

TALIESIN WEST PRESERVATION MASTER PLAN

ABRIDGED VERSION



Prepared by

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1. PREFACE

Dear friends,

The purpose of this *Preservation Master Plan* of Frank Lloyd Wright's Taliesin West is to clearly articulate what needs to be restored and preserved, to what level and period of significance, and why. Well-considered and profoundly researched work by one of the leading preservation firms in the world, its completion represents a milestone for the Frank Lloyd Wright Foundation – the first successful effort ever to answer those critical questions and to draw up a comprehensive plan to restore one of the greatest of Wright's buildings and one of the most important examples of modern architecture.

Preservation is paramount. In any preservation project, both interpretation and use of the site are important considerations. Preservation, interpretation, and use need to be thoughtfully integrated. Also needed is a clear approach to that integration – direction about which of the three has priority when there are conflicting needs. For a site as architecturally, historically, and culturally important as Taliesin West, we've been clear from the beginning that preservation is paramount; use and interpretation will follow preservation.

The Foundation will always want the public to have access to, and be inspired by, Taliesin West. Likewise, we will always want to harness the inspiration and impact of living, learning, exploring, and creating as part of a residential Taliesin Community. That said, both our public interpretation and our residential/educational offerings will evolve repeatedly in the decades to come – in order to respond to changing needs among the constituencies we exist to serve. Use, interpretation, and preservation all offer constraints. Rather than allowing the constraints of our 2015 operational activities to dictate preservation decisions, we are resolute that our use and interpretation of Taliesin West will always respect the constraints created by embracing the most thoughtful and responsible preservation possible.

Importantly, far from having a diminishing effect, deference to great preservation will make our programs and interpretation all the more meaningful. The Pulitzer Prize winning critic Paul Goldberger wrote that “the most important thing to say about preservation, when it is really working as it should, is that it uses the past not to make us nostalgic, but to make us feel that we live in a better present, a present that has a broad reach and a great, sweeping arc, and that is not narrowly defined, but broadly defined by its connections to other eras, and its ability to embrace them in a larger, cumulative whole. Successful preservation makes time a continuum, not a series of disjointed, disconnected eras.”

This *Preservation Master Plan* reflects our deep commitment to exactly that level of successful preservation.



Sean Malone
President & CEO, Frank Lloyd Wright Foundation

2. ACKNOWLEDGEMENTS

This Preservation Master Plan would not have been possible without the help of a number of individuals that contributed through their encouraging guidance and valuable feedback. Harboe Architects would like to thank the Frank Lloyd Wright Foundation for giving us the opportunity to help them fulfill their mission and preserve Taliesin West for future generations, including first and foremost Sean Malone, President and CEO of the foundation, whose leadership and direction on this project has been immeasurable; Fred Prozzillo, Director of Preservation, whose assistance throughout the development of the master plan has been extremely valuable; as well as foundation staff members Lisa Murphy, Vice President of Finance & COO; Dottie O'Carroll, Vice President of Development & Communications; and Linda Nelson, Executive Assistant, who participated in the workshops and provided the team with assistance as we completed onsite survey work for the Preservation Master Plan.

A special thanks to the Foundation Board Preservation Committee and Taliesin West Preservation Oversight Committee members who attended the two workshops and provided valuable feedback and editing on the Preservation Master Plan. These individuals include Foundation Board Preservation Committee Chair, John Stubbs, and committee members Don Fairweather, Neil Levine, Thomas Wright, and Steve Zyalstra, as well as Taliesin West Preservation Oversight Committee members David DeLong, Bill Dupont, Kathryn Smith, and Lynda Waggoner.

Harboe Architects would also like to thank everyone that provided assistance to our team as we conducted historical research. These individuals include Oskar Munoz and Margo Stipe from the Taliesin West Archives & Collections; Elizabeth Dawsari, Librarian at the William Wesley Peters Library and Taliesin Architects Archives; and Janet Parks, Curator of Drawings and Archives at the Avery Architectural and Fine Arts Library at Columbia University.

Additionally, we would like to thank all of the user groups that participated in the programming interviews including members of the Frank Lloyd Wright Foundation administrative staff, faculty and students of the Frank Lloyd Wright School of Architecture, staff members and volunteers from tours and visitor services.

And finally, the completion of the Preservation Master Plan could not have been possible without the help of a select group of the Taliesin Fellows, who lived and worked at Taliesin West under the direction of Frank Lloyd Wright and Olgivanna Lloyd Wright. Their memories and historic accounts of the buildings and life at Taliesin West were invaluable. The following Fellows were kind enough to take time to be interviewed by our team and share their vast knowledge of Taliesin West: Bruce Brooks Pfeiffer, Arnold Roy, Joe Fabris, Tony Puttnam, Minerva Montooth, Brandoch Peters, and Indira Berndtson. Others including John Rattenbury, Effi Casey, Frances Nemtin, David Dodge, Heloise Crista, Shawn Rorke Davis, and Thomas Olson provided helpful feedback and information to the team by attending the programming interviews and through informal conversations onsite with the master plan team.

3. EXECUTIVE SUMMARY

Taliesin West is one of Frank Lloyd Wright's most important works. It is more than a great work of architecture; it was Wright's winter home and studio, and the place where he trained hundreds of young men and women of the Taliesin Fellowship about the principles of organic architecture and his views on how people should live together in a community. He treated the site and its buildings as a place for experimentation for his ideas and changed various aspects of the Taliesin West property almost on an annual basis. From 1938 until after Frank Lloyd Wright's death in 1959, Taliesin West continued to be a vibrant community and living architectural site. Wright's wife, Olgivanna Lloyd Wright, continued to run the Fellowship and Taliesin Associated Architects continued to create architecture based on Wright's ideas and forms. The site and building elements of Taliesin West also continued to be altered in order to adapt to the changing needs and desires of Olgivanna Lloyd Wright and the members of the Fellowship.

Taliesin Associated Architects no longer exists, but a commitment to harnessing the impact of an immersion residential/educational experience continues – currently through the remaining members of the Taliesin Fellowship and the formal Frank Lloyd School of Architecture. The ever-changing landscape of architectural education and the certainty of the eventual passing of the Legacy Fellows suggest that these institutions will likely evolve into something different in the not too distant future. However, there is a strong commitment on the part of the Frank Lloyd Wright Foundation that Taliesin West should continue to be a “living site.” This is a fundamental aspect of what makes Taliesin West special.

The layered complexity of Taliesin West gives it a depth and richness of meaning that is only matched by Taliesin, its counterpart in Wisconsin, as a place to understand the work and life of Frank Lloyd Wright. The significance of Taliesin West has been demonstrated by its being listed as a National Historic Landmark and as one of the primary properties included in the World Heritage serial nomination, *Key Works of Modern American Architecture by Frank Lloyd Wright*, which is currently under consideration for World Heritage.

This Preservation Master Plan for Taliesin West is the product of thousands of hours of research, on site building assessments, numerous meetings and workshops with key constituents as well as the actual writing and editing of the document. It is intended to provide the general context for understanding the complex of building and site elements that make up the historic core of Taliesin West and to serve as the overall guide for its rehabilitation, restoration and long term preservation.

It was the intent of the Frank Lloyd Wright Foundation that the Preservation Master Plan address the following four items.

1. Identify what needs to be preserved/restored and why.
2. Identify the level of preservation/restoration required for each of the individual components of Taliesin West and what would be acceptable alternatives.
3. Develop a magnitude of estimated costs to fully preserve/restore Taliesin West
4. Develop a prioritization of recommended future studies and restoration treatments for the individual building components at Taliesin West.

To accomplish these goals it was necessary to understand the complex of buildings that make up the 80,000 square feet of the historic core of Taliesin West. This required research into many primary and secondary source materials, historic drawings, photographs, and interviews with some of the Legacy Fellows who lived and worked at Taliesin West during Frank Lloyd Wright's lifetime. These efforts lead to the development of the section called **A Brief History of Taliesin West**. This is not intended to be an exhaustive recounting of the rich seventy-seven years of history that has created the Taliesin West of today. Such an effort would take many more months (perhaps years) of research and many more pages to tell the complete story. Rather it is intended to give the overall historic context of what is known today as Taliesin West.

The project team also spent many days onsite investigating the existing building elements, evaluating their condition and beginning to trace the numerous alterations that have occurred over nearly eight decades of change. This is reflected in the development of the **Construction Chronology** and **Condition Assessment & Evaluation of Integrity** sections of the report.

This fuller understanding of the site allowed the team to develop an overall approach of how to treat Taliesin West. This is described in a key section of the Preservation Master Plan called the **Preservation Philosophy & Approach**. It starts with the identification of all the values that are embodied in this important cultural heritage site

and are the things that give Taliesin West its meaning and its significance. This in turn led to the development of an understanding of the primary period of significance of Taliesin West which was determined to be 1938-1959, the period of Frank Lloyd Wright's lifetime. This was not a simple decision and the process included an intensive two day workshop with key members of the Frank Lloyd Wright Foundation's Board Preservation Committee as well as the Oversight Committee, which is made up of nationally recognized experts in preservation and the work of Frank Lloyd Wright. There was a very lively debate and many important issues regarding the later developments of the site were brought forward and discussed at length. In the end, it was agreed that the focus of any restoration efforts moving forward should strive to regain the values and meaning that were present at Taliesin West during Wright's lifetime while respecting subsequent significant historic and architectural features whenever possible.

Since not all the existing elements that make up Taliesin West are from the primary period of significance, the team conducted an exercise of assigning "preservation zones" to each of the major building components that make up Taliesin West. The four zones are: Zone 1 (Primary Significance) – building elements, spaces and site elements that are integral to the Frank Lloyd Wright design and development of the site; Zone 2 (Secondary Significance) - building elements, spaces and site elements not integral to the primary significance of Taliesin West but still maintain some material from the period of Frank Lloyd Wright, or building elements within the historic core significantly modified after Frank Lloyd Wright's death; Zone 3 (Tertiary Significance) - spaces and building elements outside the historic core that were largely reconstructed after Wright's death but still retain some original elements; and Zone 4 (Minor Significance) - spaces and building elements constructed after Wright's death and are in no way seen as the work of Frank Lloyd Wright.

Because there is still much that needs to be known to determine exactly how to achieve the goal of regaining the heritage values from the time of Frank Lloyd Wright, the proposed work for each building component can only be described in general terms. However, the **Recommend Scope of Work** section does describe the conceptual scope of work needed to return each building component back to the primary period of significance. Typically this includes an approach that preserves, restores, and rehabilitates building elements, spaces and site features which contribute to the period of significance associated with Frank Lloyd Wright (1938-59). Work will be carried out in a manner that will enhance the understanding and interpretation of the site as a seasonal winter camp but will allow make accommodation for sympathetic interventions necessary for programmatic, functional or code related needs. This is a key section of the document and contains enough information to allow the development of the Magnitude of Estimated Costs which should be seen as setting an overall goal for the entire long term project to rehabilitate, restore and preserve Taliesin West well into the future.

The enormity of that undertaking and the acknowledgement that achieving that overall goal may take some time to realize, the team has also developed a **Prioritization of Work**, so that the more pressing items can be addressed as soon as money is available to do so. It should be noted that even embarking on the projects outlined in the Prioritization of Work will require some additional research and study. The old adage, "the more you know, the more you know you need to know" is certainly true of a historic site as complex as Taliesin West. There indeed is much more that needs to be known about the overall site and the individual building components before any real building projects should begin.

To that end, it is recommended that a Cultural Landscape Report be prepared that ties the overall 620 acre site with all of its building components beyond the historic core. There should also be more in-depth study of the individual building components before any final decisions are made related to their restoration. This should include more research of the primary source materials such as correspondence, invoices, and other documents. The information gained from this effort should in turn lead to individual Historic Structure Reports for each major building component and include an overall campaign of materials analysis of the building components and a number of in situ mockups to test repair methods for key building elements such as the desert masonry and the fabric roofs systems.

In addition to all the information contained in this document it is vital that a thorough and clear interpretive program be developed to fully explain the history of Taliesin West. This should include an explanation of the changes over time that have occurred in the past and those that will likely occur in the future. To that end, the Frank Lloyd Wright Foundation has engaged a consultant to develop an interpretation plan for the site. Those findings should be incorporated into the Preservation Master Plan so that any proposed future building projects are planned with the goals of the interpretation plan in mind.

4. INTRODUCTION

Between 2014 and 2015, the Frank Lloyd Wright Foundation sponsored a Preservation Master Plan for Taliesin West. The goal of the project was to provide a baseline study to direct future conservation efforts for Frank Lloyd Wright's winter home and studio, Taliesin West. The Preservation Master Plan consists of a historic narrative, construction chronology, preservation philosophy, summary of programming, condition assessment and evaluation of significance, recommended scope of work, prioritization of work, and estimated cost of work. The Preservation Master Plan has been reviewed by the Frank Lloyd Wright Foundation Board of Trustees as well as the Taliesin West Preservation Oversight Committee.

The project team consisted of the following professionals with identified roles:

Harboe Architects

- Gunny Harboe, FAIA – Project Principal & Workshop Leader
- Robert Score, AIA – Project Management & Condition Assessment
- Timothy Scovic, AIA – Historical Research & Writing

Watson & Henry Associates

- Michael Henry, PE, AIA – Environmental Management & Infrastructure Assessment

Building Conservation Associates

- Dorothy Krotzer – Materials Conservation

Turner Construction Company

- Matt Scruggs – Cost Estimating
- Dan deKoeeyer - Cost Estimating



Figure 4-1 - View of Taliesin West looking northeast at Drafting Studio, Original Dining Room and Guest Deck, 2014 (Harboe Architects)

5. METHODOLOGY

The purpose of the Taliesin West Preservation Master Plan is to provide an outline to guide the longterm preservation and restoration of Taliesin West that includes a schematic level understanding of the scope of work necessary for rehabilitating and restoring the building complex for continued use by the Frank Lloyd Wright Foundation. The Preservation Master Plan will identify what needs to be preserved and why; identify the level of preservation/restoration required for each of the individual components of Taliesin West and what would be acceptable alternatives; develop a magnitude of estimated costs to fully preserve Taliesin West; and develop a prioritization of recommended future studies and restoration treatments for the individual buildings at Taliesin West. To accomplish the task of preparing the Preservation Master Plan, initial documentary research was conducted followed by more intensive on-site analysis of the building and site elements. The primary focus of the research and survey work was for the purpose of establishing architectural and historically significant spaces and features, identifying original building materials as well as later modifications, and documenting existing conditions, which would all inform the recommendations for the continued maintenance and necessary interventions of each of the buildings at Taliesin West.

Before beginning the on-site investigation, a survey was conducted of scholarly publications and documentary resources available from various resources. Research continued concurrently with on-site investigations throughout the project. A large amount of information was provided to the team by the Frank Lloyd Wright Foundation. Additional information was gathered from the Taliesin West Collections, Taliesin Architects Archive, and the Frank Lloyd Wright Archives at the Avery Architectural & Fine Arts Library at Columbia University, such as historic photographs and drawings, periodical articles, and a limited selection of project records and correspondence. Harboe Architects also conducted interviews with some of the members of the Taliesin Fellowship that were at Taliesin West during Frank Lloyd Wright's lifetime and helped to construct and renovate many of the building components on the site. This included interviews with Bruce Brooks Pfeiffer, Arnold Roy, Joe Fabris, Tony Puttnam, Effi Casey, Minerva Montooth, and Brandoch Peters.

Harboe Architects also conducted interviews with the four different user groups at Taliesin West including the administration, the Frank Lloyd Wright School of Architecture (both faculty and students), the tours and visitor services staff, and the Legacy Fellows. These interviews provided feedback on each group's space and environmental needs and how those needs are currently accommodated. This will be useful information to help determine priorities for restoration and future space needs.

Considerable effort was devoted to developing a detailed on-site visual condition assessment of the core historic building elements on the site. Particular consideration was given to the roof systems and how to remediate the current issues with water infiltration. The condition assessment also served as the means of documenting the existing conditions of interior spaces, elements and finishes. Based on these findings, a better understanding of the degree of Taliesin West's historical and physical integrity was established. Understanding the extent and condition of the extant historic fabric was essential in determining a space's or element's level of significance. These designations, together with the documentation of the existing conditions, were critical in recommending some treatments over others.

During the research and assessment phase of the project, there were two workshops held onsite at Taliesin West. At the first workshop, Harboe Architects presented the findings of its research and preliminary assessment of the site, and facilitated a discussion regarding the goals and scope of the restoration with a select group of Frank Lloyd Wright Foundation staff, Oversight Committee and Foundation Board Preservation Committee. The second workshop focused on the preservation philosophy. Prior to this workshop, a draft preservation philosophy was developed. The philosophy was then discussed onsite with a walkthrough of representative buildings at Taliesin West. Following the workshop a final draft was developed for review by select board members.

Based on both the documentary research as well as an on-sight visual assessment, treatment options for the rehabilitation of the core historic building elements at Taliesin West were developed. These recommendations are all in keeping with the *Secretary of Interior Standards for Rehabilitation*. In addition, recommendations are included that will improve the use of existing spaces, as well as update the HVAC systems in the buildings. Over the years some spaces throughout the campus have had varying names. In order to maintain a consistency in the Preservation Master Plan document, spaces have been given names that are capitalized and used throughout.

The Preservation Master Plan also includes a magnitude of estimated cost (separate document) for the recommended scope of work broken down by building element. It is intended that the magnitude of estimated

cost will provide a realistic estimate that is based on the conceptual design level scope of work provided to the cost estimator. A suggested prioritization of work outlined in this report is also included. The prioritization of work takes into consideration a logical sequence of work that is intended to establish priorities for the Frank Lloyd Wright Foundation's fundraising efforts.

It is our intention and understanding that this report provides the first step in the future preservation and continued use of Taliesin West. Further in-depth studies and investigations including a Cultural Landscape Plan, Conservation Management Plan, individual historic structure reports, and historic materials and finishes analyses will need to be conducted for components of Taliesin West to provide the Frank Lloyd Wright Foundation with the best possible outcome for the restoration, rehabilitation, and longterm preservation of this National Historic Landmark and potential World Heritage site.

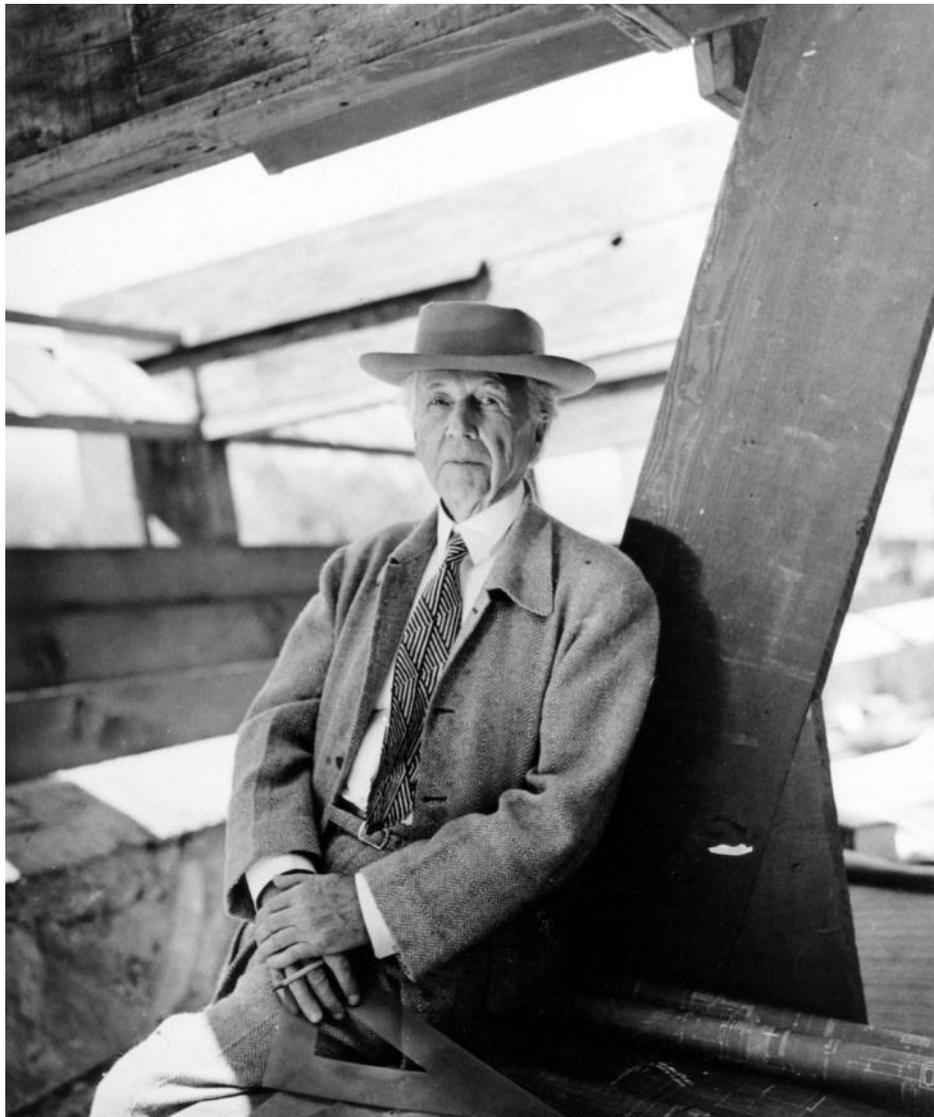


Figure 5-1 - Frank Lloyd Wright in the Drafting Studio, ca. 1950 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

6. A BRIEF HISTORY OF TALIESIN WEST

Numerous books have been devoted to the life story of Frank Lloyd Wright including his own autobiography first published in 1932, with several later additions. It is beyond the scope of this report to fully recount his colorful ninety-one years other than as it relates to his creation of Taliesin West and the time he spent there. It is also beyond the scope of this report to develop a detailed account of the social history of the Fellowship at Taliesin West. The primary purpose of this historic narrative is to give context to the creation and ongoing alterations of Taliesin West.

In December 1937, Frank Lloyd Wright and Olgivanna Lloyd Wright traveled to Arizona to search for property to construct their new winter home. After an extensive search Wright found what he was looking for. As he described it: "Finally I learned of a site twenty-six miles from Phoenix, across the desert of the vast Paradise Valley. On up to a great mesa below McDowell Peak we stopped, turned, and looked around. The top of the world!"¹ The site, with its elevated view of the desert, would prove to be a powerful inspiration for Wright as is clear from his description in his autobiography: "*Just imagine what it would be like on top of the world looking over the universe at sunrise or at sunset with clear sky in between. Light and air bathing all the worlds of creation in all the color there ever was – all the shapes and outlines ever devised – neither let nor hindrance to imagination – nothing to imagine – all beyond the reach of the finite mind. Well, that was our place on the mesa and our buildings had to fit in.*"²

A Site Connected with Ancient History

While the natural beauty of the site was readily apparent, it also was imbued with some more spiritual qualities that were also not lost on Wright. The site that became Taliesin West has a profound history rooted in ancient Native American culture. The first permanent settlers in the Sonoran Desert of central Arizona were the Hohokam people. The Hohokam are believed to be the creators of the petroglyphs that can be found on the large boulders throughout the Taliesin West complex. These petroglyphs were discovered by Frank Lloyd Wright and his apprentices during the initial phase of construction in the late 1930s and moved to their current locations as part of Wright's master plan design for the site.

The Paradise Valley, at the foothills of the McDowell Mountains, northeast of Phoenix remained largely undeveloped until the 20th century. Some Native American tribes inhabited the area in the centuries following the Hohokam; however, those that remained in the area into the 19th century were relocated to reservations by the United States government. The desert land on the hill overlooking the Paradise Valley would remain largely unscathed by humans until Frank Lloyd Wright purchased the property in 1938 and, with the help of his apprentices, began constructing his ideal desert camp, Taliesin West.



Figure 6-1 - View looking south from Taliesin West, ca. 1939 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

Building Taliesin West

By December 30, 1937, Wright had secured a site for the Fellowship's winter camp and sent for his apprentices via telegram. The apprentices quickly closed up Taliesin and began their cross country journey from Spring Green, Wisconsin to Arizona's Paradise Valley. They arrived in Arizona in February of 1938, shortly after Wright completed the purchase, and immediately began to build the new winter camp. A very detailed description of the early development of Taliesin West and an analysis of Wright's designs for the buildings can be found in Neil Levine's article, "Traces of Prehistory at Taliesin West." He explains; "Taliesin West was planned *in situ*. Within the first month or so (January-February 1938), temporary wood-and-canvas shelters for drafting, cooking and eating were set up in the wash to the west and slightly south of the spot chosen for the permanent structure. The apprentices camped out in the sleeping bags and tents."³ The Wrights stayed at the Jokake Inn nearby until the sleeping boxes that became "Sun Trap" were completed.

Wright himself planned and designed the entire camp to respond to the surrounding environment, as he recounted in 1949, "Our camp was freshly inspired by the native forms of the Arizona desert itself."⁴ Low walls and natural materials were used to blend into the surrounding desert. Wright was very adamant that Taliesin West was to be a desert camp with integral exterior and interior spaces that responded to the winter climate of the Arizona desert. But as Levine points out, there was much more to his design than a simple, immediate environmental response. "Struck as he was with the 'magnificence' of the natural features of the site, and awed by their 'mystic' overtones, Wright took into equal account the topographical and the ethnographical aspects of the landscape as determining factors in the design of Taliesin West."⁵

Living In Situ

Living, working and designing in situ allowed Wright to make direct and immediate connections to the place. Buildings were purposely laid out to take advantage of the angle of the sun, views, and natural breezes on the site. The core buildings were arranged on a sixteen foot grid on axis approximately 30 degrees west of south to align with views of the mountains and to take advantage of the orientation of the sun as light filtered through the white canvas and uncovered openings. Walls, openings and paths through the camp were carefully planned to frame views out into the desert. The surrounding landscape was designed to seamlessly transition from the open camp buildings to the vast Arizona desert beyond. Wright incorporated low desert masonry knee walls, concrete paths, and native desert plants to connect the camp to the desert environment. He also instructed the apprentices to move large boulders from nearby to be placed as sculptural elements at key locations throughout the camp. Many of these boulders had ancient Native American petroglyphs on them, and Wright, being fascinated with Native American culture, wanted them prominently displayed in his desert camp as another means for relating Taliesin West to the desert around it.⁶ Levine provides another detailed and compelling argument that the placement of these important markers and carefully framed views were part of an intentional "procession" through the site. Wright wanted all who visited, and especially the apprentices who lived and worked there, to have a similar transformative experience as he had when he first encountered the site.⁷

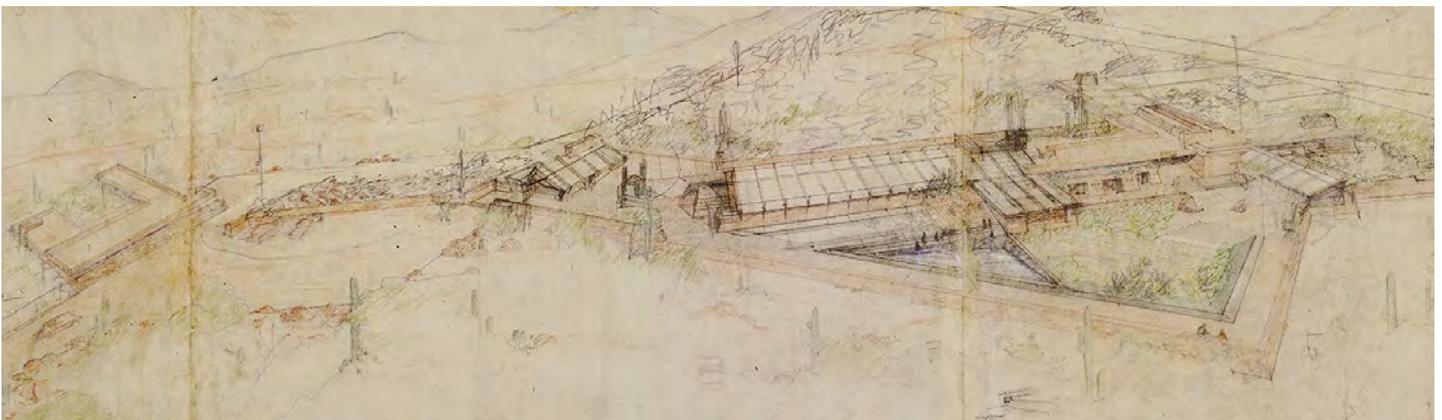


Figure 6-2 - Axial perspective drawing of Taliesin West (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

The individual buildings at Taliesin West were ingeniously designed by Wright as well. Drafted out in the open desert on brown butcher paper (to cut down on glare) Wright's plans, elevations, sections, and details appeared more like schematic sketches than working construction drawings. They had few, if any, dimensions and provided minimal information for construction; however, Wright personally oversaw the daily construction on site and made sure that each structure was built to fulfill the vision he had created in his mind. He regularly made design modifications as the buildings were being constructed. Seemingly never fully satisfied with the designs, or at least seeing room for improvement, Wright was continuously making alterations to the buildings and landscapes at Taliesin West up to the time of his death in 1959. It was an ever evolving experiment in the desert.

The Historic Core

The first buildings to be constructed were Wright's Office, the Drafting Studio, the Kitchen, the Original Dining Room (now the Board Room), Wes and Svetlana Peters' and Gene Masselink's Rooms, the Loggia, and the Kiva. This is what makes up the historic core of the campus. Also, built at the same time but slightly removed from the main core was the Sun Trap. This structure was the original sleeping quarters for Frank Lloyd Wright, his wife Olgivanna, and their daughter, Iovanna.

Construction began in 1938 and continued into 1941 for these core buildings. The first structure to be built was the vault at the northwest end of the studio. The completion of the vault was crucial, as it was to hold the drawings being completed for all of Wright's architectural projects at the time. The walls of the vault were constructed of what Wright initially termed "desert rubble stone" but eventually came to be known as simply "desert masonry". Wright devised a way to use the abundant native stone around the site mixed with a dry cement mix to construct thick, solid walls to enclose the buildings he designed. What began in the vault quickly became the architectural vocabulary for the structures throughout the rest of the camp.⁵ The buildings were literally made of the desert.

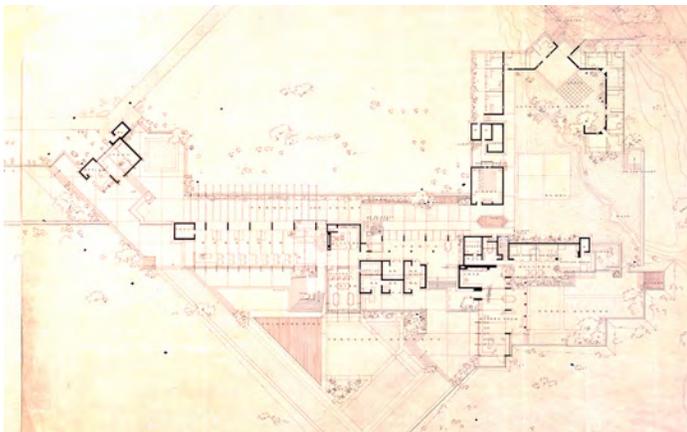


Figure 6-3 - Master plan for Taliesin West, ca. 1938 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

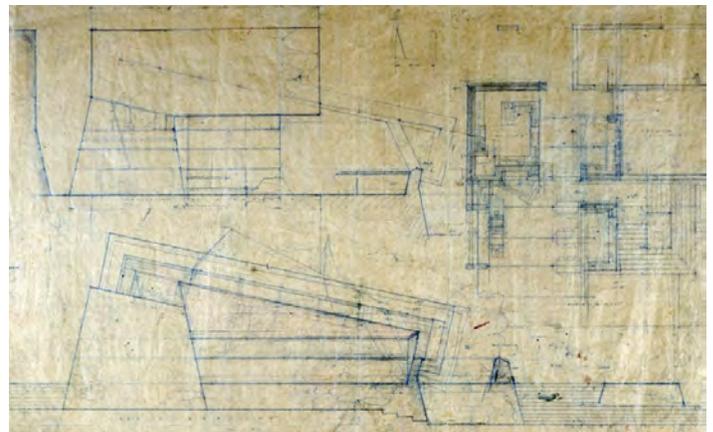


Figure 6-4 - Drawing of Drafting Studio (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 6-5 - Construction of Kitchen and Drafting Studio, ca 1938 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 6-6 - Frank Lloyd Wright working at the drafting table during construction of Taliesin West, ca 1938 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

Canvas Roofs

The solidity and permanence of the desert masonry was contrasted with the lightness and ephemerality of the canvas panels he used for many of the roofs. Wright's experiments with canvas as a roofing material began at Ocatilla in 1927. At Taliesin West he continued the experiment using simple redwood frames covered in taugh canvas to create the roofs of the Drafting Studio, Office, Garden Room, and later the Pavilion. Wright described the canvas roofs as follows:

*"For overhead balconies, terraces, and extended decks we devised a light canvas-covered redwood framework resting upon massive stone masonry that belonged to the mountain slopes all around. On a fair day when the white tops and side flaps were flung open the desert air and the birds flew clear through."*⁹

The operable canvas panels were supported on built-up redwood framing members that rested on desert masonry piers and walls. They were opened and closed with a system of ropes and pulleys to let the natural breezes of the desert flow through. Wright continuously modified the canvas roofs, trying to find the best method for construction. The design was changed almost yearly not only because of Wright's desire for perfection in the system, but also because the wood and canvas did not last long in the harsh desert climate in the summertime. This is why the panels were removed and stored for the summer in the first few years at Taliesin West. Wright would continue to experiment with new techniques and materials up until his death in 1959. After that the Fellowship continued to experiment with the roof system first changing the material from canvas fabric to fiberglass – and eventually acrylic – in an effort to improve performance while still maintaining a level translucency.¹⁰



Figure 6-7 - Canvas roof overhead in Drafting Studio, ca. 1939 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 6-8 - Inside the Drafting Studio looking west with grand piano in background, ca. 1939 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 6-9 - Exterior of Original Dining Room, ca. 1939 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 6-10 - Interior of Sun Trap, ca. 1939 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

Construction Continued

Construction of the main core of the camp continued each Winter/Spring season at Taliesin West up through 1941. By this time additional buildings had been completed including the Garden Room, Wrights' Living Quarters, Apprentice Court, and Guest Deck. The Garden Room was completed in 1940 as a living room for the Wrights, but it became a shared space for all of the Fellowship, often hosting parties and formal evenings of lively music and stimulating conversation. To the north was a dining cove with a large desert masonry fireplace, an intimate dining space for the Wrights and their dinner guests.

The Garden Room connected on the north side to the Wrights' private living quarters. The Living Quarters were completed in 1940 and included bedrooms for the Wrights and their daughter, a gallery, a sitting room with a fireplace, a small kitchen, and a bathroom. Later on Wright added a lanai onto the east end that was open to the garden. The north wall of the Wrights' Living Quarters was solid desert masonry, while the south side was opened up to a large green garden with flowers and plantings that was enclosed on the south and east by desert masonry walls to allow for privacy.

Living quarters for the apprentices were constructed north of the Wrights' Living Quarters in what became known as the Apprentice Court. The Apprentice Court originally contained fourteen rooms, three for women and eleven for men wrapped around a central court. There were also toilet and shower facilities for both men and women.¹¹ In the spring of 1941, The Guest Deck was completed which included a series of guest rooms built on the roof deck over the loggia. Each room was small and contained a twin size bed and a small closet with a canvas door. On the south side of each room was a pair of canvas-covered doors that could be closed for privacy. The doors opened up onto a deck space with remarkable views out to the valley and Camelback Mountain in the distance.¹²

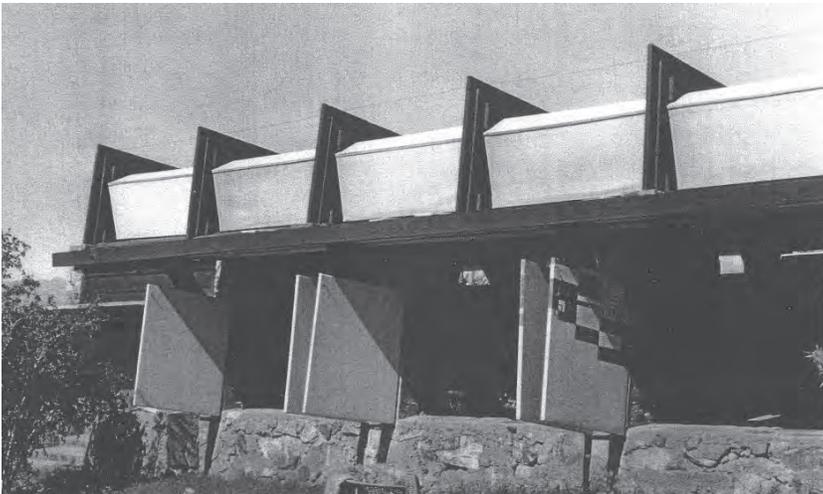


Figure 6-11 - East side of Garden Room, ca. 1940 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 6-12 - Interior of Wrights' Living Quarters, ca. 1945 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

1941 – World War II

December of 1941 brought about the beginning of the United States' involvement in World War II. Most of the young men in the Fellowship were eligible for the draft. Wright and many of the apprentices actively opposed the draft and a number of the apprentices were tried and jailed for refusing to report to serve in the army. Others reluctantly reported for duty and some went off to war. For those that remained much of the winter of 1941-42 was spent making alterations and repairs to the buildings around camp and working in the Drafting Studio. During the war years, the Fellowship numbers dwindled, little work was completed, and Taliesin West remained unchanged.¹³

Post War Boom

Following the war, projects began to come in and Wright was once again quite busy and he needed help. Apprentices quickly began to arrive, some new and some returning, all of them eager to learn from the master. Taliesin West underwent some much needed repairs and alterations in the winter of 1946-47. The most significant change following the war was the introduction of glass in some areas. Wright was initially adamant that Taliesin West was a camp and that there would be no glass. However, he had changed his mind by 1945, and wrote to the Pittsburgh Plate Glass Company to express his desire to add glass to the buildings at Taliesin West:

“The camp, when thus converted from canvas overhead to glass, will not only be a bewilderingly beautiful thing, of which we may all be justly proud, but glass will have invaded the desert spaces in a way and on a scale not seen before...”¹⁴

According to Bruce Brooks Pfeiffer, it was Olgivanna Lloyd Wright that convinced her husband to install glass when she told him of a dream she had of the two of them looking out on a storm over the desert through large walls of glass.¹⁵ In 1946, Wright had glass added to the clerestories on the north side of the Drafting Studio and east side of the Garden Room. Continuing throughout the late 1940s and early 1950s, glass was added to many of the buildings at Taliesin West, creating a transparency that had previously not existed and enclosing the buildings from the exterior climate. Whether it was due to his wife's convincing or by his own conviction, the introduction of glass had a profound effect on the character and architecture of Taliesin West and began the transition from desert camp to permanent settlement.

The winter of 1948-49 saw the first new construction at Taliesin West since before World War II. Wright wanted to build new accommodations for Olgivanna so he demolished the Sun Trap except for the fireplace and some of the concrete floor and built a new structure that was called the Sun Cottage. The completed building included an apartment for Olgivanna, with a living room, bedroom, small kitchen, and bath and included a guest apartment with a large sitting room, two small bedrooms, and a bathroom.

The same year the Sun Cottage was built, the apprentices began work on the construction of the Cabaret, which was completed in December of 1950, just in time for Christmas Eve dinner. The finished building included a large theater space with tiered seating. Each row of seating faced the movie screen at the front of the room and had a built in counter so that meals could be served during film screenings.



Figure 6-13 - Living room in Sun Cottage, 1950 (Getty Images - Julius Shulman, photographer)



Figure 6-14 - Inside Cabaret showing corridor with operable canvas panels and theater space, ca. 1952 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

1950s

In the Winter of 1951-52, Taliesin West was added to the local electrical power system. Power lines had started going up a few years earlier to the dismay of Frank Lloyd Wright, and at one point he threatened to abandon Taliesin West, uproot the Fellowship, and move to a new site far away from the unsightly towers being erected across the Paradise Valley. Wright, inevitably decided to stay put and take advantage of the electricity that was now available to him. With electricity came new, more permanent light fixtures including in the Drafting Studio, where decorative wood pendant lights were added. Renovations to the buildings and landscapes at Taliesin West continued throughout the 1950s with alterations to the Garden Room, Original Dining Room (now called the Board Room), Studio, Dining Room, Water Tower, and Light Tower.

The late 1950s brought major changes at Taliesin West beginning with the design and construction of the Movements Pavilion. It was completed in 1957 and constructed with desert masonry piers that supported a roof structure of built-up redwood framing with fabric panels, similar to the construction of the roof on the Drafting Studio. It featured rows of tiered seating with a large stage in front.

In 1959, nearing the end of his life, Wright continued to make significant changes, especially to the landscape of Taliesin West. He drew up a new design to reroute the entry drive so that visitors would have a more direct view of the prow and buildings as they approached. He also laid out a plan for a new orchard to be planted north of the Drafting Studio.¹⁶ Frank Lloyd Wright died on April 9, 1959 at the age of 91; however, his legacy lived on through Olgivanna Lloyd Wright and the loyal apprentices that continued his work long after his death.



Figure 6-15 - Exterior of Pavilion, ca. 1958 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

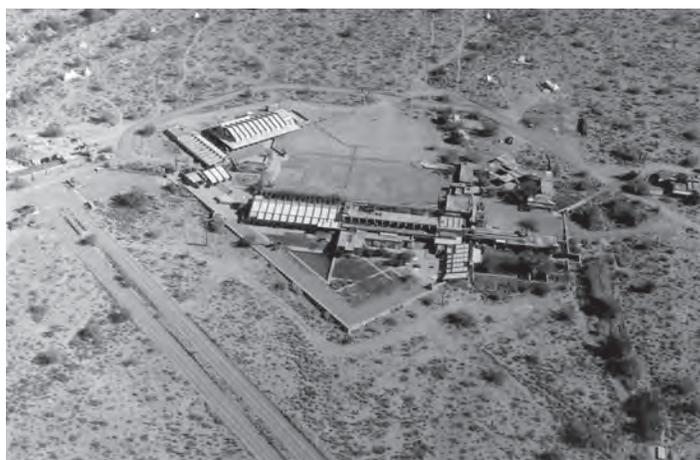


Figure 6-16 - Aerial view of Taliesin West showing new entry drive and area cleared for orchard, 1959 (Pedro Guerrero)

Continuing Wright's Legacy

Upon Frank Lloyd Wright's death, leadership of the Taliesin Fellowship transferred to Olgivanna Lloyd Wright. The senior apprentices, under the leadership of Wes Peters, who was the Wright's son-in-law, continued Wright's architectural practice, renaming it the Taliesin Associated Architects. Olgivanna Lloyd Wright and the senior apprentices also carried out the changes at Taliesin West begun by her husband, and later, made more significant changes to make the buildings more livable for year round habitation.

In September of 1963, a massive fire destroyed the entire roof structure of the Pavilion. The desert masonry piers and walls were the only elements left standing when the fire was finally extinguished.¹⁷ Reconstruction of the Pavilion began shortly after the debris was cleared. For the new Pavilion, the senior apprentices chose to construct the roof framing of painted steel instead of wood and rigid fiberglass panels instead of fabric. The new Pavilion was completed in 1964 and once again was open for performances.

Fire also struck the Apprentice Court a few years later in 1966 and destroyed the entire east half of the apprentice apartments except the desert masonry walls. Following the fire, the east side of the Apprentice Court was rebuilt using steel construction.¹⁸ Also, in the mid-1960s, the fabric roof panels in the Drafting Studio, Office, and Garden Room were replaced with fiberglass panels.¹⁹

1970s

The 1970s brought about additional renovations at Taliesin West. The most significant update came in 1970. The wood structure of the Guest Deck had been sagging which gave concern about its structural integrity. The senior apprentices decided to demolish the entire Guest Deck over the Kitchen and Dining Room and reconstruct it in steel. Everything was removed and rebuilt except the desert masonry walls and piers. The reconstructed Guest Deck, although painted metal instead of wood, generally had the same appearance as the original; however, a number of key dimensions such as ceiling heights were changed.

Additionally, beginning in the early 1970s, there was new construction east of Olgivanna Lloyd Wright's living quarters. The new complex of buildings included apartments for Richard Carney and John Hill, the Tower Room, as well as living quarters and a medical clinic for Dr. Joseph Rorke.²⁰ These new structures were designed to stay within the same architectural aesthetic as the older buildings designed by Wright, but in a number of ways had a negative impact on the views and special flow of the original complex. Also at this time, the Fellowship Pool was constructed on the north side of the Apprentice Court. Furthermore, by the 1970s, the plantings and palm trees at Taliesin West had become overgrown and the site had the appearance of a lush oasis in the midst of the Arizona Desert. The large palm trees and overgrown plants were eventually removed and new, smaller scale shrubs and trees were planted throughout the site.

1980s

The 1980s saw further renovations and upgrades at Taliesin West. With the steady growth in tourism at the site over the decades since Wright's death, a new bookstore and ticket office was constructed near the Shops. Other new structures in the 1980s included the Student Lounge (now Reading Room) and the Crescent Housing. There were also renovations to the Drafting Studio, Office and Living Quarters, and Pavilion.²¹ Changes also came to the Taliesin Fellowship. In the 1980s steps began to be taken to formalize the apprenticeship program into an accredited school of architecture, which resulted in the creation of the Frank Lloyd Wright School of Architecture in 1985 that continues to operate to this day.

On March 1, 1985, Olgivanna Lloyd Wright died in Arizona. Olgivanna Lloyd Wright had carried on the Taliesin Fellowship and her husband's legacy since the time of his death over 25 years earlier. Under her leadership the Fellowship continued to grow and prosper and Taliesin West underwent significant changes to transform it from a seasonal camp to a permanent home and workplace. Only a month prior to her death, Olgivanna Lloyd Wright had stepped down as head of the Taliesin Fellowship, a position she had held since her husband's death in 1959.²² With Olgivanna Lloyd Wright's death, Wes Peter's assumed leadership of the Fellowship and the school until his own death in 1991.

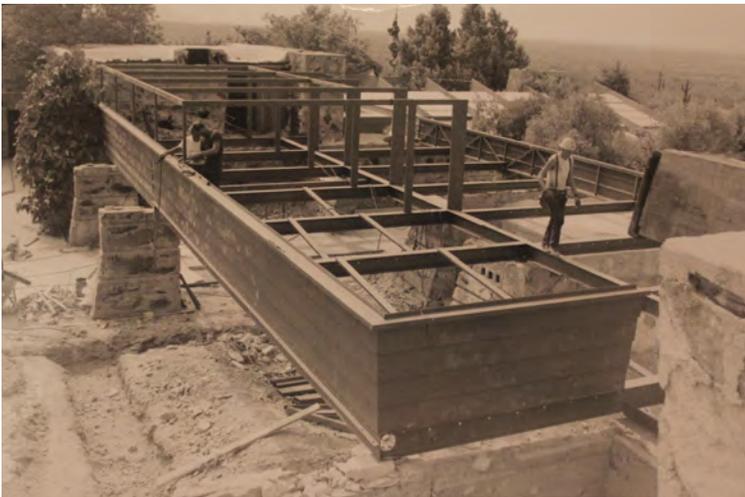


Figure 6-17 - Reconstruction of the Guest Deck in 1970 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 6-18 - Olgivanna Lloyd Wright (left) and the Taliesin Fellowship ca. 1980 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

1990s

Renovation of the existing buildings at Taliesin West continued in the 1990s. In 1991, Taliesin Architects renovated the Garden Room, removing a storage room added on the south end of the building and upgrading the mechanical systems. In 1998, the roof systems on the Drafting Studio, Office and Garden Room were rebuilt. Deteriorated wood framing members were removed. The steel fitch plates that dated from the 1958 renovation were left in place and the wood members were installed in place over top of them as done in 1958. The acrylic roof panels were replaced with a new system with a sheet of acrylic on the exterior, canvas on the interior, and foam insulation board in between. As of 2014, this roof system is still in place.²³

2000s

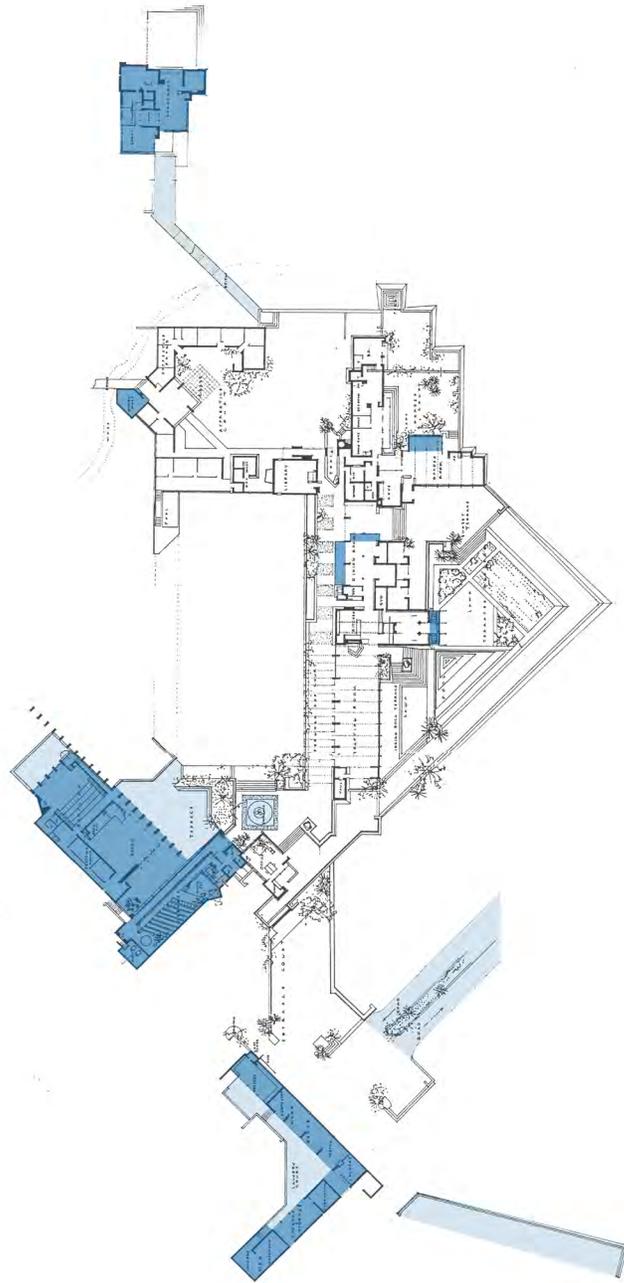
In 2003, there was a major effort, led by Legacy Fellow Arnold Roy, to restore the Living Quarters back to the period when Frank Lloyd Wright lived there. All alterations and additions made by Olgivanna Lloyd Wright after her husband's death were reversed during the project, including added walls, enclosures and a pool. Additionally, beginning in 1998, with Richard Carney's apartment and continuing into the 2000s, the buildings on the east side of the Wright Living Quarters that housed apprentices and Dr. Joseph Rorke's apartment and medical clinic have been renovated for use as administrative offices for the Frank Lloyd Wright Foundation.²⁴

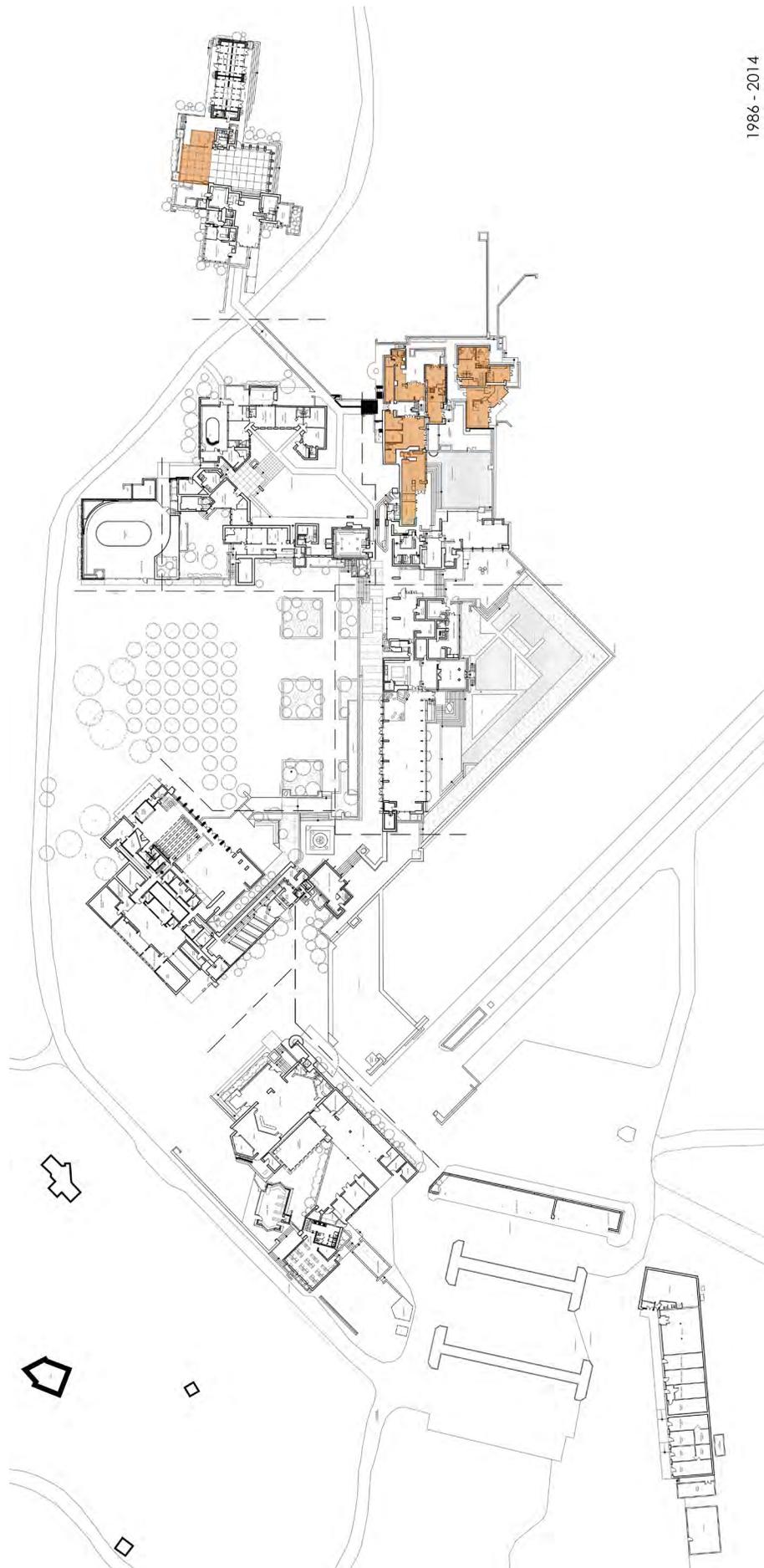
Today

Taliesin West is presently the home to the Frank Lloyd Wright School of Architecture from mid-October to mid-May. Although education on the site has become more formal since Wright's time, his legacy and philosophies on architecture and design still influence the education of students in the program today. Taliesin West also functions as a tourist attraction throughout the year. Over 100,000 guests come annually from all over the world to learn about Frank Lloyd Wright and his winter home and studio in the Arizona desert. The site is also home to the surviving Taliesin Fellowship members, Frank Lloyd Wright Foundation administration and staff, and hosts numerous events and community programs. Through its continued use, the history and legacy of Taliesin West and Frank Lloyd Wright lives on and its remarkable influence endures.

Endnotes

- 1 Frank Lloyd Wright, *An Autobiography* (New York: Duell, Sloan and Pearce, 1943), 452.
- 2 Ibid., 453.
- 3 Neil Levine, "The Traces of Prehistory at Taliesin West," *The Architecture of Frank Lloyd Wright* (Princeton, NJ: Princeton University Press, 1996), 263.
- 4 Frank Lloyd Wright, "Living in the Desert," *Arizona Highways* (October 1949): 12
- 5 Levine, "The Traces of Prehistory at Taliesin West," 263.
- 6 Curtis Besinger, *Working with Mr. Wright: What It Was Like* (Cambridge, UK: Cambridge University Press, 1995), 47.
- 7 Levine, "The Traces of Prehistory at Taliesin West," 290.
- 8 Bruce Brooks Pfeiffer, *Frank Lloyd Wright Selected Houses vol. 3: Taliesin West* (Tokyo: A.D.A. Edita, 1989), 13.
- 9 Wright, *An Autobiography*, 454.
- 10 Pfeiffer, *Frank Lloyd Wright Selected Houses*, 13-15.
- 11 Besinger, *Working with Mr. Wright*, 72-73.
- 12 Ibid., 104-107.
- 13 Ibid., 142-145.
- 14 Pfeiffer, *Frank Lloyd Wright Selected Houses*, 19.
- 15 Ibid.
- 16 Pfeiffer, *Frank Lloyd Wright Selected Houses*, 21.
- 17 "Fire Sears Taliesin West," *Arizona Republic*, September 27, 1963.
- 18 Taliesin Associated Architects Project Records.
- 19 Interview with Arnold Roy, June 16, 2014.
- 20 Taliesin Associated Architects Project Records.
- 21 Interview with Arnold Roy, June 16, 2014.
- 22 Wolfgang Saxon, "Olgivanna Lloyd Wright, Wife of the Architect, Is Dead at 85," *New York Times*, March 2, 1985.
- 23 Interview with Arnold Roy, June 16, 2014.
- 24 Taliesin Associated Architects Project Records.





1986 - 2014

8. PRESERVATION PHILOSOPHY & APPROACH

Taliesin West is one of Frank Lloyd Wright's most important works. It is more than a great work of architecture; it was Wright's winter home and studio, and the place where he trained hundreds of young men and women of the Taliesin Fellowship about the principles of organic architecture and his views on how people should live together in a community. He treated the site and its buildings as a place for experimentation for his ideas and changed various aspects of the Taliesin West property almost on an annual basis. From 1938 until after Frank Lloyd Wright's death in 1959, Taliesin West continued to be a vibrant community and living architectural site. Wright's wife, Olgivanna Lloyd Wright, continued to run the Fellowship and Taliesin Associated Architects continued to create architecture based on Wright's ideas and forms. The site and buildings of Taliesin West also continued to be altered in order to adapt to the changing needs and desires of Olgivanna Lloyd Wright and the members of the Fellowship.

Taliesin Associated Architects no longer exists, but a commitment to harnessing the impact of an immersion residential/educational experience continues – currently through the remaining members of the Taliesin Fellowship and the formal Frank Lloyd School of Architecture. The ever-changing landscape of architectural education and the certainty of the eventual passing of the Legacy Fellows suggest that these institutions will likely evolve into something different in the not too distant future. However, there is a strong commitment on the part of the Frank Lloyd Wright Foundation that Taliesin West should continue to be a “living site.” This is a fundamental aspect of what makes Taliesin West special.

The layered complexity of Taliesin West gives it a depth and richness of meaning that is only matched by Taliesin, its counterpart in Wisconsin, as a place to understand the work and life of Frank Lloyd Wright. The significance of Taliesin West has been demonstrated by its being listed as a National Historic Landmark and as one of the primary properties included in the World Heritage serial nomination, Key Works of Modern American Architecture by Frank Lloyd Wright, which is currently under consideration for World Heritage. Developing a philosophy and methodology to guide the present and future preservation of the building elements and site of Taliesin West is of critical importance to ensure it continues to provide meaning, relevancy and insight to Wright's design thinking for future generations.

As made evident in this document, the period of significance for Taliesin West is the period from its initial design and construction in 1938 to Frank Lloyd Wright's death in 1959. Changes that occurred after Wright's death (while contributing to the overall understanding of the history of the site) have sometimes had a deleterious effect on the meaning and values of what Wright created in his lifetime and diminished the impact of this powerful place. The future stewardship of the site and building elements should include an effort to return the core of the campus back to the period of significance associated with the life of Frank Lloyd Wright. This will be achieved through a combination of preservation, restoration and rehabilitation of key building elements and site features. Further careful study must occur and proposed changes and interventions evaluated to determine appropriate action.

It is also vital that a thorough and clear interpretive program be developed to fully explain the history and development of Taliesin West. This should include an explanation of the changes over time that have occurred in the past and those that will occur in the future. The importance of this aspect on the future of Taliesin West suggests the creation of a separate visitors' center to be located on the Taliesin West property, but remote from the historic core so as not to negatively impact the historic buildings and landscape. This would not only allow for a more in-depth experience for visitors wanting to understand the history and meaning of Taliesin West and Frank Lloyd Wright, but will also provide an opportunity to provide visitor amenities such as a larger book and gift shop, toilet facilities, and food service. It would have the added benefit of reducing some of the burden currently imposed on the historic core.

VALUES

The significance of Taliesin West as a cultural heritage site is derived through the identification and understanding of the values it embodies. The values are the attributes or qualities present in, or represented by, the physical aspects of the site including its building elements, landscape and the broader setting.

Historical and Aesthetic Values:

- Masterwork of Architecture by Frank Lloyd Wright
- Work of Art
- National and International Significance
- Frank Lloyd Wright and Olgivanna Lloyd Wright's Winter Home
- Layers of Change and Evolution of the Site
- Original Design Response to Site and Climate
- Extension of the Site into the Landscape
- Legacy of FLLW and Fellowship Life and Work
- Resource for Academic Study
- Furniture, Fittings, and Onsite Archives
- Decorative Elements
- Native American Petroglyphs

Experiential Values (Sense of Place):

- Immersion Education
- Tourism
- Events
- Architectural Experimentation
- Seasonal Camp
- Buildings' Response to the Environment
- Quality of Natural lighting
- Interactive Architecture
- Spirit and Feeling of Place
- Procession Through Place and Time

Social Values (Sense of Community):

- Continuity of Use
- Legacy Fellowship
- Living with Nature
- Personal Connection to the Legacy of Frank Lloyd Wright and the Fellowship
- Living Together
- Extended Community with other Institutions

Economic Values:

- Property and Buildings
- Revenue from Tourism, Programs and Sales
- Creates Employment
- Brings Visitors and Tourism to Scottsdale and Phoenix
- Conservation Easements
- Taliesin West as a Marketing Tool



Figure 8-1 - West end of Drafting Studio, ca. 1958 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 8-2 - Interior of the Drafting Studio ca. 1939 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 8-3 - Operable canvas panels on the Drafting Studio, ca. 1939 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 8-4 - Easter dinner outside the Drafting Studio, ca. 1949 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

SIGNIFICANCE

One way to define Taliesin West's significance is by utilizing the National Register of Historic Places Criteria for Evaluation of historic significance. There are four criteria used: Criterion A - Event; Criterion B - Person; Criterion C - Design/Construction; and Criterion D - Information Potential (archaeology). Although its primary significance clearly comes from Criteria B and C, Taliesin West qualifies under all four criteria.

Criterion A: Events

"Properties may be eligible for the National Register if they are associated with events that have made a significant contribution to the broad patterns of our history."

Association with the Taliesin Fellowship

Criterion B: Person

"Properties may be eligible for the National Register if they are associated with the lives of persons significant in our past."

Association with Frank Lloyd Wright

Criterion C: Design/Construction

"Properties may be eligible for the National Register if they embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction."

Distinctive Characteristics & Method of Construction

Criterion D: Archaeology

"Properties may be eligible for the National Register if they have yielded or may be likely to yield, information important in history or prehistory."

Ancient Native American Artifacts



Figure 8-5 - Wright and apprentices in the Drafting Studio, ca. 1955 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 8-6 - Apprentices singing in Kiva, ca. 1948 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).

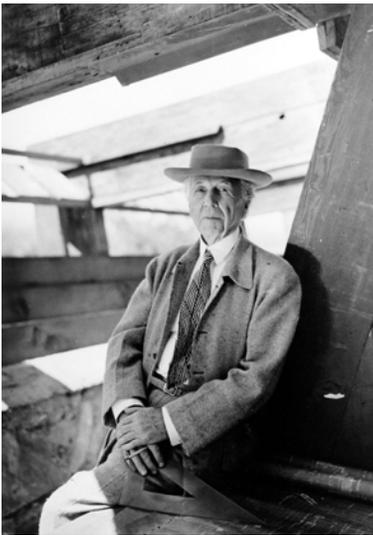


Figure 8-7 - Frank Lloyd Wright in the Drafting Studio, ca. 1950 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 8-8 - Construction of the Drafting Studio, ca. 1939 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 8-9 - Wright at work outside the original dining room, ca. 1939 (The Frank Lloyd Wright Foundation Archives, The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York).



Figure 8-10 - Petroglyph outside Wright's Office, 2014 (Harboe Architects).

LEVELS OF SIGNIFICANCE & INTEGRITY

Although all of Taliesin West is important, some building elements are clearly more significant than others. To aid in the process of determining the proper treatments and prioritization for future work, four levels of significance or "preservation zones" were established for the various building elements. Through documentary research and investigation of the building components and surrounding landscape, an understanding of construction chronology and modifications was developed. This led to the placing of these elements into the appropriate zone based on their level of significance and integrity. It is not an exact science but differentiating between elements was felt to be important in order to allow for developing the prioritization of future treatments.

Building and site elements completed during the period of Frank Lloyd Wright (1938 – 1959) and still retaining a substantial amount of material or design integrity were determined to be more significant than those building and site elements modified or completed after Wright's death (1959 – present day). Zones 1 and 2 include the most significant building and site elements. The difference between these zones is marginal and is related to the amount of material or design integrity currently existing. Zone 3 includes building elements and site features that are slightly less significant, and Zone 4 includes building and site elements that have minor significance. There are a few elements or spaces that may actually change zones once further research has been conducted to provide a better understanding of those spaces or elements.

Zone 1 (Primary Significance)

Building, spaces and site elements in Zone 1 are part of the core historic camp and are integral to Frank Lloyd Wright's design and development of the site. In addition, these building and site features contain much of their material and design integrity from the period of Frank Lloyd Wright. A few have had some alterations to their materials but maintain their basic design integrity. These are marked with an asterisk (*).

The spaces, building and site elements in Zone 1 include:

The site hardscape, landscape and view corridors of the historic core campus*

Frank Lloyd Wright's Office

Drafting Studio

Original Dining Room (now Board Room)

The exterior walls and spaces of the Apprentice Court Apartments

Pergola*

Kiva

Cabaret

Light Tower

Bell Tower*

Water Tower

Peters/ Masselink Rooms (behind the WWP Conference Room)*

The Garden Room

The Wrights' Private Living Quarters*

Prow



Figure 8-11 - Drafting Studio - Zone 1 (Harboe Architects)



Figure 8-12 - Kiva - Zone 1 (Harboe Architects)



Figure 8-13 - Dining Room - Zone 2 (Harboe Architects).



Figure 8-14 - Guest Deck - Zone 2 (Harboe Architects)

Zone 2 (Secondary Significance)

Building elements, spaces and site elements in Zone 2 are either non-public spaces that are not integral to the significance of Taliesin West but still maintain some material from the period of Frank Lloyd Wright, (such as the shops and the interiors of the apprentice apartments); or they are building elements within the historic core of the campus that were essentially reconstructed and modified after Frank Lloyd Wright's death in 1959 (such as the Dining Room, Kitchen and Guest Deck). These spaces or elements would be considered in Zone 1 but for their significant later alteration and are marked with a double asterisk (**).

The spaces and building elements in Zone 2 include:

- The interiors of the Apprentice Apartments
- Shops
- Dining Room (former Loggia)**
- Kitchen**
- Guest Deck**
- Kitchen & Bathrooms in Wright Quarters
- Citrus Grove
- Men's Locker Room (exterior)
- Root Cellar

Zone 3 (Tertiary Significance)

Spaces and building elements in Zone 3 are those that were largely reconstructed after the period of Frank Lloyd Wright (1938 – 1959), but still contain some original elements of Frank Lloyd Wright's earlier constructions at these locations, such as the desert masonry. These building elements still contribute to the history of Taliesin West because of their association with Frank Lloyd Wright, Olgivanna Lloyd Wright and the Taliesin Fellowship but could be seen to have stronger physical affiliation with the later period after Wright's death.

The spaces and building elements in Zone 3 include:

- Pavilion
- Sun Cottage
- Outdoor terraces and gardens directly adjacent to the Pavilion and Sun Cottage



Figure 8-15 - Pavilion - Zone 3 (Harboe Architects)



Figure 8-16 - Sun Cottage - Zone 3 (Harboe Architects)

Zone 4 (Minor Significance)

Spaces and buildings in Zone 4 were constructed after the period of Frank Lloyd Wright (1938 – 1959) and are not the work of Frank Lloyd Wright. These buildings still contribute to the more recent history of Taliesin West due to their relation to Olgivanna Lloyd Wright and the Taliesin Fellowship.

The spaces and building elements in Zone 4 include:

- William Wesley Peters (WWP) Conference Room
- Administrative Buildings (formerly Dr. Rorke's medical office and living quarters for fellows)
- Surrounding outdoor terraces around the administrative buildings
- Atrium
- East Wing
- Library and storage spaces for the Pavilion
- Bookstore
- Men's Locker Room (interior)
- Reading Room
- Fellowship pool

Other

This includes all buildings, spaces and site elements outside the scope of the Preservation Master Plan, including but not limited to the Archives Building, Crescent Apartments, Student Shelters, and other buildings, structures, and landscapes that are on the Taliesin West property. It is strongly recommended that additional study be conducted to gain a better understanding of these structures and elements and their contribution to the significance of the overall site.



Figure 8-17 - William Wesley Peters Conference Room - Zone 4 (Harboe Architects)



Figure 8-18 - Atrium - Zone 4 (Harboe Architects)

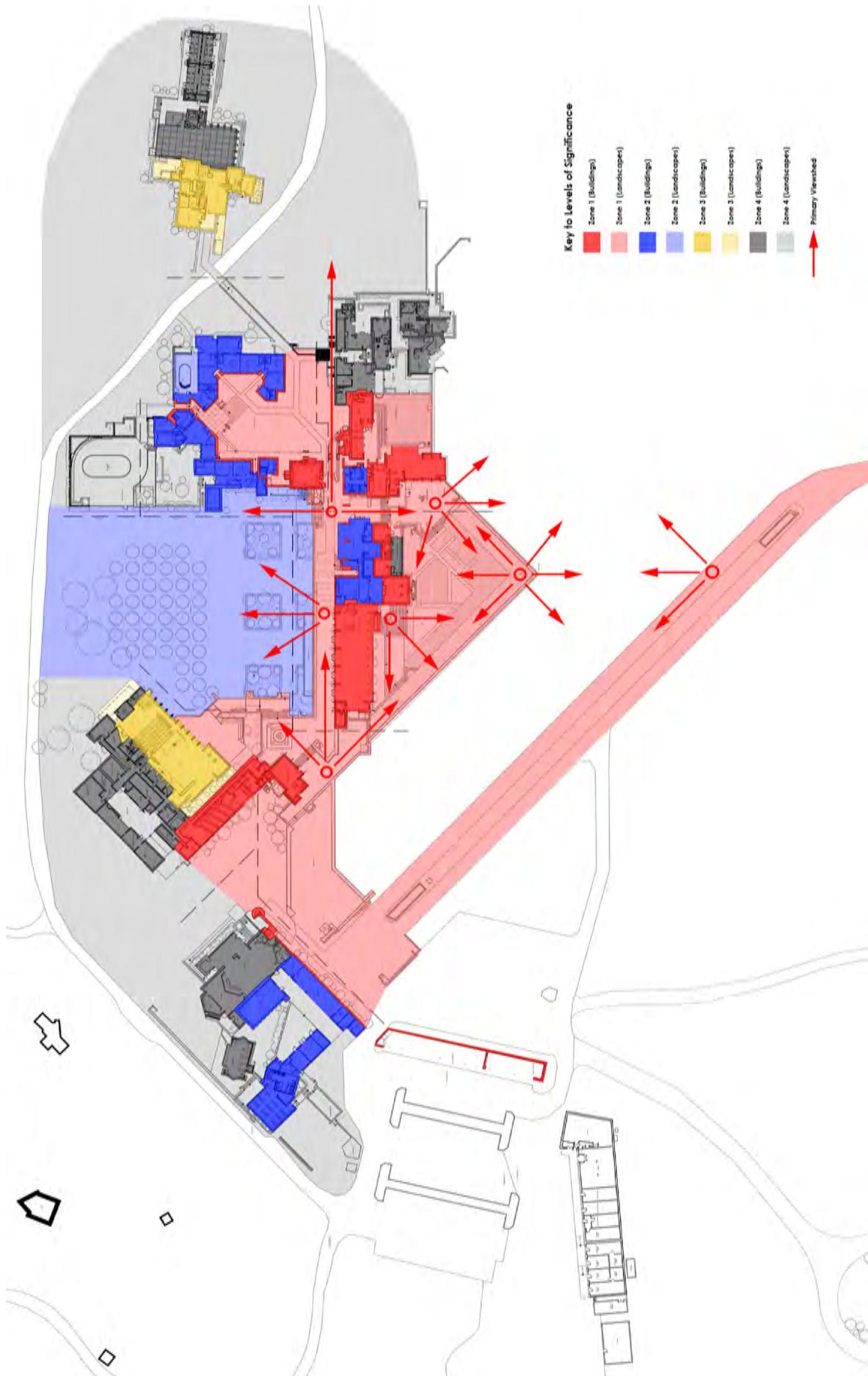


Figure 8-19 – Preservation Zoning Plan of Taliesin West.

PERIOD OF SIGNIFICANCE

The primary period of significance for Taliesin West is the period from its initial design and construction in 1938 to Frank Lloyd Wright's death in 1959. Any proposed work should have the period of significance in mind so appropriate decisions are made that support and enhance the understanding of the site's importance and not detract from it. The primary period of significance of 1938-1959 should be used as the guide to achieve the goal of recapturing as many of the values that define Taliesin West as possible. It should shape the decisions that will need to be made for future interventions on all of the building and site elements.

CONSERVATION PRINCIPLES

- Using the primary period of significance of 1938-1959 described above to help guide preservation and restoration decisions, the following conservation principles are proposed as the basis for developing treatments and modifications:
- Preserve materials and elements from the period of Frank Lloyd Wright (1938-1959) still existing onsite.
- Evaluate those modifications made over time that demonstrate respect for the Frank Lloyd Wright period of significance, integrity and values. Building and site modifications that have been made after the life of Frank Lloyd Wright are to be maintained unless those modifications are determined to have an adverse effect on Wright's design for a winter camp that responded to its natural environment.
- Values based assessment of significance for evaluating and planning treatments - Consider the embodied values associated with the site and seek to find the best balance that meets the preservation goals.
- Encourage continued use and be a living site that accommodates changes over time – Taliesin West is a living site and is to maintain the intended use of the site as a place for living, working and learning.
- Reverse alterations that compromise the historic character and significance of Taliesin West.

PRESERVATION TREATMENT STRATEGIES

In order to help guide preservation and restoration decisions, the following preservation treatment strategies will be followed for each zone of significance:

Zone 1 (Primary Significance)

Preserve, restore, and rehabilitate buildings, spaces and site features which contribute to the period of significance associated with Frank Lloyd Wright (1938-59) to enhance the understanding and interpretation of the site as a seasonal winter camp.

Zone 2 (Secondary Significance)

Preserve the contributing materials and elements of buildings, spaces and site features still present while allowing for modifications that are sympathetic to the historic character of the building or site element.

Zone 3 (Tertiary Significance)

Preserve the contributing materials and elements of buildings, spaces and site features still present while allowing for respectful rehabilitations and upgrades to spaces based on programmatic needs.

Zone 4 (Minor Significance)

Allow for respectful rehabilitation, modifications, and possible removal or replacement to buildings and site elements with minor or negligible significance to accommodate programmatic needs on the site.

PROCEDURES

The following preservation procedures are based on the Secretary of the Interiors Standards for the Treatment of Historic Properties. As a National Historic Landmark, it is important that the treatments for the various components of Taliesin West adhere to the Standards. It should also be understood that each building component and landscape feature may have different specific treatments or combinations thereof, based on its level of significance, level of material integrity, current physical condition, and proposed use. The basic procedures are as follows:

Use – Taliesin West is to be used as it was historically – a seasonal winter camp for living, learning and working. Uses that require modifications to contributing materials, features, spaces and spatial relationships are discouraged. Year round uses that are accepting of the limitation of the building's design as a seasonal camp and are sympathetic to the historic use of the site are encouraged.

Character and Materials – Materials, features, spatial relationships and view corridors that are from the period of Frank Lloyd Wright are to be retained and preserved. The replacement, alteration or removal of intact or repairable historic materials, features, spaces, and spatial relationships that characterize Taliesin West are to be avoided.

Physical Record of the Properties Time, Place and Use – Changes that create a false sense of historical development such as adding conjectural features, or combining features that never existed together historically shall be avoided. Restoration and conservation of contributing materials and features will be physically and visually compatible with the historic materials and are to be fully documented for future research.

Respect Changes That Have Acquired Historic Significance – Changes that have acquired historic significance in their own right are to be maintained and preserved. Materials, features, spaces and finishes that are not from the period of Frank Lloyd Wright are to be documented prior to their alteration or removal.

Repair and Preserve Original Materials and Features – Distinctive materials, features and construction techniques and examples of craftsmanship that characterize Taliesin West shall be preserved.

Repairs of Historic Materials – Deteriorated historic materials will be repaired rather than replaced. Repair treatments are to use the gentlest means possible and shall not cause damage to historic materials. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the original in design, color, texture, and where possible material.

Replacement and Reconstruction of Missing Features – Replacement or reconstruction of missing features will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

Archeological Resource Shall Be Preserved – Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

New Additions and Alterations – New additions and exterior alterations are to be avoided in the primary spaces and structures of Taliesin West. Additions are to be planned outside of the historic core and view corridors of the campus. They are to be differentiated from the historic buildings and elements and be compatible with the historic materials, features, size, scale, and proportion of the complex. New construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

9. CONDITION ASSESSMENT & EVALUATION OF INTEGRITY

Harboe Architects conducted an onsite survey of the building complex in the historic core at Taliesin West in order to evaluate both the physical condition and material integrity of each building element. The exterior and interior of each building component was carefully inspected focusing on existing building materials and their physical conditions. Material integrity was determined based on the surveys conducted of each building component and historic research. The material integrity was a contributing factor in determining the level of significance of each building component. A more detailed evaluation of significance can be found in Chapter 5, Preservation Philosophy.

In general, materials dating from the period of significance still extant on site are mostly limited to the desert masonry walls and concrete floors and walkways. Wood roof beams and elements as well as roofing materials have largely been replaced since Wright's death in 1959.

Overall, the building components at Taliesin West are in relatively good condition. Common conditions observed during the survey included:

1. Failing and non-matching patches in the desert masonry.
2. Deteriorated and termite damaged wood elements.
3. Damaged and deteriorated roof membranes.
4. Water staining and damage on canvas ceilings and plaster walls.
5. Worn paint finishes on both exterior and interior wood and metal elements.
6. Worn paint finish on concrete floors.
7. Cracked glass windows.
8. Worn carpets and furnishings.
9. Some corrosion at metal window and door frames.
10. Cracked and damaged concrete paving and flooring.

Environmental management systems and site utilities were surveyed and assessed by Watson & Henry Associates. At Taliesin West, the objectives for environmental management for each building or major space will result from one or more of the following factors:

1. Interpretive goals for the building, such as "environmental or experiential authenticity;"
2. Proposed use the associated thermal and moisture loads, such as in the kitchen or an office;
3. Building occupants and factors affecting human thermal comfort, including: census; duration of stay; activity level; clothing; prior environmental conditions; and expectations of comfort;
4. Time of day and time of year (season) of building use;
5. Building envelope performance
6. Space for systems and impact on historic fabric.

Many of these factors will be competing or conflicting, and therefore not all of these factors can be satisfied in equal measure by a given environmental management strategy.

For a more thorough analysis of material conditions and integrity broken down by building components and elements see the unabridged version of the Preservation Master Plan.

10. RECOMMENDED SCOPE OF WORK

The proposed scope of work outlines what would be required to restore Taliesin West to the period of significance (1938-1959) as defined in the Preservation Philosophy and Approach. Recommendations are also included for the renovation of buildings on the site that are in the historic core but were designed and constructed after the period of significance. The scope of work has been formed to facilitate the development of an estimated magnitude of costs for future restoration projects. It is based on the information collected through preliminary research and an onsite survey of the Taliesin West buildings and grounds. While thorough, the research and site survey conducted for the Preservation Master Plan is not exhaustive and scope items may change as further in-depth research, assessments, and analyses are executed for individual buildings.

Although the scope of work suggests restoring the building components and site features back to their appearance in 1959 based on the Preservation Philosophy and Approach, for Frank Lloyd Wright's Office, the Drafting Studio, the Original Dining Room, the Garden Room and the Living Quarters there are several options to be considered for defining the period of restoration. These options range from the period when the building components were first designed and completed by Wright (1938-40) to his death in 1959, which incorporates all of the changes made throughout his lifetime. A full understanding of the period of restoration will require taking into account all findings in future studies and analyses, including the Cultural Landscape Report, Historic Structures Reports for the individual building components, and the Interpretive Plan for the site.

The magnitude of estimated costs for the restoration scope items in this report is based on a restoration period of 1959. This is likely to result in a more expensive restoration treatment option because it will require significant reconstruction of the roof systems as well as substantial mechanical and electrical upgrades. Using the most expensive option to identify the magnitude of estimated costs will provide for sufficient cost estimates for all other possible options depending on the restoration period selected.

The Recommended Scope of Work includes, but is not limited to, the following recommended restoration treatments:

1. Develop new fabric roof systems on the Drafting Studio, Office and Garden Room that are similar to those that existed during the period of significance.
2. Repair or replace all damaged and deteriorated wood elements (both structural and non-structural).
3. Repair of all other damaged elements.
4. Remove glazing and metal window framing and strip, remove corrosion, prepare and paint frames. Reinstall window glazing.
5. Replace all deteriorated membrane roof systems.
6. Patch and repair concrete paving and flooring.
7. Repair or replace all damaged plaster walls and ceilings.
8. Removal of non-contributing elements as required for restoration to the period of significance.
9. Recreation of missing historic elements as required for restoration to the period of significance.
10. Material and finishes analyses and testing.
11. Fire protection - It may be necessary to provide a new fire suppression system per Scottsdale code requirements.
12. See Environmental Management Strategies Improvements chart at the end of this chapter.

The Recommended Scope of Work only identifies the estimated quantities of work. A more detailed description of the existing materials and their existing condition, and integrity is included in the Condition Assessment section of the Preservation Master Plan.

All recommendations strive to retain and preserve as much original building fabric as possible. All recommendations follow the *Secretary of Interior Standards for Restoration* which are as follows:

1. *A property will be used as it was historically or be given a new use which reflects the property's restoration period.*
2. *Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.*
3. *Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.*

4. *Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.*
5. *Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.*
6. *Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.*
7. *Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.*
8. *Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.*
9. *Archaeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.*
10. *Designs that were never executed historically will not be constructed.*

The restoration of the building components and landscapes at Taliesin West will be a major undertaking requiring extensive construction work. It is highly recommended that some of the scope items precede others, such as performing roof work prior to restoring interior finishes. Construction work will be disruptive to the users of the spaces and will require that portions of, or entire building components, will need to be vacated during construction. A phased construction process is recommended to best preserve the historic fabric of the building components; minimize costs by scheduling the work in a logical progression; minimize disruption to the occupants; and allow for phased construction in a collection of smaller construction contracts. If funding becomes available, multiple phases could be combined into larger construction projects. See Chapter 12, Prioritization of Work, for more information regarding the phasing and prioritization of work at Taliesin West.

For a more thorough understanding of the recommended scope of work broken down by building components and elements see the unabridged version of the Preservation Master Plan.



Figure 10-1 - Aerial view of Taliesin West, 1959 (Pedro Guerrero).

11. PRIORITIZATION OF WORK

Immediate Needs

There are a number of issues at Taliesin West that require immediate attention. These issues generally relate to the deterioration of roof membranes and structure and will require stabilization, repair and replacement of existing building materials and elements. It is recommended that the following projects be carried out as soon as possible to ensure the continued operation of the site and safety of its occupants:

- Replacement of all flat roofs. Many of the flat roofs are at the end their usable lives and leak when there is rain. These built-up membrane roof systems need to be replaced.
- Repair/Replacement of the Water Tower roof. The wood members and sheathing on the Water Tower roof are deteriorated and require repair. Elements that are damaged beyond repair will need to be replaced.
- Monitoring of the desert masonry roof structure on the Cabaret. The desert masonry roof structure on the Cabaret needs to be monitored to document deflection in the slab. See MCC 1200 Architectural Engineers' Report dated April 23, 2013.
- Replacement of the roof deck over the Kitchen. The roof deck over the Kitchen is in poor condition and needs to be replaced.
- Remediation of termite damaged wood elements. There is significant termite damage at many different locations around Taliesin West. Damaged wood requires repair and replacement.
- Stabilization of wood beams and roof on Original Dining Room. There is some noticeable deflection in the roof beams on the Original Dining Room (Board Room). This structure should be stabilized and reinforced. Where possible, historic material should be preserved.
- Preservation of Whitman Square. The red square with the Walt Whitman inscription needs immediate repair. The concrete is cracked into four sections and the paint heavily worn.
- Repair water pipes. There is an immediate need to repair underground piping that is leaking.

Recommended Further Studies & Reports

There are still many unknown facts that need to be understood about Taliesin West prior to commencing major restoration work. It is standard practice to have as complete an understanding of a building or landscape as possible before undertaking a major restoration project in order to ensure the best possible restoration treatment. The following studies and reports are recommended to be completed prior to the restoration of the buildings and landscape at Taliesin West:

- Cultural Landscape Report. The completion of this report will provide the design team with a better understanding of the history and evolution of the landscape at Taliesin West and help to develop a rational solution for all future landscape restoration work.
- Conservation Management Plan. The conservation management plan will identify and organize the information needed for the long term conservation of the historically significant contributing materials and features of Taliesin West.
- Primary Source Historical Research. Only a limited amount of primary source materials were reviewed for the development of the Preservation Master Plan. More in-depth research of primary sources including Wright's correspondence and project records will be necessary to develop a complete chronological history of the construction and alteration of buildings at Taliesin West.
- Materials and Finishes Analysis. In order to better understand the date of installation of existing materials, as well as their physical properties and conservation needs, a targeted materials analysis program is recommended to be conducted for representative materials of all contributing buildings at Taliesin West.
- Historic Structure Reports for Individual Building Components. An in-depth study of each building's history, material integrity and condition is recommended in order to ensure a more calculated and accurate restoration project.
- Historic Furnishings & Art Objects Report. Only select built-in furnishings and art objects were surveyed as part of the Preservation Master Plan. The furnishings and art are important to the history of Taliesin West and require further in-depth study and assessment.

Recommended Mock-ups

Mock-ups are recommended to determine the proper treatments for the restoration of the buildings and landscapes at Taliesin West. It is recommended that the Office be utilized for all building mock-ups because of its small size and current use requirements. The following mock-ups should be considered:

- Fabric roof panels. Various types of fabric roof panels should be mocked up on a new structure constructed in a to be determined place in the desert surrounding the historic core at Taliesin West. This mock-up will help to determine which fabric will perform the best in the desert climate while also transmitting the same quality of light that existed with the original canvas panels.
- Wood beams. Mock-ups of the built-up wood beams should be installed on a new structure constructed in a to be determined place in the desert surrounding the historic core at Taliesin West. This mock-up should

keep the same profile and relationship to the fabric panels as the system that was in place in during the Frank Lloyd Wright period while also providing adequate structural support for the roof.

- Desert masonry patches. Mock-ups of patches in the desert masonry wall should be installed on both the interior and exterior of the Office to ensure an acceptable match in color and texture of the concrete fill as well as the stone.
- Concrete paving repair/replacement. Mock-ups of patches and replacement of concrete paving should be mocked-up adjacent to existing paving to ensure an acceptable match in color and texture.

Infrastructure Upgrades

Infrastructure Upgrades are crucial to the long-term sustainability of Taliesin West. Many of the current site utilities are near the end of their serviceable life and will require full replacement in the near future. Other utilities require more immediate attention. Roads throughout the site require continued maintenance and repair. The following infrastructure upgrades are recommended:

- Site Utilities
 - Electrical Supply & Distribution* – It is recommended that the electrical supply and distribution system be upgraded to meet current standards and code requirements.
 - Water Supply & Waste Water Management* – The water supply and waste water management systems require significant upgrades. Some immediate repairs are necessary to fix leaks in the underground piping.
- Repair entry drive. The entry drive needs to be repaired and resurfaced to accommodate all visitors and staff that travel over it each day.

Rehabilitation/Restoration Projects

The ultimate goal is to fully restore the buildings and landscape at Taliesin West so that the site can continue to function as a place for learning, living, and working; and so that visitors to the site can continue to appreciate the remarkable architecture of Frank Lloyd Wright. It is understood that it is unlikely that the entire complex will be restored at the same time. Therefore, it is recommended that the buildings and grounds be restored and rehabilitated based on their levels of significance. The following buildings and spaces are recommended for restoration:

- Buildings & Spaces in Preservation Zone 1. As the most significant spaces on campus, projects focusing on buildings and landscapes in Preservation Zone 1 should be completed first.
- Buildings & Spaces in Preservation Zone 2. Projects focusing on buildings and landscapes in Preservation Zone 2 should be completed following Preservation Zone 1.
- Buildings & Spaces in Preservation Zone 3. Projects focusing on buildings in Preservation Zone 3 should be completed following Preservation Zone 2.
- Buildings & Spaces in Preservation Zone 4. It is recommended that buildings and spaces in Preservation Zone 4 be renovated based on the immediate and future programmatic needs of the Frank Lloyd Wright Foundation.

New Construction

New construction may be required in order to make Taliesin West more sustainable for the future and to accommodate the thousands of visitors that travel to the site each year. The following new buildings are recommended:

- New Visitors' Center. A new visitors' center would provide the Foundation with a state of the art facility to interpret the history of Taliesin West and architect Frank Lloyd Wright; display items from the vast collection at Taliesin West; and offer a starting point for tours of the site. It is recommended that this building be removed and/or blocked visually from the central historic core of Taliesin West.