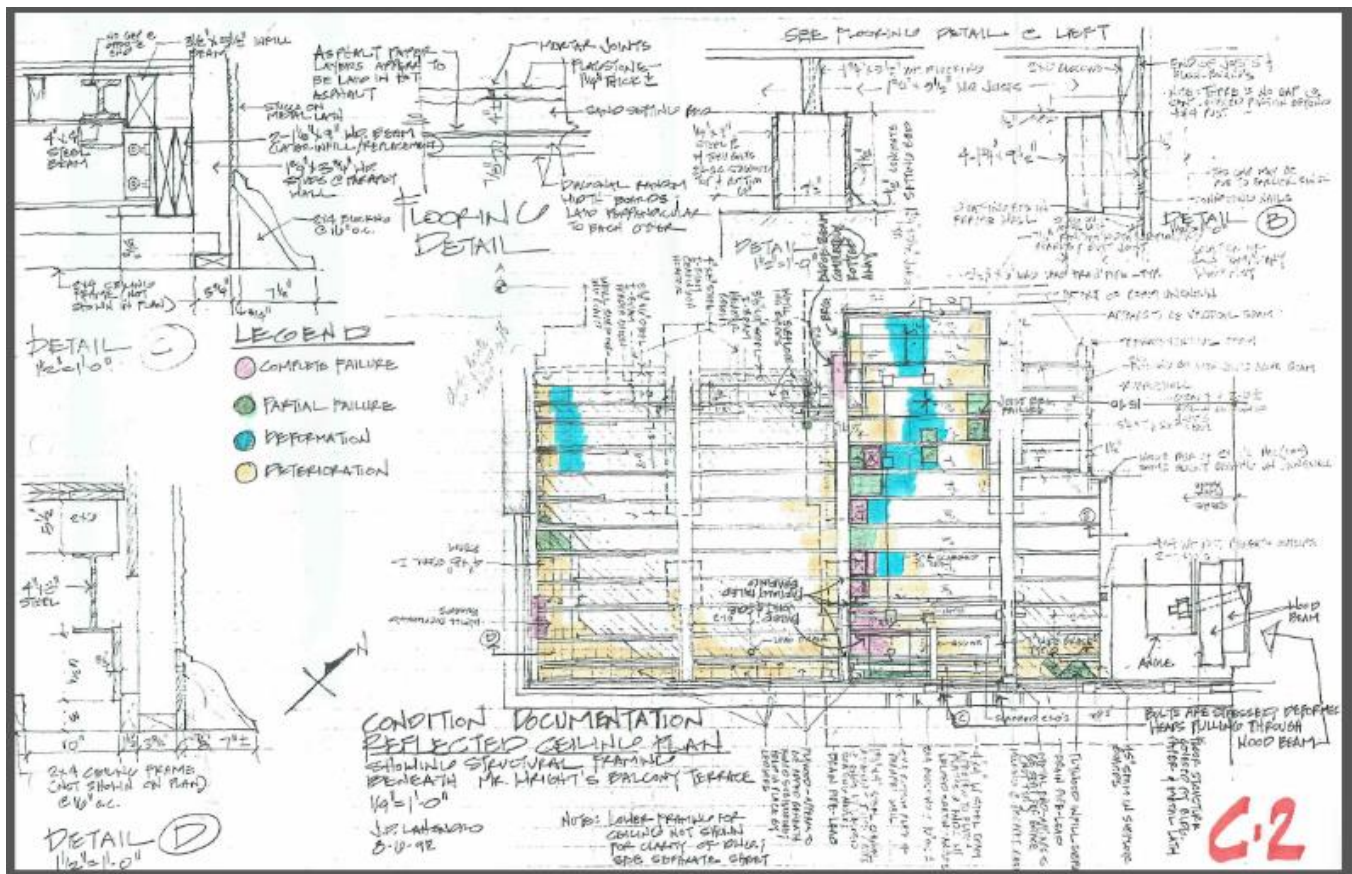


Figure 42. Conditions Documentation Drawing by Jody Lahendro of TPI, 1992. Note the high level of detail denoting structural assemblies and condition of visible elements, drawing courtesy of TPI.

After installing shoring and conducting an in-depth visual assessment of conditions and materials, the preservation team produced an investigation plan for removing material to expose the subflooring, structural blocking, and encased wood beams. [1992 investigation plan] The plan, written in November of 1992, called for careful documentation of removed stones, and provisions for material storage and winter protection. This phase of the research produced a detailed set of drawings, detail sketches, and a thorough understanding of the structure's assembly and condition All of this sounds pretty thorough and methodical.

The investigation concluded that the structure above the existing stone piers was inadequate, and the deformation of the terrace had caused the asphaltic waterproofing material to fail. While the stone piers were deemed to be in good condition, the beams above were deflected up to 1-5/8" at their cantilevered ends. In turn, water had

¹²⁶ Lahendro, "Historic Structure Report for Mr. Wright's Bedroom Terrace," 2.

damaged the structure below, compounding the stability problems and causing further deformation. Notably, the study discovered a previous intervention likely dating to the 1980s where steel flitch plates were thru-bolted to the existing wood beams in an attempt to increase their strength. Still, the composite steel-wood beams were severely deteriorated by water infiltration. In this case, the previous addition of steel served as historic precedent in for the addition of modern steel supports. In addition to this construction and assembly-oriented construction approach, the team also produced contour maps of the terrace, quantifying which areas of the terrace had deflected significantly out of plane. The contour maps were then used to create exaggerated representations of the terrace's deformation, adding evidence for material deformation and patterns of water infiltration.

TPC's historic structure report, as revised in February of 1993, proposed three preservation solutions. All three proposed solutions included some augmentation of the original structure.¹²⁷

1. The first solution proposed the replacement of the wood beams with modern steel I-beams, addition of new supplemental beams under inadequately-supported areas, replacement of deteriorated historic decking with new plywood, sistering of deteriorated wood joists, and the installment of a modern waterproofing membrane where the original asphaltic roofing could not be salvaged.
2. The second solution proposed the retention of more historic fabric; the selective repair and steel sistering of the existing wood beams, the addition of new steel underneath inadequately-support areas, the repair of wood joists and decking only where the material was irreparably damaged.
3. The third solution involved dismantling the entire stone paving system, replacing the structure with new steel beams and a concrete support slab, providing a new membrane and drainage, and reinstalling salvaged stones.

TPC's historic structure report also includes a discussion of advantages and disadvantages of each solution. The first option was identified as the best solution, as it salvaged some historic material, replaced pieces of the original configuration in-kind, and also provided for the long-term stability of this area of the house. Solution three was deemed too intrusive and solution two was worrisome as a potentially "temporary" fix. [1993 HSR] In justification of the structural augmentation, a TPC preservation update reads,

"One exception to the Commission's normal preservation approach, to repair or replace historic materials with in-kind materials, was the decision to replace the historic wood support beams with new steel beam. The existing wood beams were initially undersized for the loads placed on them, especially the stone planters added in 1950. . . The new steel beams provide the proper support to eliminate movement and protect this section of the house in the future."¹²⁸

In February of 1993, after thorough discussion and documentation, TPC began repairs and augmentation of the wood structural system (Figure 43). Stone paving was selectively removed at deteriorated area and new steel was

¹²⁷ Lahendro, "Historic Structure Report for Mr. Wright's Bedroom Terrace," 6 – 7.

¹²⁸ Joseph Dye Lahendro, "Mr. Wright's Bedroom Terrace Preservation," July 1, 1993, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Binder Binder "Mr. Wright's Bedroom Project," Tote #6, 1.

installed to support the cantilever structure (Figure 44). The new beams were set to bear on the stone piers by gravity and also with heavy metal hooks, bonded to the existing piers with concrete (Figure 45).



Figure 43. Mr. Wright's Bedroom Terrace from below showing shoring and deconstruction of the parapet wall, c. 1992 and 1993, looking northwest. (studs and black membrane are visible at the top of the shoring), photo courtesy of TPI



Figure 44. Mr. Wright's Bedroom Terrace from underneath/below, shoring new decking, salvaged material, and new steel, c. 1992/1993. New steel beam can be seen along the top of the limestone wall. Where water damage was the worst, around exterior portions, decking was replaced in-kind. A new waterproof membrane was also added above. Photo courtesy of TPI.

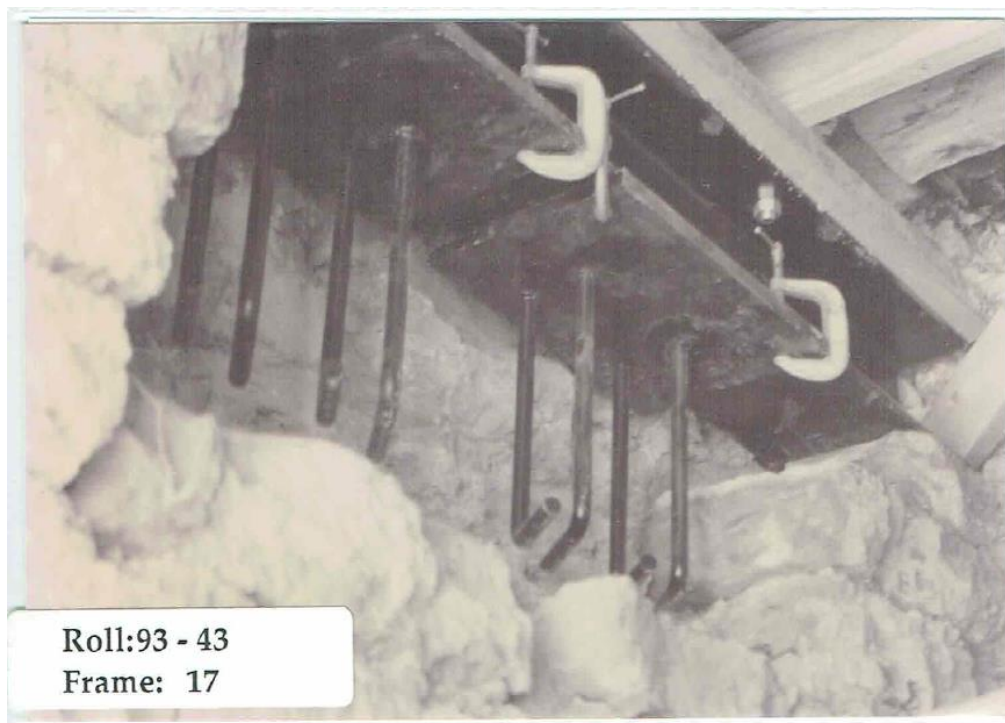


Figure 45. New anchors at the meeting of existing limestone piers and the new steel. Existing limestone was chased out to provide space for steel anchors. Gaps were then filled with concrete to provide "backspan" support for the cantilevered terrace, Photo courtesy of TPI.

The final written documentation of this project was created when the work was nearing completion. At its completion, the project necessitated the removal of approximately 15% of the stone paving to allow access and replacement of wood members below. Also, where the original plan mentioned the addition of a new waterproof membrane *only* where the asphaltic system could not be salvaged, this final preservation report mentions a single-ply material being installed in lieu of the historic material (Figure 46). Finally, the interim project reports mention the final cost of the project at \$14,000 including labor and materials.¹²⁹ The project was completed by the end of summer in 1993, just over a year from the area's classification as an "emergency" stabilization.



Figure 46. Resetting stone paving after decking repairs, 1993, photo looking southeast over the parapet edge, courtesy of TPI.

Discussion

Within TPI, the stabilization of Mr. Wright's Bedroom terrace is seen as a model preservation approach. It was an early project, completed just three years after the commission's formation, and it adheres to a high standard of documentation and analysis. The stabilization is characterized by its small project team, in-house design, thorough research and documentation, and careful consideration of augmentation alternatives.

¹²⁹ Lahendro, "Mr. Wright's Bedroom Terrace Preservation," 2.

The project team was headed by Jody Lahendro who completed the majority of documentation including the drawings and narrative descriptions of process, proposed solutions, and progress. The archive holds this information in a variety of formats – namely multiple drafts of an investigation plan, historic structure report, interim reports as well as multiple binders of developed photographs in black and white and color. This terrace stabilization also marks an early expansion of the preservation team, as two carpenters were brought on to work primarily on this project. Under the oversight of Robert Burley, the president of the commission in the early 1990s, this small project team managed and executed the stabilization project, keeping design and labor costs relatively low. Correspondence from the spring of 1993 shows that TPC looked to the Fellowship for guidance on technical aspects of steel design. Tom Casey, working for Taliesin Architects provided calculations and guidance on the new steel beams, showing that the Fellowship and Arizona branch of the Taliesin community were at least partially involved in the design process.¹³⁰ Additionally, the project would have been approved by an Oversight Committee, allowing another method for collaboration between all of the organizations with some sense of control over the property.

This discussion also sheds light on the extent to which the preservation decision depended on research. Before any solutions were proposed, TPC considered the material qualities of the space, conditions of elements, and relied heavily on a construction chronology to determine why the existing structure was inadequate. Within this nuanced approach, the research also documented design intent as could be gathered from previously published articles and accounts of Legacy Fellows.

The augmentation of the structure was limited to hidden elements, outside the spaces of primary significance. However, although some the project called for the addition of new steel, the original configuration was maintained where possible, constituting pieces of the project that are more akin to an in-kind repair or maintenance project. Only where the structure was deemed inadequate was new steel added. Additionally, the appropriateness of augmentations were also considered within the context of design intent. TPC found precedence for the addition of steel in work completed by the Fellowship before the creation of TPI. Additionally, augmentations needed to be invisible from the inside finished space, in an attempt to leave Wright's interior narrative unhampered. However, TPC also left some later elements in place. Where research did not clarify the dates of certain element, the details were left in place. For

¹³⁰ Various Correspondence between Jody Lahendro and Tom Casey, March 1993, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, "Mr. Wright's Bedroom Project," Tote #6.

instance, the stone piers supporting the terrace still feature the 45 degree cross braces added at an unknown date. In faith to the original condition, the new decking and sistered joists followed the original structural layout. These decisions illustrate TPC's goal of minimally augmenting the structure to ensure its existence into the distant future and not merely the continual repairs of an inherently failing structure.

In sum, the stabilization of Wright's bedroom terrace provides an example of thorough and standard work, typical for professional practice at the time. As the preservation staff morphed through the mid-1990s, this stabilization perhaps set a lofty, and slightly unrealistic goal for the limited resources of the preservation commission. This project also illustrates the complexity of preservation decisions within Taliesin. Even an area of less than eight-hundred square feet necessitated almost a year-long study and careful consideration of history, conditions, and repercussions of invasive preservation work. An intensive documentation campaign and lengthy discussion manifested in a relatively small physical intervention. After this time, TPC's project resources did wane, so the strategy did necessarily change and simplify after 1994 when practitioners with formal expertise left Taliesin. However, the stabilization, almost 15 years later, has proved successful. The terrace is an integral part of the estate tours and outside of some plaster cracking, the steel and decking appear to be in good condition.

Two: The Lower Court



Figure 47. Lower Court, looking southeast from entrance gate. Cantilever edge along the left side, Parking and private apartments along the right side. Wright's Studio Terrace balcony is visible in the distance, supported by various limestone piers. Photo by author, 2016.

Approximate Intervention & Documentation Timeline

Unknown date	Addition of steel and mesh at Lower Court
c. 1986	TAA Intervention at Lower Court
1992	Stabilization of Lower Parking Deck: TPC drawing study
1994	TPC project (drawings dated) to replace original structure with new slab and utility vault
2000	Completion of studio project above; adjacent to balcony
2003	Underpinning of adjacent limestone wall, and re-underpinning of limestone pier ¹³¹
2015	UW-Madison study of Lower Court and: documentation effort ¹³²

Introduction

The second case study area is the Lower Court, a parking area that dates back to the 1930s. As an exterior space, this area is slightly different than the other two case studies but it also calls to bear questions of visibility, undocumented interventions, perceived structural stability and an iterative process of documentation and intervention. This case study analysis will focus on the documentation effort that happened in the mid-1990s, with a supplemental discussion of work from the decade before, interventions of the mid-2000s, and another investigation started in 2015.

¹³¹ Isthmus Architecture Incorporated, "Taliesin Stabilization and Restoration Master Plan," 2008, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, digital.

¹³² Taliesin Preservation Incorporated, "Lower Court Student Project Advances," accessed online at <http://www.taliesinpreservation.org/learn/current-recent-projects#lowercourt>.

Description of the Area

The lower court at Taliesin is located at the northeast side of the property. The gravel court is used for parking and is accessible from Taliesin's current main drive, which winds up from County Road C at the north (Figure 47). This area of Taliesin was chosen as a case study because of its structural nature, and because the treatment of this area showcases represents a variety of technical approaches and preservation philosophies all within a small area designated a space of primary significance.¹³³

The lower court, similar to Wright's residence wing is built into the side of a hill. The court borders studio and office, and ends at the covered breezeway which connects to the inner court. Structurally, the gravel surface of the lower court rests both on grade and on a cantilevered platform, the structure of which is open to view from the hillside below.¹³⁴ The lower court rests on grade at its southern half and west side, while the northeast portion and eastern edges are supported on various structural systems which have been visibly modified (Figure 48). The lower court's current (2017) structural systems can be divided into two areas; a northern system and a southern system. The northern section of the cantilever section is currently supported on a complex and deteriorating system of limestone piers, steel pipes, steel beams, concrete vaults, corrugated metal, CMU block, and concrete slabs of varying ages and specifications. At the northeast side, the concrete slab cantilevers out over the hill (Figure 49, Figure 50).

¹³³ Taliesin Preservation Incorporated, "Taliesin Preservation Policy," May 23, 2013, *Taliesin Preservation Incorporated Files*, unpublished, accessed at Taliesin, digital.

¹³⁴ Joseph Dye Lahendro, "Stabilization of Lower Parking Deck Interim Report," September 4, 1992, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Binder "Stabilization Reports," Tote #7, 1.



Figure 48. Lower Court from below, looking northwest. Not the deteriorated condition along the lower parapet edge, and the dense vegetation surrounding this area. Also note the length of this area and how the structure is relatively invisible, even from this lower perspective. Photo by author, 2016.



Figure 49. Northern section of the Lower Court structural system, suspected 1980s intervention in poor condition, photo by author circa 2016.



Figure 50. Southern section of the Lower Court structural system showing new RC slab, circa 1994.

The southern half of the cantilever is supported on a contemporary concrete reinforced slab which spans between concrete walls, existing limestone walls, and also cantilevers out over the hill. This slab was added in the mid-1990s. The underside of the court at this location also provides access to a concrete utility vault and an entrance to an unbuilt tunnel, designed to lead underneath the studio. The southern section of the lower court also supports a balcony terrace at the second floor of the studio above. The terrace forms a porte-cochere at the lower court, adjacent to an unrestored apartment. At its eastern edge, the terrace is supported by a large limestone pier which rests on the cantilevered section of the new concrete slab.

A parapet wall surrounds the Lower Court, consisting of wood stud walls, with wood studs, wood trim, and a stucco finish. Above, the gravel area drains to terracotta elbow drains centered in each bay. These drains shed water down through the concrete slabs.

The structural systems of the Lower Court are complex, and involve a variety of materials. Materially, the structure employs limestone, mortar, poured-in-place concrete, CMU block, metal lath, steel I-beams, wood studs, plaster, and gravel. Much of the structure is hidden, either within the slab section, below gravel, or below grade.

Preservation Process: TPC Investigation

In 1992, TPC began a formal investigation of the condition of the lower court, identified by them as the lower parking deck. This project produced documentation drawings and an interim report that describes the existing condition in narrative form.¹³⁵ The report was prompted by a visual inspection from below. This inspection revealed the structural system's poor condition and failure of the cantilevered section, evidenced by fallen debris that appeared to have fallen recently and at an earlier time. This deteriorated condition is still extant today at the north section.

The documentation was limited to two bays at the northernmost section of the parking deck, where the deck sits the highest over the slope.¹³⁶ The bay pattern repeats through the northern section of the lower court – so the condition and building configuration were assumed to be consistent and typical throughout.

¹³⁵ Lahendro, "Stabilization of Lower Parking Deck Interim Report"

¹³⁶ Joseph Dye Lahendro, "Lower Parking Deck North Corner Documentation Drawings," August 28, 1992, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, drawings, Binder "Stabilization Reports," Tote #7.

Dating the Elements/ Assessing the Structure

Although the creation of drawings and sketches helped to shed light on the structural assembly of the Lower Court, it also made clear that the area had been modified multiple times, most recently, not long before the creation of the Taliesin Preservation Commission. Notably, this structure is not shown in the Getty survey drawings (Figure 51).¹³⁷ This absence of detail is not uncommon in the survey drawings – the area is unrepresented on some elevations (as “below-grade”) or as a simple limestone retaining wall built into the hill. From underneath, however, it is clear that the concrete vaults, corrugated metal arches, and deepened concrete beams were added well after Wright’s death, likely in the 1980s. However recent, precise documentation for this concrete intervention is not included in the preservation archive, and all of the information regarding this area seems to have been collected from field observations as opposed to paper documentation.¹³⁸ Although TPI likely discussed the construction history of this site (and certainly estimated the date of interventions), a formal write-up of its history was never recorded or included with the site documentation.



Figure 51. *Getty Survey Drawings, c. late 1980s, Area of the Lower Court Support System marked in Red. Drawing courtesy of Frank Lloyd Wright Foundation Archives at Avery, edited by author.*

The visual documentation produced by TPC in 1992 was recorded as a few drawings and a narrative in the commission’s HSR format, a standard template used for investigation and recommendations at other areas, including Mr. Wright’s terrace. The drawings include a foundation plan, a general sections, and a number of details and detailed section which describe the visible building elements (Figure 52).

¹³⁷ Taliesin Associated Architects, Taliesin Survey Drawings, *Taliesin Preservation Incorporated*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), FLLW 1123/1124, Roll 593 and 594 “Taliesin as-built 8918 Historic Structures & Survey Drawings,” Sheet A 5.8.

¹³⁸ There seems to be little or no transfer of information like maintenance or project records from the Foundation to the maintenance crew or TPC in the early 1990s – this is the information that is suspected to currently reside in the Avery archive – TPC clearly relied on oral histories for transfer of information, though none seems to have been completed for this project).

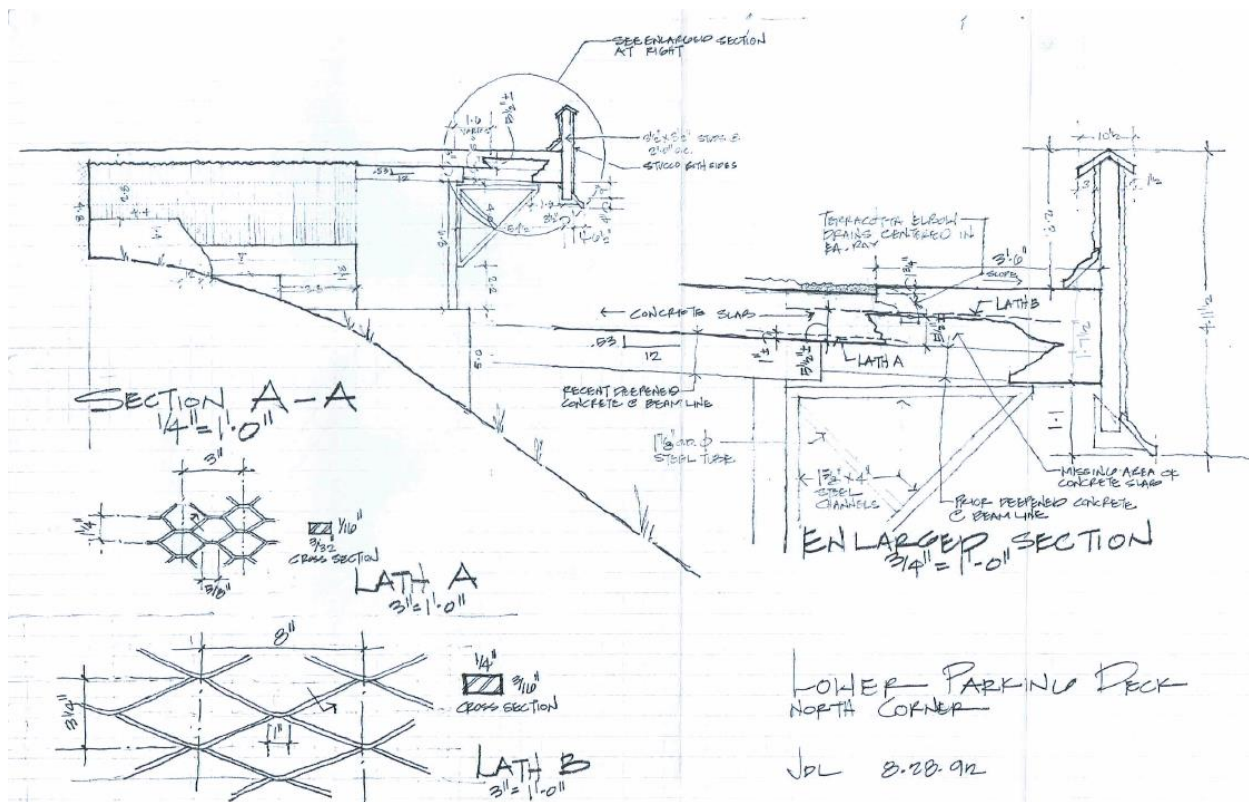


Figure 52. Jody Labendro's Documentation Drawings for the Lower Court Structural System, as extant at the northern section, 1992. Note the detailed documentation of the lath dimensions, material notes and the trim details at the parapet edge. Courtesy of TPI.

The conditions of the structure are also noted in these survey drawings. The drawings highlight the missing area of the concrete slab within the concrete portion, which still appears heavily deteriorated today. At this location, throughout the structure, steel appears rusted and exposed, pieces of concrete have clearly fallen from this area, and the metal lath is exposed or hangs down from the slab. The drawings also note the “prior deepened” concrete at the beam line, which appear as concrete beams cantilevering out from the concrete vaults.

Ultimately though, the HSR prepared in 1992 does not include recommendations for interventions, so the study implicitly concluded (no documentation of this decision) that this area did not warrant immediate attention. Likely, also, this decision was bolstered by research challenges, high cost, and invasive deconstruction that would be elicited by a comprehensive restoration. Today, the northern half of the structure remains untouched, and still displays this deteriorated condition (Figure 53).



Figure 53. Underside of northern section of Lower Court, note the multiple layers of plaster, concrete, exposed lath, and the visible terra cotta drains, photo by author, November 2016.

Preservation Process Studio Terrace Restoration

Although the majority of the lower court has not been modified since 1990, there is one section of the lower court that has been restored and rehabilitated. Below the studio terrace, at the southern end of the court, a new reinforced concrete slab has been added beneath a limestone pier. Additionally, this stabilization project was combined with a development-oriented addition of a new utility vault. Drawings from this project date to 1994.¹³⁹

At this time, the balcony was shored from below, and a large area was excavated underneath the lower court (Figure 54). This excavation allowed for the construction of a new utility vault, an effort to centralize heating and cooling systems throughout the building. Although the concrete vault is new, there is a historical precedent for a utility tunnel underneath this area, feeding into the guest wing, primary residence, and studio. As of 2017, the utility tunnel remains unused and its connecting tunnel has not been built (Figure 55).

¹³⁹ Taliesin Preservation Commission, “Balcony Shoring Plan,” September 1, 1994, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, drawing, Binder “Stabilization Reports,” Tote #7.

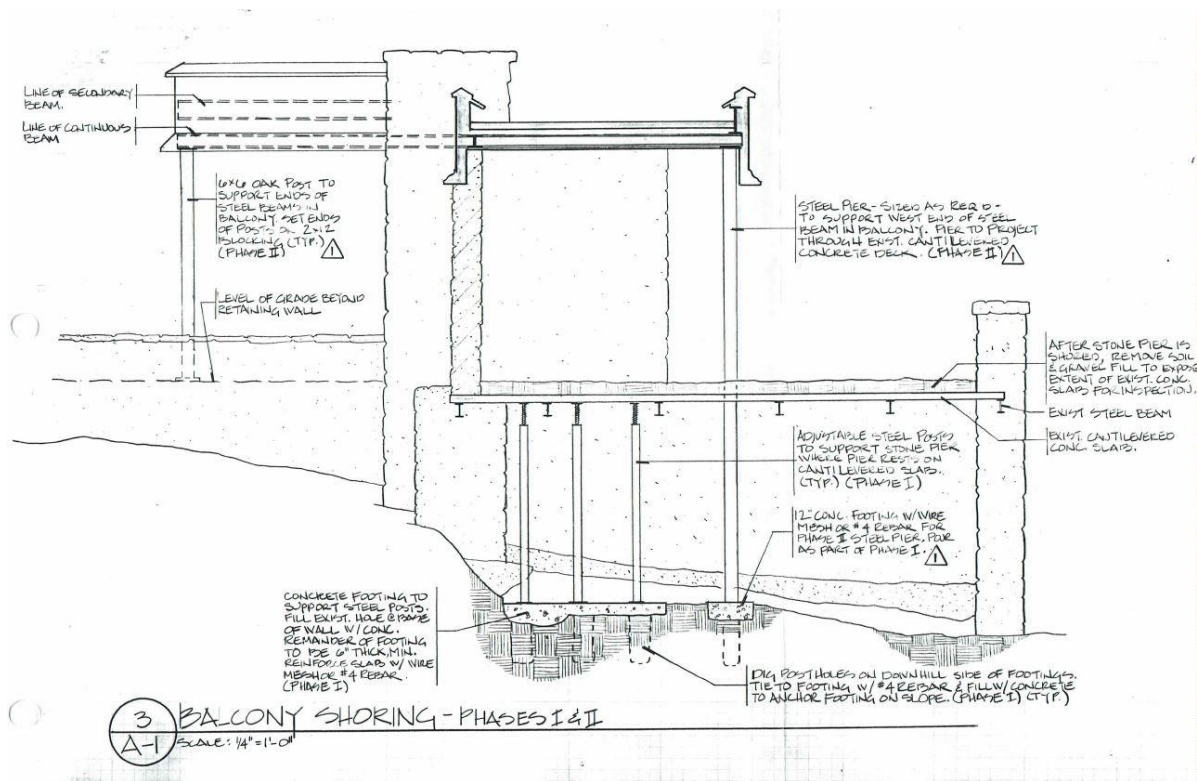


Figure 54. 1994 Plans for shoring the Lower Court to resupport a limestone pier. These drawings were in preparation for the addition of the new slab, as now seen in the southern section of the Lower Court. Drawing courtesy of TPI.



Figure 55. New utility vault entrance showing meeting of new concrete vault (left) and the existing 1980s concrete intervention (right), November 2016, photo by author.

The intervention at the southern section addressed a concern about stability of the limestone pier supporting the balcony terrace. Although the 1992 documentation project does not include explicit discussion of this area, it seems that the 1994 stabilization was a byproduct of this analysis. In late 1994, TPC produced plans for shoring and

specifications for a new concrete beams and slab to lie underneath the balcony terrace, forming the roof of the utility vault and the cantilevered support for the limestone pier and parapet wall. The plans include connection details where the new slab met the existing slab, and heavy reinforcement at the slab edge and underneath the limestone pier.¹⁴⁰ The intervention left the existing limestone wall and the existing parapet wall in place, although it did require breaking through the existing slab from above. Jim Erickson described the anxious nature of this project; the steady removal of material after the balcony had been shored was still a nerve-wracking procedure. Movement of the limestone pier or terrace, connecting to the studio, could wreak havoc on the overall structure if sudden settlement or movement occurred. However, the material was carefully removed, and the new slab and walls were added without compromising the stability of the existing terrace. After the new slab and concrete vault were put in place, the shoring was removed and the original appearance of the gravel court was restored. The parapet wall was also restored including the in-kind replacement of wood posts and trim at the new slab edge.

This intervention allows continued access (by pedestrians and cars) to this area of the lower court. It also ensured the stability the studio terrace, and the project fed into the comprehensive restoration of the studio, which was designed and implemented from 1998 to 2000 (Figure 56).



Figure 56. Lower court and Studio Balcony Terrace, 2017, note the limestone piers, now supported by the RC slab installed in 1994, photo by author.

¹⁴⁰ TPC, “Balcony Shoring Plan.”

Future Studies

Recently, investigation efforts at the lower court have been revived by a UW-Madison study, prompted by TPI. A small group of undergraduate engineering students are studying the area underneath the lower court as part of their coursework. This study began in 2015 and will likely be continued by subsequent classes. The study involves a re-documentation of the area, and the preparation of drawings which make recommendations for stabilization and restoration of the Masselink apartment. The inclusion of college students in this project ties into Taliesin's development and education goals, and also provides assistance future preservation efforts. As evidenced by the poor condition of the lower court, TPI does anticipate the need for intervention, and studies such as the UW analysis help to lay the groundwork for a future project (Figure 57).



Figure 57. Stone wall at the western edge of the lower court. note the deformation of the wall because of the mature tree behind it. This is an example of the problems that will be tackled by UW-Madison Engineering Capstone proposals.

Discussion

The Lower Court provides a small area in which a number of different preservation strategies have been employed. It is interesting that early interventions in this area are undocumented considering the contemporaneously granted projects in the 1980s *were* documented to a certain extent. This includes rewiring of Hillside school and the residence, as well as the stabilization projects at the Midway Buildings. When compared, the selective treatments of

the 1980s, 1992, and 1994 show a number of viable responses to a deteriorating structure. As an invasive stabilization, the insertion of concrete vaults and deepened concrete beams still aligns with preservation decisions made by TPI. It is interesting that the 1980s concrete structure is intentionally hidden underneath the older parapet wall. Perhaps the decision to leave the existing parapet and cantilever, even in poorer condition, was a clear effort by the Foundation to hide the alteration. While the Foundation is known for resisting the “preservation” efforts, covenants, and project SHPO-oversight of this time, this intervention did maintain the appearance of the lower court while increasing its stability by adding massive amounts of concrete below. The huge vaults perhaps be seen as an overdesigned feature that allowed the Foundation stabilize from below, leaving the structure intact above and at the edge condition. Though, it is also interesting to question whether the Foundation was motivated by a desire to maintain the configuration as a significant “Wright-designed” structure, or just to maintain the appearance of the structure as-built, regardless of its connection to Wright’s own hand.

The documentation effort of 1992 was an effort to study the existing structure, but led to the decision to leave the majority of the lower court in place. This decision was motivated by a desire to preserve building elements dating to Wright’s time, even in a deteriorated state. The intervention was limited to the most concerning area, below a limestone pier. And even, here new slab covers a small area and is designed to be undetectable from everywhere but directly below.

Both of these interventions are a good reminder, that Taliesin has been continuously preserved in a way that prioritizes the maintenance of exiting building material and the appearance of spaces from above (or “interior”.) At this area, a large amount of concrete has been added above grade with the goal of maintaining the visible building fabric.

Three: Mrs. Wright's Room & Gold Room



Figure 58. Exterior, showing Gold Room (lower level) and Mrs. Wright's room above, including exposed terrace. Photo taken from south side of building, looking east out to ponds and hills beyond. Photo by author, 2016.



Figure 59. Drone Image Shoring area of Gold Room and Mrs. Wright's Room highlighted in red, looking north, photo courtesy of TPI, edited by author.

Approximate Intervention & Documentation Timeline

1971	Record of Lath & Plaster work to “keep birds out”
1991	Fellowship begins restoration project
1992	TPC Report - Stabilization of Mrs. Wright’s Room
1996	Restoration of Mrs. Wright’s bedroom exterior completed
2008	Corrective jacking, underpinning, and new steel beneath Gold & Blue Rooms
2010	Restoration opening Mrs. Wright’s room to tours
2011	Interior foundation underpinning (northern half of Guest Wing)

Introduction

The following case study concerns an area in the main residence, comprising the Gold Room (Figure 60) and Mrs. Wright’s Room (Figure 61). It was chosen as a vertical stack of spaces that has been deemed unstable through time, and has elicited several different preservation interventions after Wright’s death (Figure 59). As Mrs. Wright’s bedroom, the interior was both seasonally occupied and also modified with the goal of keeping a comfortable and weather-proof environment to Olgivanna’s taste. Members of the Fellowship were put in charge of altering and repairing this space so that it would remain habitable and comfortable through the 1960s and 1970s. Because of this area’s history of modification and its structural instability, the space was only opened to public tours in 2010, after a restoration to its 1959 condition. Directly below Mrs. Wright’s room is the Gold Room of the Guest Wing. As of 2017, rehabilitation of this room into guest quarters is near completion. And, notably, the restoration of the 1959 condition in Mrs. Wright’s room above was really only possible after remediation of the structural instability and corrective jacking below.

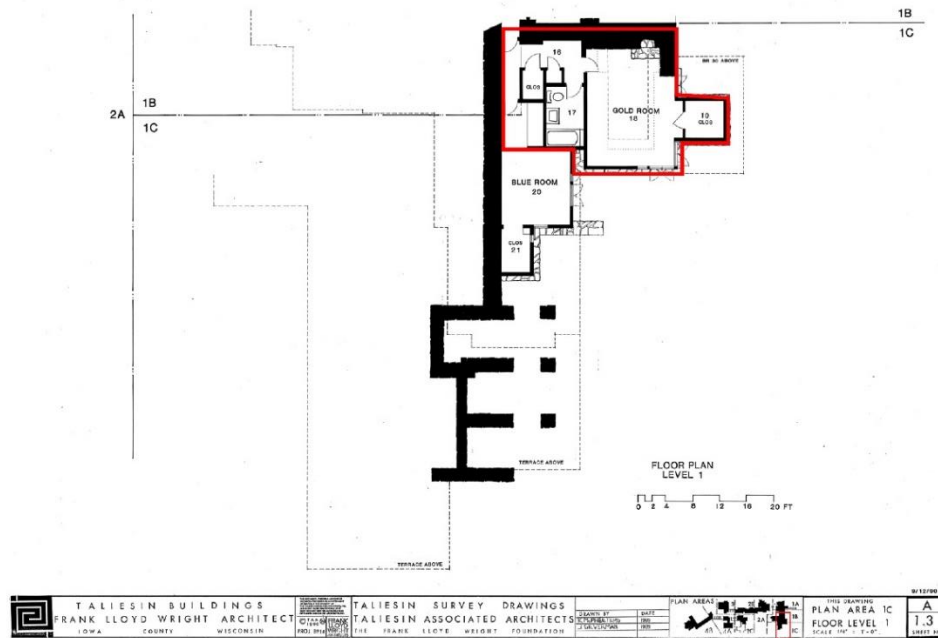


Figure 60. Partial Getty drawing showing Gold Room outlined in red. Note that Mr. Wright's terrace area is also showing in this plan, as the three stone piers near the bottom of the plan. Plan courtesy of Frank Lloyd Wright Foundation Archive at Avery Library.

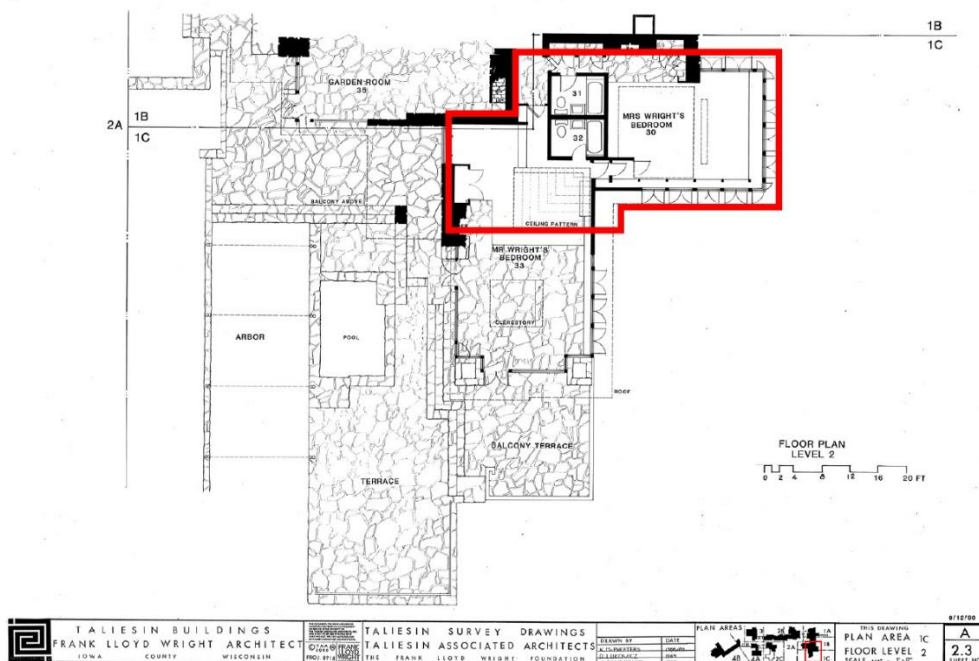


Figure 61. Partial Getty plan showing Mrs. Wright's Room outlined in red. Note that this level of the house (comprising the "period rooms" features a floor of stone paving. Mr. Wright's Bedroom and Terrace also visible near the bottom of this plan, Plan courtesy of Frank Lloyd Wright Foundation Archive at Avery Library.

Description of the Area

The area for this case study consists of the two spaces within the primary residence; a guest room called the Gold Room within the lower floor, and Mrs. Wright's bedroom directly above (Figure 62). Materially, this area is similar to the other two case studies; a combination of limestone piers, wood joists, wood stud walls and trim, lath, plaster, and stucco. At the lower level, this area was used as apprentice and student quarters, including living spaces, storage, and bathrooms.



Figure 62. Photo of exterior of main residence, looking northeast. Each level of the residence is outlined, showing the crawlspace below, Gold Room within the Guest Wing, and Mrs. Wright's Room above. Photo by author 2016, edited.

Below the Gold Room is a small crawl space. The floor of the Gold Room is established with 2x6 wood joists spaced approximately 16 in on-center. The walls of the Gold Room consist of wood frame, lath, plaster, and stucco along the southwest and southeast side – and a stone wall along the northeast perimeter. Mrs. Wright's Room is directly above the Gold Room, through its perimeter is slightly larger than the Gold Room, creating a cantilever condition. This cantilevered area comprises an exposed terrace, which runs continuously along the south east side of the residence. Mrs. Wright's Bedroom is also framed in wood-stud walls with lath, plaster, and stucco. The stone wall at the northeast interior perimeter of this room also features an interior fireplace that was modified by Mrs. Wright after her husband's death.

Preservation Process: Early Interventions

There is little documentation of work done on this area of the house after Wright's death. Limited TAA records show that minor repairs were undertaken at Mrs. Wright's room in 1971. In March of that year, a Taliesin Fellow in charge of winter maintenance, included the area in his assessment of repair work. In his letter, he wrote, "The soffit under Mrs. Wright's Room Area which was lathed to keep out the birds needs to be plastered."¹⁴¹ Even this small mention of the area shows that the on-site team performed necessary maintenance to keep the space habitable, yet the room was already in poor condition by the early 1970s. Additionally, in 1979, foundations underneath this area of the house were modified by the Fellowship, but it is unclear if this alteration involved the addition of new materials (whether concrete, stone, or steel) or the reconstruction of existing limestone walls.¹⁴² In contract, the Gold Room below was continuously modified through the 1980s. As with Mrs. Wright's Room, there is little documentation of these changes, but, in the long-standing tradition of the Taliesin Fellowship, work records show that students were still working on guest wing construction in 1986, one year after Olgivanna died.¹⁴³ At this time, the Wright living quarters above would have been unoccupied. While the extent of the guest wing work is unknown, work schedules show that students split their time between studio drafting (including projects at Taliesin and elsewhere) and construction in the Guest Wing.

In 1991, just after the state's formation of the a non-profit preservation group, members of the Fellowship (presumably still employing student labor) began a project to return the exterior configuration of Mrs. Wright's room to an earlier condition. The project involved removing the existing southeast and southwest walls and replacing them with walls in a new configuration (Figure 63).¹⁴⁴ In the new location, the walls were moved inward from the edge of the cantilevered terrace, exposing some of the terrace to the outdoors. As part of project, roofing, windows, window sashes, and flagstone paving materials were removed (Figure 64). At least some of the salvaged material was stored in the house in a nearby bathroom.¹⁴⁵ The TAA as-built drawings of this space reflect a different condition, where the

¹⁴¹ "Letter from Jim (James Miller?) to Dick (Richard Carney?), March 11, 1971, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 87, Folder "Taliesin Const. Projects."

¹⁴² Isthmus Architecture Incorporated, "Taliesin Stabilization and Restoration Master Plan."

¹⁴³ Task Records," c. 1985 – 1986, *TAA Project Files*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), Box 224, Unmarked Folder.

¹⁴⁴ Joseph Dye Lahendro, "Stabilization of Mrs. Wright's Bedroom Interim Report," October 14, 1992, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Binder "Stabilization Reports," Tote #6.

¹⁴⁵ Joseph Dye Lahendro, "Stabilization of Mrs. Wright's Bedroom Interim Report," October 14, 1992, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Binder "Stabilization Reports," Tote #6.

entire area under the roof is enclosed by walls with windows in their upper portions. The TAA drawings were being finalized in the early 1990s, yet they reflected earlier surveyed dimensions, stretching back through the preceding decade. Later investigation work by TPC noted these 1991 walls were built of 2x4 studs with modern foam insulation and chipped-wood sheathing. Additionally, some foam insulation was inserted into the ceiling of the room. A comparison of the record drawings suggested that members of the Fellowship also changed both the perimeter of the exterior walls, and the roofline above Mrs. Wright's room in 1991 (Figure 65).¹⁴⁶ The project also involved the deconstruction of the parapet edge and the construction of a two-story scaffold, which remained in-place until the next year. As seen with the Lower Court, and Romeo & Juliet, there is a precedent for this work method at Taliesin. It does not seem uncommon for the Fellowship to have “rebuilt” sections of the house as a repair and maintenance tactic that would retain the original form of the building – or in this case, what was believed to be an earlier form of the building, while updating the insulation and replacing the historic materials.



Figure 63. 1991 photo showing the deconstruction of the exterior of Mrs. Wright's room (by the Fellowship), photo taken from Mr. Wright's Room, looking east, Note the multiple layers of exterior wall, where the perimeter of Mrs. Wright's room was suspected to have been extended. Also note the absence of any exterior terrace in 1991 (which was eventually restored by the Fellowship work crew and TPI.) Photo courtesy of TPI.

¹⁴⁶ Taliesin Associated Architects, Taliesin Survey Drawings, *Taliesin Preservation Incorporated*, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York), FLLW 1123/1124, Roll 593 and 594 “Taliesin as-built 8918 Historic Structures & Survey Drawings,” Exterior Elevations.



Figure 64. 1991 photo of the deconstruction of Mrs. Wright's Room, looking southwest from the loggia terrace. Note the absence of exterior terrace within the boundaries of Mrs. Wright's room. The stone at the left side forms the fireplace and supporting wall, continuous down through the Gold Room. Photo courtesy of TPI.

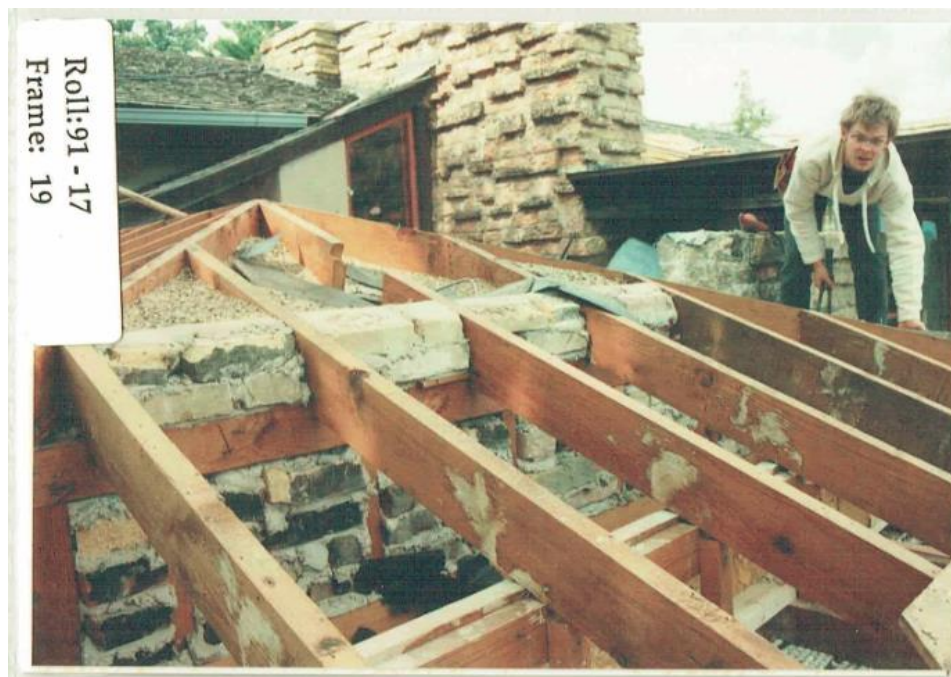


Figure 65. 1991 photo showing the Fellowship work crew removing an existing (and suspected later addition) roof over Mrs. Wright's Bedroom, Photo looking west.. Note the brick backing visible in the photo between the two roof layers, highlighting the many layers and complexity of this structure. Photo courtesy of TPI.

The deconstruction of walls and reconstruction of a new configuration by the Fellowship began in August 1991, but the project was halted by the newly formed preservation non-profit before it could be finished, due to the

project's inadequate documentation and lack of historical research planning on the part of the Fellowship. In the fall of 1992, TPC wrote a report detailing the stabilization of Mrs. Wright's Bedroom, where they reported on the Fellowship in-progress intervention project. TPC did not believe that the earlier condition had been adequately researched with oral histories or archival collections. The report in 1992 marks the beginning of a TPC documentation project and a different approach addressing both the 1991 work and the historical condition of Mrs. Wright's Bedroom. TPC's work on this area of the house stretched through 2010, when the room was opened to public tours for the first time.

Preservation Process Commission and TPI Work

TPC construction manager, Jody Lahendro wrote an investigatory report on the stabilization of Mrs. Wright's room in September and October of 1992.¹⁴⁷ The report outlines the 1991 project started by the Fellowship, the existing condition left by the incomplete project, and recommendations for tackling the exposed and replaced material. The report conforms more closely to contemporary preservation standards in that it includes sections for historical research and significance designation, as well as a number of recommendations for stabilization or repairing.

By September of 1992, the southeast and southwest walls of Mrs. Wright's room had been replaced with new stud framing in a new configuration. Additionally, the stone floor paving had not been replaced, leaving the waterproofing below exposed. The replaced framing had not yet been finished, and the soffit was also exposed. The report mentions how this condition (presumably extant since 1991) allowed the entry of water, insects, and small animals into the wall assembly, and into interior spaces. Lahendro also calls attention to the poor aesthetics of this area; the year-old scaffolding at the exterior of the building was rusting, and the deconstructed exterior walls had been temporarily mothballed with plastic sheets, proving to be inadequate protection for the existing building fabric.

In brief sections about historic documentation, the report mentions the preservation commission's incomplete research or understanding of this area. In the early 1990s, the preservation was just beginning to draft historic structures reports for specific areas of the house meriting preservation work. In 1992, the commission had

¹⁴⁷ Joseph Dye Lahendro, "Stabilization of Mrs. Wright's Bedroom Interim Report," October 14, 1992, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, Binder "Stabilization Reports," Tote #6.

not yet drafted a report for this area of the house, and as such, did not have a basis upon which to design a restoration project.

Additionally, archival materials for Taliesin were housed within the Wright archive in Arizona during the early 1990s, not yet been scanned. Without access to historic photographs or drawings, the commission could only speculate as to the age of interior finishes or the historical accuracy of the current building configuration. The report discusses plans for future research in preparation of a historic structure report, but also highlights the inefficiency and cost of consulting the archive to research this area of the house alone. It is important that, in the early 1990s, historic research necessitated travel to Arizona, where the Frank Lloyd Wright collection was housed. Later, it seems that the preservation commission gathered *copies* of relevant archival material both digitally and in photocopied form. In light of this research gap, the 1992 report also states the importance of avoiding conjectural significance designation, stating, “Until research is completed to understand the relative significance of existing material in Mrs. Wright’s Bedroom, all historic fabric must be regarded as highly significant and requiring preservation.” However, the description of the room’s existing conditions do differentiate between the 1991 material (primarily new 2x4s and insulation) and earlier material, all deemed “historic.”¹⁴⁸

In the final section of the report, Lahendro discusses three alternatives for treating this area of the house. These include (1) stabilization, (2) conjectural re-creation, and (3) restoration. In this case, the term “stabilization” was not used to indicate a structural intervention or alteration, but instead to imply the maintenance of the existing condition, with an emphasis on closing up the building by finishing the soffit and replacing fenestration.

Ultimately, the preservation decided to pursue stabilization, consisting of simply protecting the area from the elements, instead of reconstructing the area to match a historic appearance, either conjectural or fully researched. As justification for this decision, the report states, “In consideration of the present concerns for protection, expediency due to upcoming bad weather, and limited budget, immediate stabilization of Mrs. Wright’s Bedroom is recommended as the most effective solution. Conjectural recreation is rejected as misleading to a public expecting historic authenticity, and damaging to the public trust required for future restoration efforts.”¹⁴⁹ In this situation, the commission adhered to formalized preservation standards, referencing a need for thorough documentation, avoiding

¹⁴⁸ Lahendro, “Stabilization of Mrs. Wright’s Bedroom Interim Report.”

¹⁴⁹ Lahendro, “Stabilization of Mrs. Wright’s Bedroom Interim Report.”

conjectural restoration, and paying special attention to the protection of original fabric, even when this precluded access to the space. The stabilization project, as implemented by the preservation commission, included the installation of protective covers over exposed joints, the addition of temporary sheathing, removal of modern lights, and removal the scaffolding and construction debris. The recommendation also specifies painting the temporary sheathing to match the existing stucco (Figure 66).¹⁵⁰

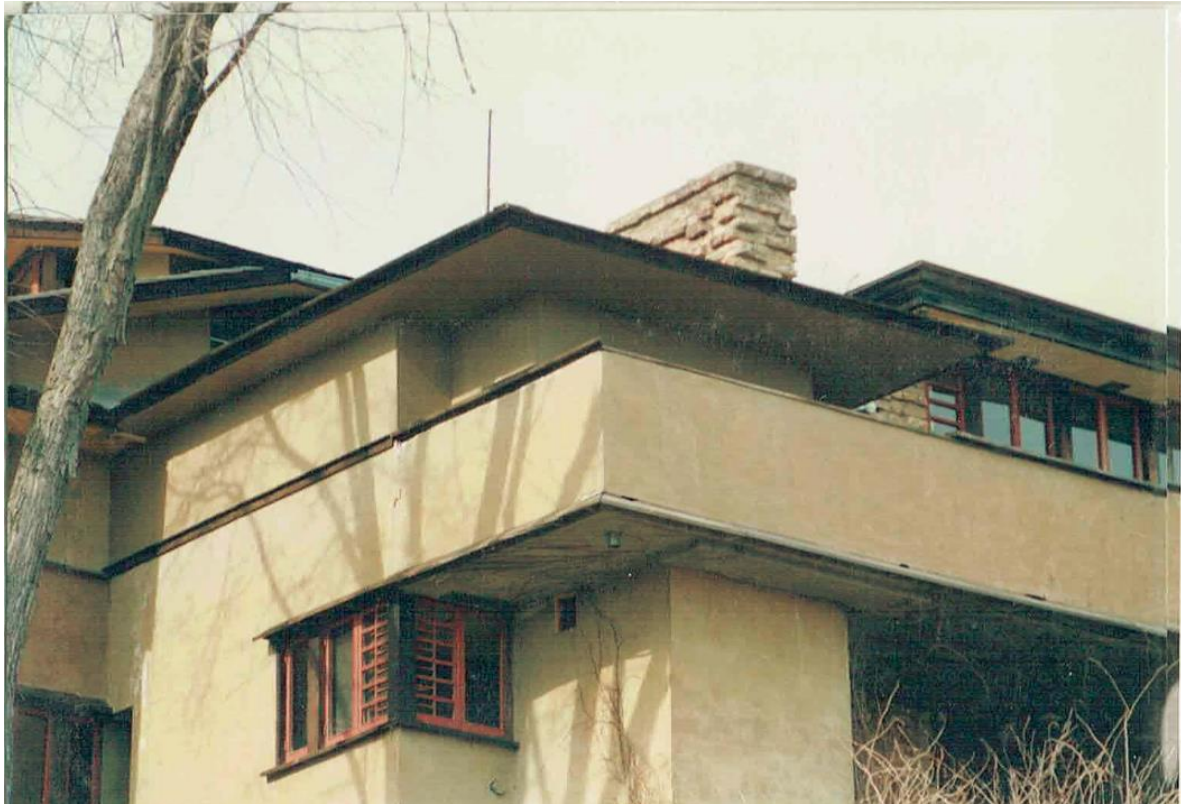


Figure 66. Exterior of Mrs. Wright's room, looking west, showing "mothballed" condition in place 1991 through 1996 whereby the walls were covered in temporary sheathing. Photo courtesy TPI.

Lahendro's interim report from 1992 matches the formatting and preservation procedures of reports for the stabilization of Mr. Wright's bedroom terrace. This adjacent space, just to the south had been under construction the summer just before the 1992 report on Mrs. Wright's bedroom terrace. In comparison, the 1991 project by the Fellowship and the 1992 project completed by TPI show a difference in documentation procedures and research standards. In the early 1990s, the Fellowship's historical familiarity and minimal documentation was supplanted by the commission's careful and methodical study of building elements, the as-built condition, and the historical condition of the spaces. The report highlights the need to gain and maintain the public's trust by creating only historically accurate

¹⁵⁰ Lahendro, "Stabilization of Mrs. Wright's Bedroom Interim Report."

restorations. After the halting of the Fellowship's progress and the temporary stabilization of the modern and historical fabric, this area of the house remained closed to the public and unfinished. The exterior of the house was temporarily stabilized, and finally restored to its historic condition, as had been further researched in 1996 (Figure 58). This exterior restoration was completed by TPI and ultimately maintained the configuration as modified by the Fellowship as 1991, leaving portions of the exterior terrace exposed.

Below, in the Guest Wing, there are few records detailing work or activity here in the 1990s, indicating that the space was likely unmodified and partially unused. Early priorities for the preservation commission all centered around spaces of primary significance on the floor above comprising Wright's living quarters. As such, the Gold Room below did not merit much attention, but was likely already in need of work.

The interior of Mrs. Wright's bedroom remained closed and unfinished, essentially mothballed, for more than a decade, until the first years of the 2000s, when work was completed underneath this area of the house, funded by a Save America's Treasures Grant. In 2005, TPI commissioned local architecture firm, Isthmus Architecture, to create a master plan for Taliesin's future. Isthmus brought on a local engineering firm, Graef Anhalt Schloemer and Associates, Inc (GASAI) to investigate the movement of structural elements. By 2007, GASAI determined that this area was moving down the hill at a rate of approximately 1 inch per year.¹⁵¹

After the identification of this area as an immediate preservation priority, GASAI prepared plans for the corrective stabilization of the Gold and Blue Rooms (Figure 67). As mentioned in the description, structural support for this area of the house consisted of large limestone piers, both perpendicular and parallel to the slope of the hill, partially retaining soil and providing a bearing surface for floor beams and joists. The piers at this area are concealed within an enclosed crawlspace underneath the Gold Room. GASAI's 2007 stabilization plan called for the addition of ten new concrete footings (reinforced and unreinforced), along three lines. Six of the ten footings were placed underneath the existing floor joists, clear of the existing footings. The other four footings were placed adjacent to existing limestone, some of which was also to be underpinned by TPI. Each footing was to support new steel posts, in turn supporting new steel beams running along each of the three footing lines. This new steel runs perpendicular to the slope of the hill, providing support for the floor joists above, and stopping the entire structure from continuing to

¹⁵¹ "Letter from Graef, Anhalt, Schloemer's Frederick W. Groth to Peter Rott," May 8, 2007, *Taliesin Preservation Incorporated Files*, Binder "Gold Room Project," Tote #9.

slide down the hill. Additionally, the floor joists of the Blue and Gold Rooms were to be sistered with parallam members.¹⁵²

Another final piece foundation stabilization project consisted of corrective jacking procedure (Figure 68). This consisted of installing hand jacks on top of the new concrete footings, which would provide temporary shoring for the structure above, and also create a level, stable floor level for the new steel beams and sistered floor joists (Figure 69). Jacking was carefully monitored and very slowly, the structure was lifted from its deflected positions. Some monitored locations moved up to 1 7/8 inches from their original positions.¹⁵³ Interestingly, there were already jacks present in the crawl space, indicating that the area had been correctively stabilized before, perhaps in the 1970s when other repairs were made to Mrs. Wright's room (Figure 70).

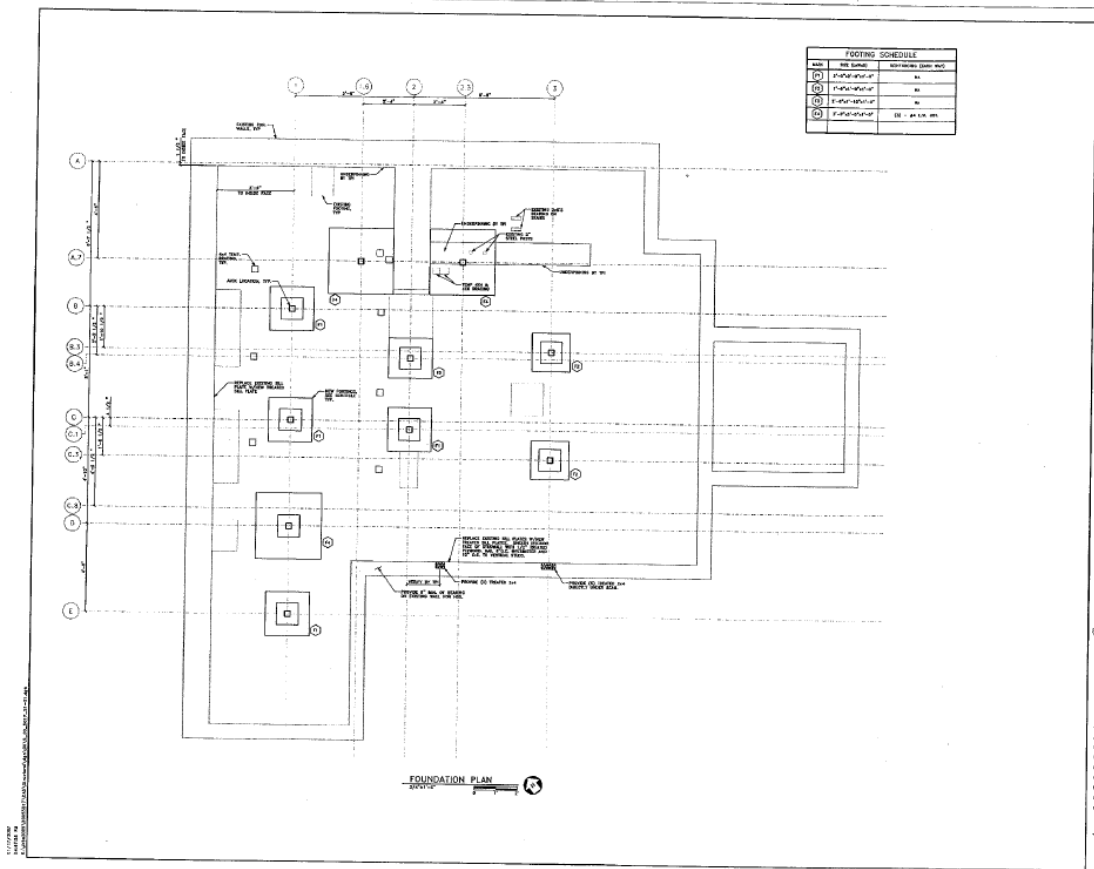


Figure 67. GASAI Plan for the foundation level below the gold room, 2007. Note the addition of new posts, concrete footings, and also areas to be underpinned, Drawing courtesy of TPI.

¹⁵² GASAI, "Foundation Level Plan, 2007," *Taliesin Preservation Incorporated Files*, Tote #9, Binder "Gold Room Project."

¹⁵³ TPI, "100-091 Wright Bedroom Shoring Level Number Tracking: Ref Numbers Rm 30" February 25, 2010, *Taliesin Preservation Incorporated*, accessed at Taliesin, digital, sheet A1.



Figure 68. Photo of in-progress jacking, whereby jacks were place on top of new concrete footings, to support new steel underneath the existing floor. The jacking slowly lifted the steel and floor joists above to correct the structure to be plane above, Photo from 2008 taken in crawl-space below Gold Room, courtesy of TPI.



Figure 69. After jacks were removed, steel posts were installed to support the existing structure on the new concrete footings. Existing limestone footings (shown at right) are no longer load-bearing, but still extant beneath the existing Gold Room, Photo by author, taken in crawl space below the Gold Room, 2017.

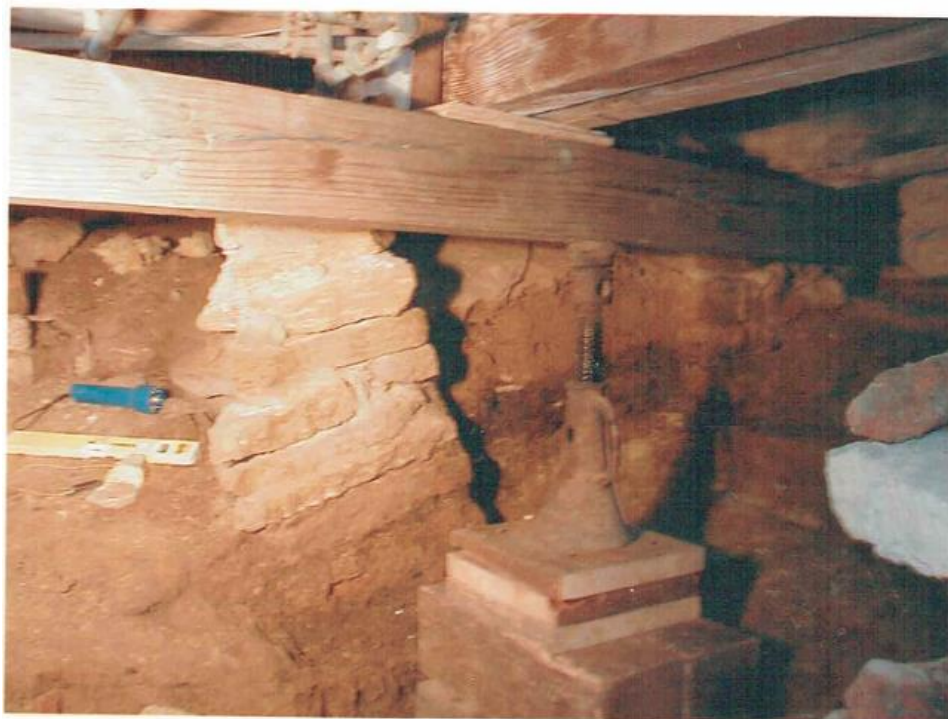


Figure 70. TPI Documentation photograph circa 1990s, showing older jacks underneath the Gold room, supporting existing wood beams. The jacks are extant beneath the Gold Room, likely dating to the 1970s. Wood beams were selectively replaced during the corrective jacking in 2008. Photo courtesy of TPI.

The corrective stabilization allowed the restoration and rehabilitation of the Gold Room, as well as Mrs. Wright's Room above. Interior restoration work began after the completion of corrective jacking in 2008. In the Guest Wing below, the Gold Room is being rehabilitated into new visitor accommodations, and the work is still ongoing. Above, in Mrs. Wright's Bedroom, TPI used research (compiled as early as 2003) to restore the room to its 1950s appearance.

Extensive research about Mrs. Wright's Room was compiled by Kieran Murphy, TPI's in-house researcher. Although the study was thorough, TPI concluded that there were limited photographs of this room dating to the 1950s. Additionally, the photographs were not comprehensive, leaving the configuration and furnishings of certain areas of the room unknown (Figure 71). The restoration used historic photographs as well as in-situ evidence to return the area to its approximate original condition (Figure 72).¹⁵⁴ The preservation team looked for paint evidence to estimate the location of original shelves and casework, using measured dimensions to create a computer model in

¹⁵⁴ Various Notes and Historical Narratives, 2003, *Taliesin Preservation Incorporated Files*, Tote #8, Binder "Historic Research: Mrs. Wright's Bedroom."

SketchUp. The computer model was then compared to other casework in the house and sent to members of the Fellowship who had seen the historic condition and could help to refine the design. Then, the revised computer model was used to create drawings and communicate information to the on-site carpenters, who were in charge of building trim and casework and restoring the finished and stabilized space.¹⁵⁵



Figure 71. In-process documentation photograph taken by TPI, c. 2005 - 2010, showing unrestored condition of Mrs. Wright's room (condition dating to 1991 intervention). This wall is the northeast wall, along a stone wall (also visible from the outside in Figure 63. Photo from 2010 TPI Preservation Update, June 2010, photo courtesy of TPI.



Figure 72. 2010 Photo of Mrs. Wright's Room restored, with interior furnishings and researched finishes, photo looking south out to exposed terrace, Photo from 2010 Preservation Update, Courtesy of TPI.

¹⁵⁵ TPI, "Taliesin Preservation Update," June 2010, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, digital, 1.

Notably, the fireplace in Mrs. Wright's Room was not restored to its original condition, because adequate evidence did not exist to determine the original limestone configuration. After Wright's death, Olgivanna did modify many of the house's visible limestone fireplaces and hearths, and the research done by TPI determined that the form of the current fireplace aligns with other Olgivanna modifications. However, because of inadequate evidence, the irreversibility of limestone modification, and the unknown interior condition of the stone hearth, the area was left unrestored. This is often explained to the public on tours, and allows an opportunity for tour guides to interpret Olgivanna's Taliesin life as a separate narrative thread. In discussions about this area of the house, estate manager Jim Erickson also brings to light a more nuanced reasoning and justification for not restoring the fireplace in Mrs. Wright's bedroom. That: if there were any space in the house where it would be appropriate to leave Olgivanna's modifications, it would be her own bedroom.¹⁵⁶

Discussion

Although the significance of the building at large is formally set in the decade of the 1950s, the restoration of Mrs. Wright's Bedroom can also be opportunity to accept explain and interpret Olgivanna's story in regard Taliesin. The decision to not restore the fireplace reflects TPI's ability to assess thoroughly assess interventions on a case-by-case basis. In this case, decisions about interior restorations did attempt to reconcile many issues of authenticity and significance -- ultimately taking a practical tack that encompassed historical research, in-situ evidence and documentation, and practicality and reversibility of visible interventions. In 2010, Mrs. Wright's restored bedroom was opened to public tours for the first time ever.

Below, in the Guest Wing, the preservation team adopted a different approach of rehabilitation instead of restoration. This different treatment reflects a different significance designation and is also contingent on Taliesin's plans for future use. The Gold Room is currently being rehabilitated into private guest quarters, which will not be open to public tours, but can instead house students and visiting scholars (Figure 73, Figure 74). The Guest Wing project is a long-term, comprehensive rehabilitation of this entire floor of the house, comprising stabilization efforts (through underpinning and the addition of concrete and steel), new appliances, flooring, plaster, lighting, plumbing, as well as electrical and mechanical equipment serving the rest of the residence. Historic material in the Guest Wing, where still extant (remember, this area of the house was continuously modified through the 1980s) was deemed largely

¹⁵⁶ Jim Erickson interviewed by author January 4, 2017.

unsalvageable because of water infiltration and mold. Additionally, aligning with the significance designation, the preservation plan lays out guidelines to preserve the layout and interior appearances of these spaces to the degree possible as secondarily significant spaces, as opposed to stronger material reverence in the spaces of primary significance above. As such, the team used historic photographs to design a new condition that seeks to reflect the color, layout, and trim work of the historic rooms, while still creating a hospitable environment for guests including modern bathrooms and appliances.



Figure 73. Gold Room, rehabilitation in progress, looking south. Note this rehabilitation is almost complete. The room's new cedar floors are covered in protective paper, and the room is only missing its new furnishings, which are planned to be replicas or adaptations or Wright-designed future. Rehabilitation should be complete by summer of 2017. Photo by author, 2017.



Figure 74. Gold Room, rehabilitation in progress, looking northeast, including restored fireplace and researched radiator grilles, photo by author, 2017.

Conclusion

Taliesin is a complex site to preserve, calling into mind questions of continued use, inherent stability, and authenticity of materials. As building, often considered experimental, Taliesin morphed and changed over most of Wright's lifetime – and continued to change after the architect's death.

In the 1960s and 1970s, life carried on as usual at Taliesin. Mrs. Wright, the Taliesin Fellows, and a new generation of apprentices modified and maintained the building for use, suited to their needs. Records from the time indicate that the buildings required annual maintenance, including surface repairs that sometimes addressed structural problems. The Taliesin residence and student apartments were also modified to suit the needs of current residents. Mrs. Wright was responsible for changes in the house, but these were largely cosmetic. Students modernized their living quarters by updating electrical systems and modifying interior finishes.

Taliesin's nomination to the National Register and designation as a National Historic Landmark in 1973 and 1976, respectively, made the site eligible for state and national grant funding, and Taliesin Fellows, such as Charles Montooth, reached out to some of the state's earliest granting programs to fund necessary maintenance work such as mechanical and electrical upgrades and stabilization of historic structural systems such as the roof trusses of Hillside's drafting studio. Professional and prescribed approaches such as the grants-in-aid program sometimes clashed with the Fellowship's design-build tradition of modifying the buildings for continued use with little regard for material authenticity. However, the Fellowship continuously sought out grant funding to save the buildings and to address necessary structural repairs and life-safety upgrades.

This ad hoc granting and working method continued on until 1988, when the Governor's Commission laid the groundwork for a more clearly articulated and formalized preservation policy at Taliesin, solidifying the site's role as a public resource to be opened and interpreted. The recommendations called for the implementation of a public tour program and also the establishment of a separate preservation-focused entity. The Commission's recommendations from 1989 also emphasized the importance of interpreting Wright's principles of organic design and the Fellowship's continuation of Wright's models for architecture and education in the public tour programs. Additionally, Taliesin's buildings were to be interpreted as a manifestation of Wright's design principles.

Following the recommendations of 1989, a preservation non-profit, TPC (later called TPI) was formally founded in 1991. This organization implemented a professionalized strategy, and TPC's early actions, including the

stabilization of Mr. Wright's terrace and the mothballing of Mrs. Wright's room brought to bear a more rigorous, documentation-focused approach. As seen with the Lower Court Case Study, this in-depth documentation did not always lead to a physical intervention. At Mr. Wright's Terrace, a significant documentation campaign materialized in a relatively small intervention. At Mrs. Wright's room, a perceived lack of documentation stalled an intervention project, and the area was mothballed for five years. Under the direction of Robert Burley between 1991 and 1994, a preservation team implemented new standards of formalized research that drew on expertise of the Fellowship, their historical knowledge, and intimate familiarity with the building. The preservation policy as implemented in the early 1990s remains largely in place today, including established zones of significance throughout the site, and the overall period of significance – the decade of the 1950s, with a focus on the final years of Wright's life.

Through the 1990s, interventions at Taliesin focused on necessary stabilization measures that would allow the site to remain habitable and open to public tours. After the departure of Robert Burley in 1994, a small team of on-site designers, professionals, and craftspeople continued maintenance and repairs as outlined by the preservation policy, though the *most* detailed documentation projects do date to the earlier half of the decade. The 1994 decision to replace a small portion of Lower Court's existing slab drew on the "emergency" documentation of 1992, and the intervention was ultimately designed to accommodate perceived future needs by the addition of a utility vault. Notably, this area was revisited and retreated in later years, including additional underpinning campaigns addressing surrounding areas, as well as a recent study by local university students that revisits interventions from the 1980s as well as the in-depth 1992 documentation.

In recent years, TPI has tackled more comprehensive stabilization projects, as evidenced by the corrective jacking of the Gold Room and Mrs. Wright's room above. Although new concrete footings circumvent the existing limestone foundations, there is precedence for these types of stabilizations, as evidenced with the 1980s interventions at the Lower Court and existing jacks in the crawl space beneath the Gold Room. Projects such as the corrective jacking satisfy multi-faceted preservation goals – serving the rehabilitation of future guest quarters and also allowing the first restoration of Mrs. Wright's room above, a space of primary significance.

Through time, Taliesin has been subjected to increasingly professionalized preservation approaches, which are at least in dialog with formal standards for intervention in terms of research and documentation. This shift hinges around 1990 and the creation of a preservation non-profit, whereby interpretation goals, a period of significance, and

hierarchical zones of significance were formally articulated. Under the design and management of TPI, a small team of craftspeople and local firms are responsible for a multitude of preservation approaches, all implemented under the same framework – selectively stabilizing, restoring, rehabilitating, or simply leaving the as-built condition in place. This approach leans heavily on the establishment of zones, formally articulated by TPI, whereby spaces of primary significance are restored to a 1950s condition, and adjacent spaces (often directly above or below) can accommodate new materials for structural stabilization or mechanical, electrical, or plumbing upgrades. The restoration and maintenance of a few “period rooms,” depends on the formally “acceptable” change in adjacent areas.

In contrast with this trend towards professionalization and increased documentation, it is also important to examine the ways in which preservation strategies at Taliesin have stayed consistent through time. Although Taliesin’s specific preservation guidelines were not officially articulated until the early 1990s, there is continuity in the way the site has been treated. With advice from the Fellowship, Taliesin’s earliest interpretation goals highlight intangible aspects; such as Wright’s design principles, the values embodied within the community, and, in turn, the values embodied in the buildings themselves. When TPC took over maintenance and preservation work in the early 1990s, the strategy for intervention did not drastically shift. The new commission implemented higher standards for documentation and recorded research, but inevitably pursued interventions that sacrificed original material to support continued use of the spaces. Within a few of Mr. Wright’s private spaces, cosmetic appearances have been returned to an earlier condition, but where there is a lack of documentation, interventions leave stable elements in their present condition.

Interventions address both the building’s structural stability and its continued use. From the 1970s onward, small teams of architects and craftspeople designed and implemented projects with a deep knowledge of the site’s history and a reverence for the structures as designed by Wright. The physical preservation approaches at Taliesin sometimes diverge from traditional standards, yielding to the importance of the site’s continued use and its value as a design-build model. Through time, many preservation and stabilization interventions occurred at a small scale. Areas stabilized or repaired in the 1970s or 1980s were often reconsidered in subsequent decades. At the Lower Court, a 1980s intervention was studied in the 1990s, partially treated, and was again examined in 2016. Within Mrs. Wright’s Bedroom, an early stabilization campaign likely from the 1970s was supplanted by an exterior restoration of the 1990s, eventually revisited with another stabilization campaign in 2008, and most recently an interior restoration. Below, in

the Gold Room, the space is being rehabilitated within a continuing tradition that stretches back to the 1930s. In some ways, this preservation approach mirrors Wright's Taliesin-specific pedagogy of learning-by-doing and iteratively constructing and modifying a building. The perpetuation of this pedagogy also speaks to Taliesin's long-standing, and formally articulated education and interpretation goals, to teach the public about Wright's principles of design.

Additionally, as seen in the case studies, the variety of preservation approaches speak to a nuanced consideration of both the building's needs – as a fixed historic place – and the community's needs – as a living education site. Interventions are designed to address the tension between the site as a collection of physical objects and the site's role in serving the existing community, both through its continued use and as the physical embodiment of architectural principles.

Taliesin's architectural community and associated values have had a continuous presence in discussions surrounding interventions, and Taliesin's residents have been instrumental in the site's preservation; from a physical and pedagogical perspective. A critical look at Taliesin's preservation history can help to find commonality between the current preservation policy, the site's traditions of intervention, and the pedagogical continuation of Wright's ideas. In some ways, the preservation approach employed at Taliesin embraces the existing pedagogy at Taliesin by valuing the continued use of the buildings and interpreting the principles of organic design and the Fellowship central to Wright's educational model. At Taliesin, a specific preservation approach has developed with great care over a long time, adapting to the unique needs of this specific building and site. As a rich example of ways in which intervention projects can manifest in a historic building, a study of Taliesin inform our understanding of preservation pedagogies within professional practice today. When studied by preservationists, this nuanced approach can inform our understanding of Taliesin as a tool for learning and also help shed light on the multitude of ways in which places can be preserved.

Bibliography & Images

The primary resources used in collecting information for this thesis were:

- (1) The Frank Lloyd Wright Foundation Archive, at the Museum of Modern Art and Avery Architectural & Fine Arts Library, housed at Columbia University, New York.
- (2) Taliesin Preservation Incorporated Files, housed at Taliesin in Spring Green, WI.

The boxes, folders, and totes consulted are as follows:

Various Folders, TAA Project Files, The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

Boxed Files

- Box 87, “Taliesin Const. Projects.”
- Box 189, “Midway – Taliesin North, Master Plan & Misc.”
- Box 189, “National Trust for Historic Preservation, Misc. Taliesin North, Wisconsin.”
- Box 189, “Tour Press Information; Taliesin North.”
- Box 189, “Misc. Correspondence, 1974 – 1979.”
- Box 189, “National Trust for Historic Preservation, Miscellaneous.”
- Box 189, “Historic Society – Wisconsin, Miscellaneous.”
- Box 189, “Measured Drawings, Taliesin North, Wisc.”
- Box 224, Unmarked Folder, “Task Records.”
- Box 239, “Midway Farm Miscellaneous.”
- Box 239, “Governors Commission – Wisconsin 1988.”
- Box 251, “Project Manual: Taliesin Phase III, Spring Green, Iowa County.”
- Box 251, “Wisconsin Facilities Mtgs. 5/90.”

TAA Project Drawings

- Taliesin Associated Architects, “Taliesin Rewiring Plans, Blueprints, 1980,” FLLW 1123/1124, Roll 579.
- Taliesin Associated Architects, “Taliesin Plans 1979,” FLLW 1123/1124, Roll 586.
- Taliesin Associated Architects, “Taliesin Survey Drawings,” FLLW 1123/1124, Roll 593.
- Taliesin Associated Architects, “Taliesin as-built 8918 Historic Structure & Survey Drawings,” FLLW 1123/1124, Roll 594.

Various Binders and Notes, Taliesin Preservation Incorporated Files (Spring Green, WI).

- Tote #2, “Proposal for Taliesin Master Plan from John Eifler.”
- Tote #4, “B65 Project Plan.”
- Tote #6, “Mr. Wright’s Bedroom Terrace.”
- Tote #6, “Hill Wing Project Binder.”
- Tote #7, “Stabilization Reports.”
- Tote #8, “Historic Research: Gold Room and Mrs. Wright’s Bedroom.”
- Tote #8, “Historic Research: Mrs. Wright’s Bedroom.”
- Tote #9, “Gold Room Project”
- Tote #14, “Joe Fabris Files.”
- Tote #18, Burley, Robert, “Review of Preservation Activities 1991 – 1994.” **including:**
 - Taliesin Preservation Commission, *Taliesin Preservation Commission Journal* Volume 1, Issue 1, (March 1992), *Taliesin Preservation Incorporated Files*, Tote #18 (included in Robert Burley review of preservation activities 1991-94).
 - Taliesin Preservation Commission, *Taliesin Preservation Commission Journal* Volume 1, Issue 2, (July 1992), *Taliesin Preservation Incorporated Files*, Tote #18 (included in Robert Burley review of preservation activities 1991-94).
 - Taliesin Preservation Commission, *Taliesin Preservation Commission Journal* Volume 1, Issue 3, (November 1992), *Taliesin Preservation Incorporated Files*, Tote #18 (included in Robert Burley review of preservation activities 1991-94).

Other Sources Include:

- “103rd Congress, 2nd Session, S.150 in the House of Representatives, June 21, 1994 Referred to the Committee on National Resources, An Act To provide for assistance in the preservation of Taliesin in the State of Wisconsin, and for other purposes,” Accessed at <https://www.govtrack.us/congress/bills/103/s150>
- “About the State Historic Preservation Office,” *Wisconsin Historical Society Website*, Accessed at <http://www.wisconsinhistory.org/Content.aspx?dsNav=N:1080>.
- Besinger, Curtis, *Working with Mr. Wright: what it was like*, Cambridge, New York: Cambridge University Press, 1995.
- Brierly, Cornelia, *Tales of Taliesin: A Memoir of Fellowship*, Rohnert Park, CA: Pomegranate, 2000.
- Dean, Jeffrey, M. “National Register of Historic Places Nomination Form, Taliesin,” July 10, 1972, ID: 73000081, National Park Service.
- “E. Keith Mcpheeters *56,” last modified April 1, 2009, Princeton Alumni Weekly Website, accessed online at <https://paw.princeton.edu/memorial/e-keith-mcpheeters-56>
- Frank Lloyd Wright Foundation, “Annual Report,” *Journal of the Taliesin Fellows* (1999).
- Frank Lloyd Wright Trust, “Hillside Home School, for Jane and Ellen Lloyd Jones,” Accessed online at: <http://flwright.org/researchexplore/wrightbuildings/hillsidehomeschool>.
- Frank Lloyd Wright v. Wyoming, 267 Wis. 599 (Wis. 1954), Casetext.
- Henken, Priscilla J., *Taliesin Diary: A Year with Frank Lloyd Wright*, New York, London WW Norton & Company, 2012.
- Isthmus Architecture Incorporated, “Taliesin Stabilization and Restoration Master Plan,” 2008, *Taliesin Preservation Incorporated Files*, accessed at Taliesin, digital.
- Jim Erickson interviewed by author, January 4, 2017 at Taliesin.
- Jim Sewell interviewed by author, January 4, 2017 at Taliesin.
- Levine, Neil, *The Architecture of Frank Lloyd Wright*, Princeton: Princeton University Press, 1996.
- Levine, Neil. “The Story of Taliesin: Wright’s First Natural House,” In *Taliesin 1911 – 1914*, ed. Narcisco G.. Menocal, 2 -27, Carbondale: Southern Illinois University Press, 1992.
- Marty, Myron A. and Shriley L, *Frank Lloyd Wright’s Taliesin Fellowship*, Kirksville, MO: Truman State University Press, 1999.
- Pfeiffer, Bruce Brooks, edited and photographs by Yuko Futagawa, *Frank Lloyd Wright Taliesin*, Japan: The Frank Lloyd Wright Foundation, 2002.
- Pitts, Carolyn, “National Register of Historic Places Inventory – Nomination Form, Taliesin East,” July 29, 1975, ID 73000081, National Park Service.
- “Prepared Statement of Hon. Scott Klug, US Representative from Wisconsin,” *Hearing before the Subcommittee on Public Lands, National Parks and Forests of the Committee on Energy and National Resources United States Senate 103rd Congress*, Washington: US Government Printing Office, 1994.
- Smith, Kathryn, *Frank Lloyd Wright’s Taliesin and Taliesin West*, New York: Harry N. Abrams, 1997.
- “Special Issue on Frank Lloyd Wright and His Contribution to the Beauty of American Life.” *House Beautiful Vol. 98 No. 11*, November 1955.
- Stipe, Margo, *Frank Lloyd Wright The Rooms*, New York: Rizzoli, 2014.

- State of Wisconsin Office of the Governor, "Executive Order 45," 28 June 1988, State of Wisconsin Office of the Governor, accessed online at docs.legis.wisconsin.gov.
- Taliesin Preservation Incorporated, "100-091 Wright Bedroom Shoring Level Number Tracking: Ref Numbers Rm 30" February 25, 2010, *Taliesin Preservation Incorporated*, accessed at Taliesin, digital.
- Taliesin Preservation Commission, "Frank Lloyd Wright Visitor Center," updated 2017, accessed at <http://www.taliesinpreservation.org/visit/flw-vc>.
- Taliesin Preservation Incorporated, "Lower Court Student Project Advances," accessed online at <http://www.taliesinpreservation.org/learn/current-recent-projects#lowercourt>.
- Taliesin Preservation Incorporated, "Taliesin Preservation Policy," May 23, 2013, *Taliesin Preservation Incorporated Files*, unpublished, accessed at Taliesin, digital.
- Taliesin Preservation Incorporated, "Taliesin Preservation Update," June 2010, *Taliesin Preservation Incorporated Files*, accessed at Taliesin.
- Toker, Franklin, *Fallingwater Rising*, New York: AA Knopf, 2013.
- Treleven, Ed, "US Grant will hasten Taliesin Restoration \$1.5 Million Must be Matched for Repairs," May 19, 1999, *Wisconsin State Journal*.
- Wright, Frank Lloyd, *An Autobiography*, New York, Duell, Sloan and Pearce, 1943.
- Wright, Frank Lloyd, *"At Taliesin": Newspaper Columns by Frank Lloyd Wright and the Taliesin Fellowship, 1934 – 1937*, ed. Randolph C. Henning, Carbondale: Southern Illinois University Press, 1992.

Figures:

Figure 1. (left) Aerial View of Taliesin; Bing Maps, Taliesin Site Outlined in Red	1
Figure 2. (right) View of the Courtyard and Wright Residence Wing. Photo by Judith Bromley for Kathryn Smith's Taliesin and Taliesin West.....	1
Figure 3. Historic Photograph of Taliesin Living Room, c. 1945, photographed by Ezra Stoller, Esto Collection via ArtStor, photo courtesy Esto, Frank Lloyd Wright Foundation Archives, and The Huntington Library.	2
Figure 4. Mr. and Mrs. Wright and party attendees at the Taliesin pond, c. 1951, courtesy Frank Lloyd Wright Foundation.	3
Figure 5. Taliesin Tower Wing and Hill Wing, from Smith's Taliesin and Taliesin West	4
Figure 6. Taliesin main residence bedroom wing, from web. http://patnotes.com/author/patsy/	4
Figure 7. Construction of the Lower Court, 1930s, from Curtis Besinger's Working with Mr. Wright,	5
Figure 8. Unity Chapel. Photo from Wikimedia commons.....	7
Figure 9. Romeo & Juliet Windmill. Wikimedia Commons.....	7
Figure 10. Hillside School, rear. Wikimedia Commons.	7
Figure 11. Tan-y-Deri. Wikipedia Commons.....	8
Figure 12. Taliesin I, 1911 – 1914. The wing along the left side of this image comprises Wright's studio, which remained undamaged by fire through Wright's lifetime. This area was comprehensively restored after a large Oak Tree fell onto the building in 2008. Image from Wikimedia Commons.	9
Figure 13. Example of a Maynard Parker Image captured during the 1955 Photo Campaign. Photograph of Living Room into Hallway (looking southeast), c. 1950s, courtesy of TPI & The Huntington Library.	9
Figure 14. Taliesin Courtyard Detail, looking northeast. Note the common material, found throughout the site, including stone patios, limestone retaining walls and piers, large plate glass windows, wood trim, wood moldings framing cantilevered terraces, light-yellow plaster and stucco, red wood-trim details, photo by author, 2016.	10
Figure 15. Taliesin Fellowship circa 1937, outside at the main residence underneath the Tea Circle Oak which fell during a storm in 2008. Photo courtesy of the Frank Lloyd Wright Foundation Archive.	11
Figure 16. Hillside Drafting Room, circa 1940s, note the elaborate roof trusses supporting the wide span. Photograph by Ezra Stoller, photo courtesy Frank Lloyd Wright Foundation Archive, Esto Collection via Artstor.	13
Figure 17. Midway Farm Buildings, circa 1940s, looking north, Photograph by Ezra Stoller, photo courtesy Frank Lloyd Wright Foundatino Archive, Esto Collection via Artstor.	13
Figure 18. Documentation binders and totes as stored by TPI at Taliesin in Wisconsin, photo by author, 2016.....	15
Figure 19. Typical correspondence circa 1970s, TAA Archive Avery.....	16
Figure 20. Monona Terrace, Madison WI, partially designed by FLLW, constructed by TAA in 1990, photo from Wikimedia Commons.	19
Figure 21. Pearl Palace, Iran, designed and built by TAA in early 1970s, photo from Wikimedia Commons.	19
Figure 22. Taliesin Interior, c. 1980s, note the addition of fluorescent lights in the room in the distance (pink loggia), from the Maynard Parker Collection, courtesy of TPI and the Huntington Library.	21
Figure 23. Hillside Drafting Room, historic photograph, circa 1940s. This photo shows the roof trusses, which were eventually stabilized by the addition of steel in the upper chord of the trusses. Correspondence shows that the roof had displayed stability problems since the early 1970s. This project was one of the first interventions funded with state and national funds allocated for "preservation." Photo courtesy of Frank Lloyd Wright Foundation Archives and the Ezra Stoller Archives as Esto, accessed via ArtStor.	28
Figure 24. Hillside Drafting Room Roof, looking south, photo taken after 2000. Photo courtesy of TPI.	29
Figure 25. Sample survey sketch, showing documentation efforts of the early 1970s. This sketch includes measured details within the Taliesin residence, image courtesy of the Frank Lloyd Wright Foundation Archive, Avery Library..	31
Figure 26. Midway Barn Window Glazing Deatil, likely part of the 1980s granted project, note the detailed documentation of conditions and the attention to trim details. Drawings were prepared by Taliesin Associated Architects, indicating that much of the design work happened in-house, and that TAA was responsible for documenting the building and proposing how it should be preserved, image of document from Frank Lloyd Wright Foundation Archive at Avery Library.	37
Figure 27. Hill Wing Progress, c. 1990/1991. Excavated/Removed paving visible at the left side of the photo, excavation of area adjacent to the building visible along the left portion of the photograph. Photo courtesy TPI.	47

Figure 28. Documentation of Preservation Intervention at the Hill Wing, c. 1990/1991. This photo shows the new retaining wall adjacent to the existing limestone foundation retaining wall of the Hill Wing. This wall was installed to support the existing wall (after it was correctively jacked back into a vertical position.) Note how the new retaining wall was built away from the existing limestone wall, only making contact at select points. This area was eventually reburied, meaning the new concrete wall is now invisible, photo courtesy TPI.....	47
Figure 29. Measured drawing produced by TAA showing the measured twisting and racking of the R&J Windmill. This drawings was produced as part of an HSR/HABS package for preservation grant funding. Eventually, the windmill was deconstructed and reconstructed by TAA, drawing courtesy of the Frank Lloyd Wright Foundation Archive at Avery Library.....	48
Figure 30. Capture from TPI's 2013 Preservation Policy denoting Zones of Significance within the main residence. Note that Wright's entire residence wing and studio (comprising the right half of this image) are all designated with primary significance. This diagram comes from the May 2013 version of TPI's Preservation Policy, courtesy of TPI. 53	53
Figure 31. Capture from TPI's 2013 Preservation Policy denoting Zones of Significance within the Hillside School.. Note that the drafting studio (large central space) is designated with primary significance and surrounding student quarters have secondary significance. This diagram comes from the May 2013 version of TPI's Preservation Policy, courtesy of TPI.....	54
Figure 32. Image of the fallen Tea Circle Oak in 2008. During a storm, the tree fell onto the roof of Wright's studio, a space that had never been destroyed by fire. The comprehensive restoration of this area was funded by an insurance claim, and is one of the few instances in which the preservation team used a consulting firm to design the majority of the intervention. Silman, an east-coast preservation firm designed the intervention, but eventually left the project, which was largely implemented by TPI's construction crew, photo courtesy TPI.	57
Figure 33. Capture from Isthmus Architecture 2008 Master Plan showing samples of condition documentation across the site, Master plan accessed at TPI, full bibliographic entry included within the bibliography.	58
Figure 34. Aerial Drone Image Looking North, edited to show the three case study area. Second Case Study Area (Lower Court) is located behind the building from this angle, note that case study three includes multiple levels of the house, Drone image courtesy of TPI, edited by author.....	60
Figure 35. Plan of Taliesin showing three case study areas. Plan from TPI, edited by author.....	61
Figure 36. Mr. Wright's Bedroom Terrace, looking east over cantilevered edge, Mr. Wright's bedroom visible at the left, photo taken twenty-seven years after structural stabilization project, photo by author, 2016.	64
Figure 37. Drone Image of the Taliesin Residence, the area of Mr. Wright's terrace is highlighted in red, Image courtesy of TPI, edited by author.....	65
Figure 38. Mr. Wright's Bedroom Interior, as restored in 2010. This image taken from Bedroom Interior, looking southeast out of windows that are visible in Figure 37. Photo by author, 2016.....	67
Figure 39. Mr. Wright's Bedroom Interior, looking south, cantilever terrace is visible outside at left. Photo by author, 2016.	68
Figure 40. Mr. Wright's Bedroom, looking north. Historic Photograph circa 1940s, Mr. Wright's Bedroom Terrace visible along the right side. Photo looks back at the area seen in Figure 39. Photograph by Ezra Stoller, photo courtesy of Esto Images and Frank Lloyd Wright Foundation Archive.....	68
Figure 41. Mr. Wright's Bedroom Terrace from below, looking north. Photo from 1992 before stabilization project. Note the 45 degree triangular braces that were added between 1959 and 1992 visible at each limestone pier, photo courtesy of TPI.....	69
Figure 42. Conditions Documentation Drawing by Jody Lahendro of TPI, 1992. Note the high level of detail denoting structural assemblies and condition of visible elements, drawing courtesy of TPI.	70
Figure 43. Mr. Wright's Bedroom Terrace from below showing shoring and deconstruction of the parapet wall, c. 1992 and 1993, looking northwest. (studs and black membrane are visible at the top of the shoring), photo courtesy of TPI.....	72
Figure 44. Mr. Wright's Bedroom Terrace from underneath/below, shoring new decking, salvaged material, and new steel, c. 1992/1993. New steel beam can be seen along the top of the limestone wall. Where water damage was the worst, around exterior portions, decking was replaced in-kind. A new waterproof membrane was also added above. Photo courtesy of TPI.....	73
Figure 45. New anchors at the meeting of existing limestone piers and the new steel. Existing limestone was chased out to provide space for steel anchors. Gaps were then filled with concrete to provide "backspan" support for the cantilevered terrace, Photo courtesy of TPI.	73

Figure 46. Resetting stone paving after decking repairs, 1993, photo looking southeast over the parapet edge, courtesy of TPI.	74
Figure 47. Lower Court, looking southeast from entrance gate. Cantilever edge along the left side, Parking and private apartments along the right side. Wright's Studio Terrace balcony is visible in the distance, supported by various limestone piers. Photo by author, 2016.	77
Figure 48. Lower Court from below, looking northwest. Note the deteriorated condition along the lower parapet edge, and the dense vegetation surrounding this area. Also note the length of this area and how the structure is relatively invisible, even from this lower perspective. Photo by author, 2016.	79
Figure 49. Northern section of the Lower Court structural system, suspected 1980s intervention in poor condition, photo by author circa 2016.	79
Figure 50. Southern section of the Lower Court structural system showing new RC slab, circa 1994.	79
Figure 51. Getty Survey Drawings, c. late 1980s, Area of the Lower Court Support System marked in Red. Drawing courtesy of Frank Lloyd Wright Foundation Archives at Avery, edited by author.	81
Figure 52. Jody Lahendro's Documentation Drawings for the Lower Court Structural System, as extant at the northern section, 1992. Note the detailed documentation of the lath dimensions, material notes and the trim details at the parapet edge. Courtesy of TPI.	82
Figure 53. Underside of northern section of Lower Court, note the multiple layers of plaster, concrete, exposed lath, and the visible terra cotta drains, photo by author, November 2016.	83
Figure 54. 1994 Plans for shoring the Lower Court to resupport a limestone pier. These drawings were in preparation for the addition of the new slab, as now seen in the southern section of the Lower Court. Drawing courtesy of TPI.	84
Figure 55. New utility vault entrance showing meeting of new concrete vault (left) and the existing 1980s concrete intervention (right), November 2016, photo by author.	84
Figure 56. Lower court and Studio Balcony Terrace, 2017, note the limestone piers, now supported by the RC slab installed in 1994, photo by author.	85
Figure 57. Stone wall at the western edge of the lower court. Note the deformation of the wall because of the mature tree behind it. This is an example of the problems that will be tackled by UW-Madison Engineering Capstone proposals.	86
Figure 58. Exterior, showing Gold Room (lower level) and Mrs. Wright's room above, including exposed terrace. Photo taken from south side of building, looking east out to ponds and hills beyond. Photo by author, 2016.	88
Figure 59. Drone Image Shoring area of Gold Room and Mrs. Wright's Room highlighted in red, looking north, photo courtesy of TPI, edited by author.	88
Figure 60. Partial Getty drawing showing Gold Room outlined in red. Note that Mr. Wright's terrace area is also showing in this plan, as the three stone piers near the bottom of the plan. Plan courtesy of Frank Lloyd Wright Foundation Archive at Avery Library.	90
Figure 61. Partial Getty plan showing Mrs. Wright's Room outlined in red. Note that this level of the house (comprising the "period rooms" features a floor of stone paving. Mr. Wright's Bedroom and Terrace also visible near the bottom of this plan, Plan courtesy of Frank Lloyd Wright Foundation Archive at Avery Library.	90
Figure 62. Photo of exterior of main residence, looking northeast. Each level of the residence is outlined, showing the crawlspace below, Gold Room within the Guest Wing, and Mrs. Wright's Room above. Photo by author 2016, edited.	91
Figure 63. 1991 photo showing the deconstruction of the exterior of Mrs. Wright's room (by the Fellowship), photo taken from Mr. Wright's Room, looking east, Note the multiple layers of exterior wall, where the perimeter of Mrs. Wright's room was suspected to have been extended. Also note the absence of any exterior terrace in 1991 (which was eventually restored by the Fellowship work crew and TPI.) Photo courtesy of TPI.	93
Figure 64. 1991 photo of the deconstruction of Mrs. Wright's Room, looking southwest from the loggia terrace. Note the absence of exterior terrace within the boundaries of Mrs. Wright's room. The stone at the left side forms the fireplace and supporting wall, continuous down through the Gold Room. Photo courtesy of TPI.	94
Figure 65. 1991 photo showing the Fellowship work crew removing an existing (and suspected later addition) roof over Mrs. Wright's Bedroom, Photo looking west. Note the brick backing visible in the photo between the two roof layers, highlighting the many layers and complexity of this structure. Photo courtesy of TPI.	94
Figure 66. Exterior of Mrs. Wright's room, looking west, showing "mothballed" condition in place 1991 through 1996 whereby the walls were covered in temporary sheathing, Photo courtesy TPI.	97
Figure 67. GASAI Plan for the foundation level below the gold room, 2007. Note the addition of new posts, concrete footings, and also areas to be underpinned, Drawing courtesy of TPI.	99

Figure 68. Photo of in-progress jacking, whereby jacks were place on top of new concrete footings, to support new steel underneath the existing floor. The jacking slowly lifted the steel and floor joists above to correct the structure to be plane above, Photo from 2008 taken in crawl-space below Gold Room, courtesy of TPI.	100
Figure 69. After jacks were removed, steel posts were installed to support the existing structure on the new concrete footings. Existing limestone footings (shown at right) are no longer load-bearing, but still extant beneath the existing Gold Room, Photo by author, taken in crawl space below the Gold Room, 2017.	100
Figure 70. TPI Documentation photograph circa 1990s, showing older jacks underneath the Gold room, supporting existing wood beams. The jacks are extant beneath the Gold Room, likely dating to the 1970s. Wood beams were selectively replaced during the corrective jacking in 2008. Photo courtesy of TPI.	101
Figure 71. In-process documentation photograph taken by TPI, c. 2005 - 2010, showing unrestored condition of Mrs. Wright's room (condition dating to 1991 intervention), This wall is the northeast wall, along a stone wall (also visible from the outside in Figure 63. Photo from 2010 TPI Preservation Update, June 2010, photo courtesy of TPI.	102
Figure 72. 2010 Photo of Mrs. Wright's Room restored, with interior furnishings and researched finishes, photo looking south out to exposed terrace, Photo from 2010 Preservation Update, Courtesy of TPI.	102
Figure 73. Gold Room, rehabilitation in progress, looking south. Note this rehabilitation is almost complete. The room's new cedar floors are covered in protective paper, and the room is only missing its new furnishings, which are planned to be replicas or adaptations or Wright-designed future. Rehabilitation should be complete by summer of 2017. Photo by author, 2017.	104
Figure 74. Gold Room, rehabilitation in progress, looking northeast, including restored fireplace and researched radiator grilles, photo by author, 2017.	105