

FEASIBILITY STUDY

! DAVID WRIGHT HOUSE



MUSEUM AND ORANGE GROVE

COLUMBIA COLLEGE CHICAGO
ARTS, ENTERTAINMENT AND MEDIA MANAGEMENT DEPARTMENT

A THESIS SUBMITTED TO
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This project is dedicated to my great grandparents David and Gladys

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Executive Summary

The David Wright House Museum and Orange Grove feasibility study was conducted to assist decisionmakers, Anne Lloyd Wright-Levi and Kimberly Lloyd Wright in making the decision to convert their grandparents home, built by Frank Lloyd Wright, into a house museum. The extensive research provides data based upon house museum business models and trends which helped to develop a strategic recommendation for the stakeholders. Restoration architect Arnold Roy assisted in developing a longterm plan that lays out the restoration and construction needs of the David Wright House. The scope of the project is to authentically restore the House to interpret the 1950 time period in which it was built by re-establishing the supporting structures and gardens, specifically the ramp fountain, orange grove and Japanese rock gardens. This study also determined if the facility was feasible for conducting tours and attracting a tour savvy audience. One of the main objectives was to offer a dynamic and constantly evolving artistic program after the launch of the museum.

Inspired by the creative genius of Frank Lloyd Wright the mission of the David Wright House is to provide experiences that foster an appreciation for domestic architecture and design in the desert as well as the care for David and Gladys Wright's house, gardens, archives and maintaining them in an enjoyable manner for those who visit.

The vision of the David Wright House is to become a leading Frank Lloyd Wright House Museum, a center of architectural and design innovation in the southwest, working closely with Taliesin West. The David Wright House should be turned into a house museum: To provide experiences that encourage an appreciation for domestic architecture and design in the desert, inspire architectural creativity and further an understanding of architectural design principles; To promote an appreciation of architectural history through the restoration and preservation of a house which has special historical significance because of its architect and to open the home for viewing to the general public; To preserve and exhibit the collections of the Wright family; To allow local residents and visitors to truly experience what desert life was like from 1950 to 2008.

Project Summary: The House Museum: Past and Present

Minutes from downtown Phoenix is an architectural wonder designed by Frank Lloyd Wright- widely regarded as America's most influential architect. The David Wright House is historically significant because it is representative of Arizona architectural and social history. It is one of the few Frank Lloyd Wright constructed homes surviving in the United States, still in its original state. This thesis will focus on the house museums historical and architectural significance, as well as an in depth analysis of the homes feasibility to become a house museum.

Sherry Butcher-Youngmans argues that the house museum holds a particular and special place for many

American museum professionals.¹ It is also a very popular institution with the public. Since 1960, over 6,000 new house museums have joined the museum community. The interpretive emphasis of a historic house museum is primarily the residential structure itself and the lives of individuals related to the structure. In some instances, the emphasis may be on a collection of decorative arts or on a representative group of individuals associated with the house.² During this period, the growth of historic preservation and the development of the house museum became almost synonymous.³ The 1880s and 1890s, perhaps because of a growing interest in the past stimulated by America's Centennial, awareness of early American decorative arts and material culture expanded as individuals sought to identify and collect pieces that would remind them of the past. As individual interest in the past grew, so did efforts to expand and use this interest through the creation of preservation and museum organizations.⁴

Historic house museums may be one of the most numerous of all types of history museums in the United States. The culture and social diversity of house museums reflects almost all aspects of American history.⁵ The remnants of Phoenix's early history, such as the David Wright House, do remain. Maricopa County's history is readily accessible by visiting the landmarks that remain from the past. These landmarks include the Rosson House, Pueblo Grande Ruin, Tempe Junction Railroad Station, and Taliesin West. The historic house museums offer visitors an opportunity to step back into time and see how families of different eras, economic means, and backgrounds lived.⁶

No matter what its age, size, or style, or what life inside and outside was like, a home is a universally understood place. Every visitor starts with the benefit of understanding this fundamental relationship, the greatest advantage of interpreting the past through historic houses.⁷ Replicating ambient conditions, as authentically and appropriately as possible, and allowing visitors to participate in activities of the past can tap emotions and senses. Applying this approach to sharing the past, rather than just telling about it, is a fitting way to enrich understanding about domestic life in years gone by.⁸ This is key to understanding the importance of the David Wright House orange grove and its significance and importance to the Wright's. The proposed Orange Grove will have an annual citrus picking to allow visitors to step back in time and have a hands on approach to the importance of the citrus groves in the Arcadia Neighborhood.

¹ Butcher-Young, Sherry. *Historic House Museums: A Practical Handbook for Their Care, Preservation, and Management*. (New York: Oxford University Press, Inc. 1993).

² Ibid

³ Ibid

⁴ Ibid

⁵ Walker, Patricia Chambers. *Directory of Historic House Museums in the United States*. (Walnut Creek, CA: AltaMira Press, 2000) 367.

⁶ Donnelly, Jessica Foy. *Interpreting Historic House Museums* (Walnut Creek, CA: AltaMira Press, 2002).

⁷ Ibid

⁸ Ibid

No two sites have the same story to tell, although time periods, geographic locations, house styles, and the like may be common elements. The site's mission and history are the most important parameters, and within these any number of stories may spring forth. House museum director George McDaniel describes the historic building as the "skin" on the abstraction of time past. The visitors imagination is freed from wondering what and where to contemplating how the items were used, who used them, when and why. In this way, the house and its collection are not the whole story but the surviving tangible parts that supply critical information, add color and dimension, and serve as springboards for discovering life as it was at the particular place and time.⁹

Attributing the David Wright House with Frank Lloyd Wright undoubtedly placed Phoenix in a state of marked proportions. Historic house museums differ a great deal from one another. Some are organized around the person who lived there or the social role the house had in history. Other historic house museums may be partially or completely reconstructed in order to tell the story of a particular area, kind of life or period in time. This approach is guided by the narrative of the people who lived there. The most important aspect to all historic house museums is that the structure once was intended, or at least used, as a place of human habitation.¹⁰

Research proves that the historic house museum industry is expanding, with more and more houses turning into historic house museums, while in the same breath bemoaning the low attendance and, for many, the lack of community engagement.¹¹ Simply because a house is old does not necessarily make it a great candidate for being a historic house museum. In 2000 a feasibility study to turn the Kins House of Lawrenceville into a house museum, commissioned by the Senator John Heinz Pittsburg Regional History Center was determined to be too risky financially and was turned down. The Kins House was purchased in 1992 by the history center's parent group, the Historical Society of Western Pennsylvania with the intention of developing it as a house museum interpreting the experience of a Polish immigrant family. It was determined to be too risky financially because Lawrenceville is 'not yet' a good place for a house museum because it lacks many of the basic requirements needed to make a museum viable. These include perceptions of public safety, the physical appearance of the immediate area, and critical mass of attractions and places to eat.¹² The location of the David Wright House will play a generous part in its success, minutes to many area attractions, namely old town Scottsdale, a large art community in Arizona and the Biltmore Hotel.

⁹ Ibid

¹⁰ Walker, Patricia Chambers. *Directory of Historic House Museums in the United States*. (Walnut Creek, CA: AltaMira Press, 2000) 367.

¹¹ Rosado, Norma. A case study in historic preservation and social change, University of Pennsylvania, 2005

¹² Patricia Lowry, "Plans are shelved for house museum in Lawrenceville," *Pittsburg Post-Gazette*, June 19, 2000.

Recently the National Trust for Historic Preservation and the American Association for State and Local History conducted a conference on the current status of the historic house museum. The majority of conference participants believed house museums are reproductions of each other, stating the house museum has not evolved since its inception in the mid-nineteenth century.¹³ The image of the house museum typically conjures up a sterile and static environment; progressiveness and house museums are polar opposites. A typical house museum is filled with period furniture which extols a romanticized history of a historical figure. The history is didactic, yet filled with personal narratives when possible. Most house museums have a picture or painting of the historical figure to provide a face to the name. Yet this is not enough to provide a detailed account of the daily lives of these figures. Historic house museums typically sacrifice detail such as, relationship dynamic, for a concise story. However such detail is important to a story. The reason behind this trend is due in part to the house museum's origin in the mid-nineteenth century.¹⁴

The tradition of preserving and opening historic homes to the public began in the mid-19th century when George Washington's Virginia home, Mount Vernon, became the country's first historic house museum. Since that time, hundreds of historic homes have been preserved and attract thousands of visitors each year. Some of these historic homes include Graceland, Elvis Presley's home in Memphis, Frank Lloyd Wright's Fallingwater, Darwin Martin House, the Frank Lloyd Wright Home and Studio, Mark Twain's home, Jane Addams Hull-House, and Stonewall Jackson's House, among many more.

An important trend during the 1950s was the production of mass suburban neighborhoods. The house with the "white-picket fence" was every American's dream. The demand for housing was great. Americans placed a great emphasis on owning their own home. The home became representative of American values and was at the core of the American ideal; this is still true today.

During the 1950s, the house museum was growing at a rapid rate. The New York Times estimated that by 1955, over 1,500 historic house museums existed in the United States; they credited the automobile and highways as reason for their popularity.¹⁵ As a by product of the 1950s, the house museum focused on history in compact discrete parts; this notion has endured, however managers are beginning to change the traditional house museum. The house museum of the 1950s did not seek out any relation between gender or the environment, which was reflective of the culture. Furthermore, W. Brown Morton argues that

¹³ Rosado, Norma. A case study in historic preservation and social change, University of Pennsylvania, 2005

¹⁴ Butcher-Youngmans, Sherry. Historic House Museums: A practical Handbook for their care, preservation, and management. Oxford University Press, Inc. New York, New York 1993,

¹⁵ *New York Times*, September 25 1955, p 27.

the typical house museum of the 1950s was more associated with the decorative arts and theatrics than concerned with accurate historical research.¹⁶ He contends that many house museum committees tended to blur the lines between historic accuracy, antique collecting and interior decoration.¹⁷ Additionally, he states that house museums were filled with individuals who made decisions based on, "Social position, money and personality...."¹⁸

The resources that were available were focused on the financial condition and factual history of the house museum. The New York State Historical Association conducted a seminar on historic house museums in 1955, which concluded that there were three areas of focus: fundraising, making best use of the house, and how to keep the house.¹⁹ Facts above all were paramount in their presentation. Consequently, the 1950s house museums were sterile environments completed with little scholarly research. In addition, house museums were showcases of history.²⁰

Current interpretative theories suggest facts in a house museum are not enough to engage the visitor. Providing historical facts is essential, but connecting the facts with current social issues is necessary to provide a well rounded interpretative history.²¹ For example, Taliesin West and the Darwin Martin House which both focus solely on Frank Lloyd Wright's history. However Taliesin West was home to many architectural apprentices, including Arnold Roy, who has since lived at Taliesin after Frank's death. The apprentice's stories are important too. Patricia West believes that interpreting the house museums as an entire functioning space would produce richer evidence into past lives.²² Sandra Weber believes most cultural resources are the result of presenting "...isolated islands of the past [which] tend to encourage visitors to regard these resources in purely nostalgic terms."²³ The history isn't presented to include social history, but is rather perceived as small discrete parts. Barnes Riznik agrees but goes further to say, "The historic house's greatest asset is its personal history: Its greatest potential lies in its ability to engage the public and sensitize it to the larger social context that has shaped that history and is in turn reflected in it."

²⁴ For example the orange grove would represent the Arcadia neighborhood in which the David and

¹⁶ Stipe, Robert E., Lee, Antoinette J., Eds. *The American Mosaic: Preserving A Nation's Heritage*. (Washington, D.C.: The Preservation Press, 1987).

¹⁷ Stipe, Robert E., Lee, Antoinette J., Eds. *The American Mosaic: Preserving A Nation's Heritage*. (Washington, D.C.: The Preservation Press, 1987).

¹⁸ Ibid

¹⁹ *New York Times*, September 25, 1955, p 27.

²⁰ West, Patricia. *Interpreting Women's History at Male-Focused House Museums*, vol. 9 of *Cultural Resource Management*, (1997), 8.

²¹ Ibid

²² Ibid

²³ Weber, Sandra. *Interpretation: Interpreting Our Cultural Ecosystem*, vol. 13 of *Cultural Resources Management*, (1990) 1.

²⁴ Riznik, Barnes, *Overview of Historic House Museums and Parks in Hawai'i: Changing Ideas of Preservation and Interpretation*, vol. 9 of *Cultural Resource Management*, (1998), 28.

Gladys Wright home is located, the piano which was housed in the home for several years was originally from the Frank Lloyd Wright home and Studio in Oak Park, IL, and the grey brick blocks which encompass the home are from the renowned Besser Block company that employed David Wright.

Preservationists, such as Robert Stipe, argued in 1972 that preservation is a way to maintain difference in an ever increasing time of culture homogeneity.²⁵

Emerging from the National Trust for Historic Preservation and the American Association for State and Local History conference is the sense that house museums should project more than one story. In addition, house museums should also reflect social change.²⁶ Even though national interest in cultural heritage travel is increasing, visits to historic house museums across the U.S. is on the decline. A recent survey by global market research firm Synovate and travel research consulting group DataPath Systems, in collaboration with the National Trust for Historic Preservation, discovered which travelers intend to visit historic homes in the near future.²⁷ The survey found that, consistent with the cultural heritage traveler, those who will consider visiting a historic house museum in the next 12 months tend to be older and more affluent. For example, 36% of those aged 55-64 who were surveyed indicated that they planned to visit compared to 31% of the general population. Also, of those considering a visit, 29% earn over \$75,000 and 17% earn over \$100,000 per year. Young adults aged 18-24 indicated increased interest in visiting historic house museums (16%) in the next 24 months compared to the general population (13%). This is good news for historic house museums as young adults have typically been perceived as a difficult group to attract to these sites. "This could mean good news for cultural heritage travel and for historic preservation," said Dr. Lisa Araj, Vice President of Synovate's Travel and Leisure group. "Aside from the immediate benefits of attracting these younger visitors, if historic house museums deliver a satisfying experience to these travelers, it could encourage their ongoing interest and cultivate support for the preservation of these important sites as places for visitors to learn about many aspects of our nation's history."²⁸ Surprisingly, having children in the household has no impact on plans to visit historic house museums in the next 12 months. Twenty-nine percent of families with children indicated interest in a future visit versus 32% of respondents without children. This goes against widely-held beliefs that children are the main influence in visiting these sites.²⁸

²⁵ Stipe, Robert, Ed. *A Richer Heritage: Historic Preservation in the Twenty-First Century*. (Chapel Hill, NC: University of North Carolina Press, 2003).

²⁶ National Trust for Historic Preservation. "Heritage Tourism." <http://www.preservationnation.org/issues/heritage-tourism/> [Accessed February 12, 2010].

²⁷ Synovate. "Tourism, Culture and Commerce." <http://www.synovate.com/> [Accessed February 16, 2010].

²⁸ Ibid

²⁸ Ibid

According to Carolyn Brackett, Senior Program Associate for the National Trust for Historic Preservation's Heritage Tourism Program, managers of historic house museums across the country are increasingly focusing on better understanding their visitors and providing programming that engages them. "The scarcity of marketing dollars requires sites to carefully target the visitors they are trying to reach," says Brackett. She goes on to emphasize that historic site managers also recognize the need to market locally. "Travel research shows that the 'Visiting Friends and Relatives' market is a highly desirable audience as locals often take their guests on tours of their community's cultural and heritage attractions," she said.²⁹

Regionally, more people in the South Atlantic portion of the U.S. indicated that they plan to visit a historic house museum (35%). "Their intentions for visiting these sites in the coming years are more positive than any other region in the country" said Donna Larsen, a tourism research consultant and owner of DataPath Systems. "This may have to do with the number of these museums in that region, particularly antebellum mansions, which have long been popular tourist attractions."³⁰

The survey was conducted from March 22 through March 27, 2006 with over 7,000 respondents via Synovate's national online panel and its weekly omnibus survey service eGage.

Risks and Challenges of the House Museum

As trends develop and diverge and as people continue to have even greater access to historical information, especially through the Internet and its successors, what the public expects and wants to learn for historic houses will change. Between the late-twentieth and early-twenty-first centuries, the challenges and risks of operating a historic house museum evolved. As the number of house museums has increased the challenges facing them have intensified. Funding issues remain, and new and rapidly changing technologies allow for change in the character and diversity of the American population.

Changing technology in the areas of interpretation, management, and conservation remains an important issue, although the needs to which the technology is applied and the standards by which it is judged remain the same. The impact of the changing character of the population, with its growing diversity, offers a challenge to many museums as they struggle to serve new audiences with traditional missions and definitions. Funding, from government sources, private foundations, individual donors, remains difficult, and the character of funding priorities changes depending on the particular philosophies shaping public and private funding agencies at the time.³¹ Economic support will always be an issue and the notion of appropriate interpretation is subject to continual rethinking.

²⁹ National Trust for Historic Preservation. "Heritage Tourism." <http://www.preservationnation.org/issues/heritage-tourism/> [Accessed February 12, 2010].

³⁰ Synovate survey

³¹ Donnelly, Jessica Foy. *Interpreting Historic House Museums* (Walnut Creek, CA: AltaMira Press, 2002)

History and Significance of the David Wright House

The architect: Frank Lloyd Wright

America's best-known architect, Frank Lloyd Wright, was born in 1867 in Richland Center, Wisconsin. His mother, a schoolteacher, surrounded his crib with drawings of cathedrals, determined her son would become a great architect. She gave him a set of wooden Froebel Blocks when he was nine years old- a gift he later said taught him lifelong lessons in geometry and design. As a boy, Wright enjoyed art, books and music, but the rural Wisconsin landscape inspired in him a deep love of nature.

After studying engineering, Wright set out in 1887 for Chicago. He worked first for architect Joseph Lyman Silsbee and then for the firm Adler and Sullivan, designer of the Auditorium Theater, Chicago. His employer, Louis Sullivan, became a mentor to Wright and a friend who loaned him money to build his first house. Today, the Shingle style house in the Chicago suburb Oak Park is open to the public as a museum.

Wright opened his own architectural office in 1893. This early part of his career, up until 1909, is often called his "first golden age," because it was a period of intense creativity. During this time, Wright designed more than 125 buildings, a quarter of his life's work, and invented a totally new form of architecture, the Prairie style.

The most influential figure in American architecture, Frank Lloyd Wright designed more than 1,100 projects, nearly half of which were built. He died in 1959. Few artists in any field have matched his energy, productivity or imagination.

It is common for many architects to begin their careers by designing for family members. It is uncommon for a father to design for his son. However, due to the longevity of the Wright and Jones family, Frank Lloyd Wright was still a vigorous designer at age 83. His son David decided that he should have one of his father's masterpieces and most certainly got one in this house. It was a rare concept for a house in the desert (what Phoenix once was).

The Home

In 1950 Frank Lloyd Wright purchased a tract of land in the Arcadia neighborhood to start construction of a home for his son David. He prepared a design, which turned out to be a modified version of a house that had been commissioned by a client in New Jersey. The house had never been built, and it was characteristic of Wright, then in his middle eighties, to be stubbornly resolved to see it realized. The house was of particular interest to him, being closely related in concept to the Guggenheim Museum.³²

³² Gill, Brendan. *Many Masks: A Life of Frank Lloyd Wright* (New York: Da Capo Press, 1987).450.



Figure 1

Until 2009, David and Gladys had been the homes only occupants. After the passing of Gladys in February 2008, the home was placed on the market and sold to a new owner in 2009. David passed away in 1997 at age of 102. Gladys passed away at the age of 104 in 2008.



Figure 2



Figure 3



Figure 4

As a personal decision by David and Gladys, the House is not a Registered Arizona Historic Landmark, an Arizona Archeological Landmark, and is not listed on the National Register of Historic Places. It was built when most domestic dwellings in the Arcadia neighborhood were ranch style homes. The block foundation and exterior and interior features make it a rare surviving example of a Frank Lloyd Wright creation.

The David Wright House was intended as a desert dwelling. The house is lifted off the desert floor in a spiraling design, a ramp-way provides access. Such a design allowed for systems placement and concealment as well as to catch a gentle desert breeze. A reinforced concrete floor cantilevers the space and the interiors are of Philippine mahogany. A beautiful home, it gracefully curls on itself, while maintaining a subtle elevation above the landscape that provides stunning views of Camelback Mountain, intentionally placed at a height above the surrounding citrus orchards, now all but gone or built-out with residences.

David Wright was the general contractor of the home. Originally the house was intended to be built of wood. Due to David's involvement with the design, manufacture and marketing of concrete block for Besser Block Co. the original design was modified slightly in planning by Mr. Wesley Peters to accommodate the block construction. A custom concrete block frieze was created and the blocks adorn the house.

The Arcadia community lies at the base of Camelback Mountain in the center of Phoenix, which is situated south-west of Taliesin West, east of the Biltmore Hotel and north of Grady Gammage Auditorium, all three structures constructed by Frank Lloyd Wright. Frank Lloyd Wright's presence in Phoenix has a long and rich history.

The David Wright House stands out among the predominately early twentieth century single-family residential neighborhood. As you approach from the back of the house, you are greeted by a gray brick structure and petina roof. The gray brick face building creates a stark appearance. The home rises from the top of the desert floor. Its peculiar location is supplemented by its architectural features, which also makes the David Wright House stand out. The peeling paint on the petina roof adds to the starkness from the gray brick. It is a spiral structure with common window lintels (similar to beams) on the main structure.

Located at 5212 E Exeter Blvd. the house was originally surrounded by a large orange grove and has a famed view of Camelback Mountain. These elements are what help make this house so magnificent and charming. Although the 2,200 sq. ft. home appears from some angles to be a solid circle, it is actually a ramp-like coil, spiraling, where all the rooms are laid end-to-end and twisted until the head is posed over the tail, much like that of a rattlesnake.



Figure 5-7

All furniture and glass accents in the home are original Frank Lloyd Wright designs, some specifically designed for the home. The rug in the living room is famed as the original start of the balloon design by Frank Lloyd Wright and is still intact. The rug is one of the few executed designs of the last decade of Frank Lloyd Wright's work. The rug design echoes circles and curves of the structure and mocks the many-colored windows of the Coonley playhouse.



Figure 8-10

The collection of the David Wright Estate is comprised of more than 200 works of art including Japanese prints from Frank Lloyd Wright and the Wright's travels, photographs/films, furniture created and designed by Frank Lloyd Wright, ceramics, art glass, and miscellaneous household objects. Of particular significance in the collection are pieces of original furniture. These pieces represent one of Frank Lloyd Wright's complete ensembles of site-specific furniture.



Figure 11-14

Nearly 70 years after Wright arrived in Arizona, the state continues to attract outstanding architectural talent such as Will Bruder, Wendell Burnette, Eddie Jones, Rick Joy, Les Wallach, Gordon Rogers, the late Albert Newman Beadle and others. In *The Guide to the Architecture of Metro Phoenix*, (1983) architect Charles Montooth, who joined Wright as an apprentice in 1945, wrote about the lasting legacy of Frank Lloyd Wright on Phoenix. "The Phoenix area has been much enriched by his efforts," wrote Montooth. "The slow, steady progress toward the development of a culture of our own – something he sought for all Americans – was and is being made here in part because of his enormous contributions."³³

Since its founding in 1987, the mission of the Arcadia Camelback Mountain Neighborhood Association has been to preserve the appealing ambiance and qualities that make the neighborhood such an enviable place in which to live. Qualities like south of Camelback Road, a green desert oasis with broad lawns and the historic citrus trees that shade the residences from the summer heat and stand as a symbol of this unique area. While always eager to promote projects that enhance and support these positive attributes, the Association, as part of its mission, also remains "eternally vigilant" to protect the neighborhood from

³³ Arizona Heritage Traveler. "Guide to the Architecture of Metro Phoenix 1983." <http://www.arizonaheritagetraveler.org/templates/topics.php?nid=2&sid=43> [Accessed February 10, 2010].

activities that take away from its valued environment.³⁴ This is a great opportunity to show the neighborhood a true part of its history and it provides the ACNA the chance to sponsor the house museum which is a great marketing tool in promoting community awareness.

Arcadia History: By the mid-1920s, Arcadia was being promoted nationally as a viable rural estate community as illustrated by this advertisement in the December 28, 1924, Midwinter Resource Edition of The Arizona Republic.



Figure 15

Built on former citrus groves, Arcadia is known for well-irrigated, mature landscaping. Several yards prominently feature orange, lemon, and grapefruit trees as reminders of the area's past; the area used to be occupied by citrus farmers from 1919 to the mid-1950s. In the mid-1950s the rest of Phoenix caught up with the farms and the area suburbanized with characteristic ranch homes on large lots.³⁵

Plans for Restoration and Preservation

Most house museums are altered or restored to their former glory. What is so unique and sets the David Wright House apart from other Frank Lloyd Wright house museums is the condition of the homes original state. There are very minimal restoration needs. The David Wright House, located in the heart of Phoenix's Arcadia neighborhood, is one of the oldest residences in the area still on its original foundation and site. This unique house will be authentically restored to the 1950 period and preserved. The site will be developed to include gardens, a visitor center, exhibition space for educational, cultural and historical displays and events. After all phases of the David Wright House and Orange Grove Project are completed, the site will act as a living history house museum with authentic Japanese rock gardens and an orange grove.

³⁴ Arcadia Camelback Neighborhood Association. <http://www.acmna.com/> [Accessed February 12, 2010].

³⁵ City of Phoenix Planning Department. "Central Arcadia Special District Plan. July 15, 1987." <http://phoenix.gov/PLANNING/spdbook.pdf> [Accessed January 30, 2010].

Fortunately for me I was able to instill the help of Restoration Architect, Arnold Roy, a former apprentice and expert on Frank Lloyd Wright architecture from Taliesin West in Scottsdale. He laid out plans and estimated costs for the restoration, and discussed development of the property as a house museum and authentic historic orange grove. There are four proposed phases of development to restore the property to its original state.

Phase One: Restoration of the David Wright House and Guesthouse.

The main house has one main room and three bedrooms, which will be developed as a permanent museum relating to the history of the house's owners who have figured so prominently in national, state and local affairs, which included cocktails with oil tycoons and Hollywood movie stars at the Biltmore Hotel and David's job experience at Besser Block Company. Its interior will be historically and accurately restored and furnished with its original artifacts, furniture (tables, chairs and permanent headboards), and photographs, excluding the piano which was sent back to its original home in the Frank Lloyd Wright Home and Studio in Oak Park, IL in October 2008. The three bedrooms, also being used as a permanent museum, will be temporary exhibition spaces. For example, a video documentary³⁶ will be shown in David's TV room; original Pedro Guerrero³⁷ photographs of the house and family will be on display in Gladys' sewing room. This space will attract local involvement and repeat visits from community members. The exhibition space will contain historical furnishings appropriate for community use from archival information and artifacts.

The guesthouse will be used as temporary office space for museum employees.

Restoration during phase one includes: Roofing and block repair.

Roofing Repair: The roofs condition is fair but is the most in need of restoration. The roof itself is galvanized sheet metal (terneplate) painted to imitate the green patina of copper. Due to extensive heat and dry weather the paint coating is chipping. To fix this the paint would have to be stripped off and the galvanized sheet metal would need to be repainted or the terneplate would have to be replaced with a more durable steel product that is easier to manufacture.³⁸ Lead-coated copper, terne-coated steel, and aluminum/ zinc-coated steel can successfully replace terneplate, zinc, or lead. Copper-coated steel is a less expensive (and less durable) substitute.³⁹

³⁶ Future BBC documentary about Frank Lloyd Wright featuring David's granddaughter Anne Lloyd Wright (release date TBD)

³⁷ Pedro Guerrero was Frank Lloyd Wright's personal photographer. He photographed the construction of the David Wright house and has continued to be a personal friend to the family.

³⁸ Arnold Roy, interview by Sarah Levi, Phoenix, AZ February 2009.

³⁹ Briggs, Martin S. *A Short History of the Building Crafts*. London: Oxford University Press, 1925. (Descriptions of historic roofing materials)

Roofing repair shall match prototype exposure, size, pattern and material. Reinstall using existing or compatible fastenings. Before repairing or replacing roofing, prepare a working drawing showing sheet width and length between seams. Prepare typical exposed seam details and fastening patterns for reproofing guidance.

Prime and paint replacement tinplate or terneplate sheets:

- Shop-coat both sides of sheet metal with one, preferably two coats of metal primer of linseed oil and red lead or iron oxide. Protect underside of sheet metal from condensation.
- Add a coat of compatible high-gloss oil-base finish paint prior to installation as an added measure of protection.
- Apply finish coat immediately after installation, and a second coat after two weeks.

If replacing entire roof, lead-coated copper or terne-coated stainless steel may be substituted for terneplate. Ternecoated stainless steel is more difficult to form and solder than terneplate.⁴⁰

- Lead-coated copper and terne-coated stainless steel are more durable and require less maintenance, even though there is a higher initial cost.
- Match the size, configuration, and construction details of the original roof. Paint substitute materials to match the original roof color.



Figure 16-18

Wood Repair:

The wood is in good condition. All the wood in the house is Japanese Mahogany, which historically was used for boats. On the exterior of the house, the varnish is different in some areas which shows where the wood has been weathered and where the parts of the wood have been re-varnished in an effort to keep the wood to date. The wood in the interior is in good condition as well. There are several areas on bookshelves that show wear and which ultimately give the wood character. The little repair that is needed would be re-varnishing and waterproofing.

⁴⁰ Briggs, Martin S. *A Short History of the Building Crafts*. London: Oxford University Press, 1925. (Descriptions of historic roofing materials)

Figure 19-22



Rust repair: Due to the pre-existing ramp fountain there is rust in some areas due to water infestation damage.



Figure 23-25

Block repair: Areas specified need to epoxy extra decorative blocks back onto wall. Clean for good bonding surface. Select right formula for epoxy. Contractor would have to select the right formula.



Figure 26-28

Kitchen Countertops repair: The kitchen countertops are the first initial trial of Johnson Wax's laminate surfacing. There is one area on the original countertops that have started to crack and peel, due to wear over the past 60 years.



Figure 29-30

Phase Two: Construction of Visitors Center and Cafe

This structure will be vital to the success of the entire renovation project by functioning as the welcome center for visitors. Outwardly, this structure will have the appearance of a Frank Lloyd Wright structure found in the area. It will be located on the back lot of the property. Floor plans to extend the guest house were found in the house and will be used to construct the proposed building. The guesthouse will continue to act as temporary office space until the Visitor Center and Cafe is done being constructed.



Figure 31-32

The property will be open to the public after the first two phases are completed.

Phase Three: Construction of the Orange Grove and property gardens. This phase will have two subphases.

The orange grove and gardens will be planned, irrigated and landscaped to represent the gardening styles and practices of the mid 1950s in Phoenix. The landscape plans originally drafted by Frank Lloyd Wright provide a plant list from a local nursery, will guide re-creation of the historic orange grove and gardens. The David Wright house is fortunate to have a family member who is a landscape and garden renovation designer for her own company, Wright in the Garden. She will be instrumental in the establishment of the orange grove and gardens in two phases.

Phase 3A: Construction of irrigation plan, walks, fences, demonstration areas, etc.

Phase 3B: Landscaping, Garden. Plants, Trees, Miscellaneous

At the age of 95, David decided that it was too much for him to care for the orange grove, which occupied two acres on the homes property. He ripped up the irrigation system and the trees eventually dried out and died off. Only a handful survive today.

A new orange grove will be constructed. This will maintain the integrity of the historic site by having the original appearance. The orange grove, penned as David's Lawn, will help to offer visitors a truly authentic experience- through the physical design, and through the re-creation of an entire grove. Guests will have the opportunity to donate towards the purchase of orange trees for the grove and re-installation

of irrigation.

Forty trees will be replanted:

- Orange trees (mix of Valencia, sweets, navels) = 30
- Grapefruit trees (Ruby Red, March Seedless) = 3
- Lemon tress = 5
- Kumquat tree = 1
- Tangerine/Tangelo tree = 1



Figure 33



Figure 34

The gardens will be planned, irrigated and landscaped to represent the gardening style of the Wright's. Concentrating on David's bougainvillea and jasmine bushes and Gladys' fig trees, as well as the reconstruction of their Japanese rock gardens.



Figure 35-37

Phase Four: Construction of Ramp with Recycling Waterfall.

Aesthetically the most important part of the reconstruction is the ramp fountain.

Figure
39



38Figure



Proposed plants and sculptures to be replanted/placed in ramp fountain (based on landscape plans and old photographs of the original structure:

- Miniature pomegranate trees
- Juniper bushes
- Rosemary bushes
- Crane sculptures *Appendix Six
- Spitting Frog sculptures *Appendix Six

The ramp fountain will be tired into 3 pools and will be a recycling waterfall. The current planters from the original structure have been replanted with cactus and other desert plants. To fix the existing water infestation damage and rust it is proposed to take out the planters and reseal the bottom to protect from future water infestation damage.



Figure 40-42

Sustainability, Commitment, and Community Support

The City of Phoenix actively embraces historic preservation and is considered Certified Local Government by the Arizona Historical Commission.⁴¹ This certification indicates Phoenix has high standards of preservation to protect a wide range of important historic properties. For example, Heritage Square Rosson House Museum.

⁴¹ Arizona Historical Commission. "Certified Museum Program." <http://www.arizonahistoricalsociety.org/> [Accessed January 30, 2010].

The numerous programs that will be offered at the David Wright House and Orange Grove and the changing exhibition space will afford ample and unique opportunities for volunteer involvement. To ensure maximum but appropriate use of the David Wright House and Orange Grove, the volunteers at Taliesin West are ready to assist with tours. When possible, descendants of the family will give tours and will host major functions held at the house.

Area school districts have proven very receptive to educational programs and curriculum aligned with learning objectives mandated by the State of Arizona.⁴² These criteria will be central to program development. Once the museum is established, educational activities and programs will be created through partnerships with SALA (School of Architecture and Landscape Architecture at Arizona State University) and Taliesin West, as well as area school districts. Additional partnerships will be formed with other sectors of the community including, but not limited to, historical groups.

David Wright House Operating Considerations

The range of feasible alternatives for the future operation of the David Wright House Museum are those that can balance revenue generating uses to support overhead costs with non-revenue generating uses, programs, and public access appropriate to a house museum, while ensuring an operation appropriate to the Arcadia neighborhood. An alternative management situation would be an on-site resident manager who lives in a trailer on a corner of the property, and in return for free rent and salary, oversees operations and maintenance of the David Wright House. This is similar to the on-site resident at the Frank Lloyd Wright Home and Studio in Oak Park, IL.

According to research and studies the potential for a non-profit facility managers interests of non-profit organizations or local agencies is likely to be based on two considerations, (1) the programmatic fit between the potential manager and the history of the David Wright House and its new status as a house museum in Arcadia, along with additional programmatic opportunities arising from the manager's mission, and (2) the level of risk to the manager's existing funding base and the opportunity to generate additional revenue to support other programs.⁴³

Evaluation

The visitors' center volunteers and staff will maintain records on the numbers of daily visitors and will ascertain other pertinent information through follow-up surveys. Sales tax figures will also be closely monitored for correlations between tourism and sales tax.

⁴² Arizona Department of Education. "Visual Arts Introduction and Rationale." <http://www.ade.state.az.us/standards/arts/revised/ArtsCombinedSet.pdf> [Accessed February 2009].

⁴³ American Association of Museums. <http://www.aam-us.org/index.cfm> [Accessed March 6, 2010].

The public school professionals whose students visit the site will measure educational programming effectiveness. Feedback from teachers and students will be requested and welcomed via questionnaire.

Plans for Artistic Season

Pilot Season

- Develop and test tours (content)
- Implement Docent/Volunteer Program
- Establish Board of directors
- Form strategic partnerships/ build relationships that will help support the launch of the museum
- Develop phased staffing plan
- Implement membership program
- Fundraising (Tea in Garden, Yoga in the courtyard garden, etc)

The pilot season will be executed in year one of a three year phased plan. The purpose of a pilot season is to test our goals and objectives and build relationships with strategic partners and potential members. This phase allows for development of content and format of the tours, to test the feasibility of the facility and to develop an audience/market segment. The main goal of the plan is to build support to launch the museum in year two. Launching in year two allows for visitors to help financially in the restoration of the orange grove and ramp fountain.

Proposed Programs: Daily tours, lecture series, summer camps, various exhibits including photography, and sculpture, summer garden tour, orange grove picking, other programs highlighting architecture and historic preservation as well as art classes, yoga, tea, picnics and movies in the garden/courtyard and weddings.

Funding: The house museum is seeking funds from contributions and grants. These funds will be used for unrestricted operating expenses, special projects, building improvements and endowments as well as construction costs for visitor center and cafe.

Pilot Docent/Volunteer Program:

The first phase will include the execution of a docent-training program. The program will partner with Taliesin West and will consist of two 4 -week sessions. The session will be on Wednesdays and Saturdays from 9 to 12am. Docent trainees will receive in-depth information about the architecture of Frank Lloyd Wright, along with information regarding furnishings and works within the house, family background and connection to the house, and the Scottsdale location (Arcadia

Neighborhood). It will also be important for the house museum docents/volunteers to spend time studying how people learn and what influences those processes. Published resources geared specifically to museums can be invaluable to this effort. The marketing and publicity efforts play an important role in portraying the house museums image and will help cultivate the expectations of those who will visit.

The benefits of becoming a docent will be as follows:

- Access to the Library available in the offices including books, archives (letters and photographs)
- 10% discount in Museum gift shop.
- Invitations to special events/programs

This phase will allow the museum to build a database list of visitors.

The tour is arguably the educational experience most people associate with historic house museums.

Barbara Abramoff Levy refers to the tour as “a method of storytelling.”⁴⁴

Pilot Tours:

David Wright House Museum and Orange Grove will not offer self-guided tours of the interiors due to space restrictions and fragile accents. Groups will be limited to 6 visitors per docent and are on a firstcome, first-serve basis. Tours will be led by trained docents (from the partner program at Taliesin West) and last approximately 45 minutes.

Tour Costs:

Adult \$8

Senior/Student \$7

Children (ages 5 to 12) \$5

On February 22, 2009, my mother Anne Lloyd Wright-Levi and I conducted a group tour for the Frank Lloyd Wright Preservation Trust: Wright Way Tours of the David and Gladys Wright House. The group consisted of 18 people from all over the United States, including the CEO/President of The Frank Lloyd Wright Home and Studio and Robie House, Joan Mercuri and Senior Curator Cheryl Bachand. When news broke that the house would be included on the Arizona trip, several Frank Lloyd Wright enthusiasts requested to tag along during the viewing of the house. We put together an extraordinary behind the scenes tour for the first time in the houses history. Throughout the tour the visitors had the chance to get up close and personal with Wright and his architecture, learning the history of the house and its famous architect. The results were remarkable. *Appendix Five



Figure 43

⁴⁴ Donnelly, Jessica Foy. *Interpreting Historic House Museums* (Walnut Creek, CA: AltaMira Press, 2002

Guided house tours will allow visitors to learn about the architectural style Frank Lloyd Wright designed for his son, David, and his family. Its the opportunity to experience Frank Lloyd Wright's timeless designs and original furniture and home accents.

Pilot Membership Program: Suggested Content for program

The mission of the David Wright House Museum and Orange Grove is to preserve a remarkable decorative arts collection; and to interpret the building and its contents, as well as the history of the Wright family and Arizona -- through tours, exhibits, educational outreach, and public programming. As a member of, or contributor to, the David Wright House Museum you can support these activities.

Gifts from generous friends of the David Wright House Museum will account for a large percentage of the annual operating expenses. As is true with many museums, fees from tours, programs and seasonal events generate only a small fraction of what is needed to cover expenses. An annual fund covers the gap between earned income and expenses for tours, educational programs, communications, and staffing and basic month-to-month maintenance of this historic building.

Support for the annual fund through memberships and contributions will help the museum continue and improve the tours and educational programs that they offer. Support will also help the museum expand its audience, so that more people can experience the architecture of Frank Lloyd Wright, enjoy the Museum's collections, and feel immersed in the history.

As a member of the David Wright House and Orange Grove one will enjoy free admission for guided tours of the museum and discounts in the gift shop and at annual events sponsored by the David Wright House and Orange Grove and Taliesin West and by being a member it will help secure the future of this architectural treasure.

Phased Staffing Plan:

The development of a phased staffing plan will also be implemented during the pilot season. During the feasibility planning stage of the pilot season family members will act as full time staff and advisory board. In the years to follow more staff will be hired to fulfill jobs for the museum. These potential employees will show an invested interest in the museum, the architecture of Frank Lloyd Wright and Arizona.

Staff positions for the museum:

- Executive Director/Director of Restoration Campaign (F/T) acting heirs (Anne Lloyd Wright-Levi, Kimberly Lloyd Wright-Kuntz)
- House Curator/Museum Planning Project Coordinator (F/T) Sarah Levi
- Director of Marketing/Publicity and Events (F/T) Sarah Levi
- Director, grants and finance/Staff Accountant (F/T)

- Director of Volunteer/Docents and Docent Training/Tour Coordinator (F/T)- acting heirs (Anne Lloyd Wright-Levi, Kimberly Lloyd Wright-Kuntz)
- Facilities Manager/Grounds Staff (P/T)- Mr. Numos/Anne Levi
- Administrative Assistant (P/T)
- Docents (Volunteer)
- Museum Store Associates (Volunteer)

The development of partnerships and collaborations with local organizations and schools allow for innovative and constructive interests between different sectors and will provide significant progress towards sustainability for the David Wright House and Orange Grove.

Partnerships and Collaborations:

- Frank Lloyd Wright Foundation
- Arizona State Board of Parks, Recreation and Historic Preservation
- SALA (School of Architecture and Landscape Architecture) at Arizona State University
- Shemer Art Center (community based art center in same neighborhood)
- Arizona Historical Society
- Arizona Biltmore Hotel
- Taliesin West
- Gammage Auditorium located at Arizona State University

Year Two: Opening Season (after phase two of restoration is complete)

- Museum launch to public (see Project Charter to follow)
- Marketing: Promotions and Publicity (Possible Architecture Magazine Spread, community papers (Arcadia News), Taliesin West marketing outlets)
- Tours
- Docent/Volunteer Program
- Implement Education Outreach Program with strategic partners
- Develop Gift Shop
- Fundraising: Adopt an Artifact (profits will go towards restoration of Orange Grove and preservation of the homes original accents)
- Implement Membership Program

Year Three: Restoration Campaign Phase

- Campaign for Orange Grove and Ramp Reconstruction
- Tours
- Docent/Volunteer Program
- Education Outreach Program
- Lectures/Special Events with strategic partnerships (SALA, AHS, TW)

- Fundraising (continuation of year before)
- Gift Shop (expansion into visitors center)
- Membership Programs

David Wright House Museum Projected Campaigns/Programs for Restoration Funding

- **Seed Saving and Heirloom Gardening:** The David Wright House Museum will extend its restoration work to the grounds surrounding the house and grow and save seed from heirloom flowers and fruits. The museum will have a full time outdoor interpreter who is responsible for planning the garden and overseeing the work of local gardeners who volunteer here. The restoration will use original plant plans drafted by Frank Lloyd Wright to match the exact varieties of plants that the Wright family grew, the seeds selected to grow are all heirloom varieties that were grown in this area prior to 1950. The Museum Shop will sell seeds from the heirloom gardens and will have campaign programs for visitors to pay a donation to participate in the changing of flowers and plants during the different seasons. These donations would go towards the restoration costs of preserving and upkeep of the orange grove.



Figure 44-45

- **Orange Grove Harvest:** The Orange Grove Harvest Festival is the perfect way to celebrate the yearly harvest of one of the area's most popular crops. It is an opportunity for visitors and Phoenicians to pay a fee to pick the citrus in the orange grove and take it home with them. The harvest will be all about citrus agriculture and citrus-flavored food based on the oranges/lemons harvested and will focus on foods with citrus flavors from Wright family recipes and local restaurants, from fresh orange juice to orange ice cream, orange kettle corn, and orange sauces. The rest of the festival will be a typical fair with music and amusements. The fees from the Harvest will go towards the restoration of the ramp fountain with a recycling waterfall and will be an annual seasonal event.



Figure 46

- **Yoga in the Courtyard:** This program will allow yoga enthusiasts to participate in classes that are nurturing and welcoming for students of all ages and abilities. The yoga classes will take place in the courtyard situated next to the pool, which provides the perfect location for serenity and relaxation.



Figure 47-49



- **Tea Party in the Garden:** This program will allow visitors to enjoy tea from the David Wright House Cafe. The purchase of tickets for the monthly tea party will go towards operations. During the tea party visitors will enjoy music, guest lecturers, etc.
- **Adopt an artifact:** Through this unique program, individuals and organizations have the opportunity to sponsor the conservation of a specific object in the David Wright House collection. Adopt-an-Artifact donations pay for the object to be treated by a qualified conservator so that it is



properly preserved for future generations.

Figure 50-53

Project Charter: Museum Launch Party

Background/Project Overview

The museum's primary responsibility is to expose diverse audiences to domestic life and design through the preservation and interpretation of the architecture of Frank Lloyd Wright and the historic home of his son David Wright. The museum's mission is to increase public knowledge, understanding, and appreciation for domestic architecture and design in the desert.

The project to be undertaken is the launch party for the museum's opening.

Business Case

Having a museum launch party is important in bringing awareness to what the museum will provide to its audience. The launch party will benefit our members, visitors and architecture enthusiasts in the following ways:

Member Benefits:

- The opportunity to learn about the architecture and design of Frank Lloyd Wright.
- The opportunity to subscribe to a unique product (membership)

Museum Benefits:

- Increase allure of the museum to potential members and contributors.
- Promote architecture.
- Gain a networking mailing/emailing list of prospective contributors/members.
- Promote the museums commitment to increasing public knowledge, understanding and appreciation for domestic architecture and design.

Primary Business Objective

The primary objective of this project is to gain exposure to the museum by having ten prominent Arizona leaders in the architecture and design community attend the museum launch to provide feedback regarding their thoughts on the museum and gain support for the museum.

Secondary Business Objective

The feedback gained from/about the launch will allow us to acquire a mailing list from the attendees to create revenue from future memberships/fundraisers.

Project Scope

We will provide a launch party to gain exposure for the museum. The purpose of the museum launch party is to acquire a strong and loyal visitor/member (customer) base.

The deliverables for the project are:

- Structure/Program Plan
 1. Set Date (tentative depending upon restoration completion)
 2. Contract vendors
- Design Plan: Promotions
 3. Design/Print Invitations
 4. Mail out invites
- Attendees
 5. Guest list (Rough and Final) /RSVPs
- Launch Party
 6. Preparation
 7. Space Set-up
 8. Catering Set-up
 9. Entertainment Set-up
 10. Guest Book Check In/Obtain mailing & email list
 11. Subscription Sales (membership)
 12. Raffle
 13. Close/Gift Bags
- Feedback Process
 14. Evaluations
 15. Post meeting with team
 16. Archiving (news coverage, etc)
 17. Create Mailing list/email list based on attendees
 18. Follow-up/Thank You notes
- Close
 19. Close contracts
 20. Pay vendors, entertainments, etc.

Project Justification

Financial contributions above and beyond the cost of a membership subscription and tour costs are what keep the Museum alive. The financial justification of the museum launch party is the financial support of visitors and prospective members, which is critical. By having the possible attendance of ten prominent Arizona leaders in the architecture and design community support the museum, there is sure to be financial backing of the museum and future customer loyalty with membership sales.

Estimated Project Cost

The museum launch party is expected to have minimal financial impact on the museum's finances. Pilot project cost are expected to be:

- Catering/Cocktail hour
- Entertainment (debut local band/jazz, orchestra, etc stationed on roof overlooking the event)
- Printing for Invites & Postage
- Take home promotion bags (include museum paraphernalia, pins, etc)
- Miscellaneous items (posters, etc)
- Decorating (flower arrangements, etc)
- Raffle prizes (donated by local companies (restaurants, one-year free membership, etc)

Expected Project Completion/Major Deliverable Dates

- The first month will be spent on (design/space set-up/vendors, etc) planning
- The second month will be spent on invite/advertising for party
- Party will happen on one night at set location
- Following weeks will be spent tabulating evaluation results, thank you notes to attendees, subscription (membership) requests.

Project Assumptions and Constraints The project assumptions are:

- At least 10 prominent Arizonians involved in the architecture and design community will attend the launch (i.e. Curators from Phoenix Art Museum, Architects, Director of SALA program at Arizona State University, etc).
- Gain a working mailing/email list and receive revenue from membership sales.
- The party will be sufficient exposure for the launch of the museum.

The project Constraints are:

- The budget
- Final attendee guest list/RSVPs

Project Risks

The primary risks of the project are:

- Time frame
- Volunteer commitment as well as vendor commitment
- Location (if outside weather permitting)
- Number of attendees for exposure to the museum could be greater than expected which could increase budget costs.

- Number of attendees for exposure to the museum could fall below expected which could cause overspending if vendors, etc have already been contracted, promotion bags have already been put together, etc.

Additional Benefits

The David Wright House and Orange Grove Project intends to capitalize on the heritage tourism industry. Those things that are unique to the community- local customs, traditions, history, and culture-attract heritage tourists. According to the August 2008 Fiscal Notes from the Arizona Comptroller of Public Accounts:

- Heritage tourism is on the rise in Arizona, and is one of the most popular destinations for travelers interested in historic and cultural destinations (which include The Arizona Biltmore, Taliesin West and the Grand Canyon).
- Heritage travelers in Arizona spend about \$2.6 billion annually
- Heritage travelers spend more than the average tourist- an average of \$994 per trip and they contribute more than \$192 billion annually to the U.S. economy.⁴⁵

Arizona evokes images of sun-drenched golf courses, desert retreats, and the Grand Canyon. Not for lack of trying, the state of Arizona has become, over the last century, an oasis of warm relaxation and recreation. And a few large cities, resorts, and natural wonders have profited greatly from this tourism ideal.⁴⁶ Arizona contains hundreds of treasures unique to its cultural heritage and evolution into a modern state. From the Wild West of renown to the Spanish heritage introduced by explorers such as Coronado, from the ancient indigenous peoples whose lives define the past and intersect with the present to the 20th-century automotive legacy of Route 66, Arizona is replete with cultural and historic attractions.⁴⁷

It is the job of the Arizona Humanities Council (AHC) to preserve, maintain, and interpret all aspects of this rich culture and heritage. As an affiliate of the National Endowment for the Humanities (NEH), AHC has supported cultural heritage product development for more than 25 years, funding or directing literally thousands of activities.⁴⁸

A 1997 study funded by AHC, the Arizona Community Foundation, Arizona Office of Tourism, and the Museum Association of Arizona (MAA), produced impressive facts and statistics regarding the condition

⁴⁵ Arizona Comptroller of Public Accounts. "August 2008 Fiscal Notes from the Arizona Comptroller of Public Accounts." <http://az.gov/> [Accessed January 15, 2010]

⁴⁶ Arizona Humanities Council. "Cultural Heritage Tourism." <http://azhumanities.org> [Accessed February 12, 2010].

⁴⁷ Ibid

⁴⁸ Ibid

of cultural heritage tourism in the country at large and the vast potential for an improved economy through cultural heritage tourism that awaited Arizona.

Results

- AHC-spearheaded efforts have fostered strong collaborations between the tourism and cultural heritage industries in communities throughout the state.
- AHC's chances of fulfilling their mission get stronger every day as new statewide and local alliances are built. The Arizona Tourism Alliance, a lobbying association, has testified on AHC's behalf to the state, and the Arizona State Library, Archives, and Public Records is the conduit for AHC's bill for funding to the legislature in 2001. With the right kind of support, Shilling says, "We envision being able to award grants in the \$50,000 - \$75,000 range, which is what museums really need if they are going to have a fighting chance." As a result of the research and the partnerships that were created, AHC collaborated with the Arizona Community Foundation, Arizona Commission on the Arts, and Arizona Department of Commerce to create an "Arts and Culture Build Communities" fund in 2001. The project awarded nearly \$200,000, mostly in rural areas to support cultural tourism.⁴⁹

Cultural heritage tourists have an enormous economic impact in Arizona. In 2008, more than 3.2 million people participated in cultural heritage travel in Arizona, spending more than \$2.6 billion. One and a half million visitors traveled to Arizona specifically for their cultural heritage experience and, in addition to outof-state travelers, Arizona residents accounted for over 750,000 overnight visits, spending more than \$425.6 million. Arizona residents also made at least 952,000 day trips in the state, spending almost \$164.7 million.

Arizona is uniquely positioned to attract this growing visitor market. The Cultural Heritage Tourism Study will help guide the success of cultural heritage sites throughout the state in reaching this audience.⁵⁰

According to a 1999 study by Lake, Snell and Perry it was reported that "American museums average approximately 865 million visits per year or 2.3 million visits per day."⁵¹ The American Association of Museum's 2006 Museum Financial Information survey found that of those museums that are visited 16,000 were Historic House Museums. ⁵²

⁴⁹ Arizona Community Foundation. "1997 Study by Arizona Humanities Council, Arizona Community Foundation, Arizona Office of Tourism, Museum Association of Arizona." <http://www.azfoundation.org/> [Accessed February 10, 2010].

⁵⁰ Arizona Humanities Council. "Cultural Heritage Tourism." <http://azhumanities.org> [Accessed February 12, 2010].

⁵¹ American Association of Museums. <http://www.aam-us.org/index.cfm> [Accessed March 6, 2010].

⁵² Merritt, Elizabeth E. *2006 Museum Financial Information*. (Washington D.C.: American Association of Museums, 2006)

An additional benefit for the house museum will be to prevent its current owners from tearing down the original structure or remodeling several aspects of the home. I propose to have the Frank Lloyd Wright Preservation Trust or Frank Lloyd Wright Conservancy acquire and preserve the house. One or both of these organizations can be responsible for the preservation of the building and for its operation as a historic house museum and center for education on Wright and his architecture. I propose that The National Trust for Historic Preservation, a not-for-profit corporation located in Washington, D.C., will hold the title to the David Wright House so that it will always be accessible to the public.

There are several Frank Lloyd Wright homes throughout the United States that the Frank Lloyd Wright Conservancy has performed intensive advocacy efforts to preserve and prevent its demolition. These house include the Harley Bradley House, Westcott House, William A. Glasner House, Avery Coonley Garage and Stables and the Ennis House.⁵³

Estimated Cost and Funding Strategy

The final recommendations of the study should be costed, to approximately American Architectural Manufacturers Association standards, and an estimated overall cost for the implementation of the project should be produced. In addition consultants will be required to produce a site management plan which clearly identifies what the anticipated running costs would be for the facility and what the staffing needs would be. It is anticipated that the family members will need to make bids for external funding in order to implement the recommendations of the study. However it is hoped that there would be some match funding generated ultimately through the David and Gladys Wright Estate . Ultimately, consultants would be required to provide advice on potential sources of funding and draw up a bidding strategy. This study is needed in order for the house museum to apply for various grants from foundations and other philanthropic organizations. The house museum will need generous donors like those who are interested in preserving history. While a full cost plan has not been carried out at this stage, it is clear from researching financial budgets of current house museums that the construction of the visitor center and cafe and ramp restoration projects are likely to be the most expensive.

The breakdown of expense categories is as follows:

- Personnel- 50% of Operating Costs: an active program requires staffing, on-site programs will require supervision and program volunteer support to develop, operate, and integrate with classroom curriculum
- Occupancy- mortgage and insurance: with the assumption there is no rent, insurance increases liability. Insurance needs will require collaboration with the city to be feasible.

⁵³ Frank Lloyd Wright Building Conservancy. "Case Studies of Houses Saved." <http://www.savewright.org> [Accessed February 9, 2010].

- Maintenance, repairs and utilities- Easily escalate operation costs
- Website/Marketing- promotion and development needs
- Events: primary fundraising
- David Wright House Collections: Caring for objects and recording photographs and stories.

The following cost projections are estimates based on several Frank Lloyd Wright house museum financial statements and funding strategies as well as quotes for the cost of the orange grove and ramp fountain restoration from Wright in the Garden.

Table 1. Financial Projections

PROJECT: Wright in the Desert: David Wright House	
DATE: March 17, 2008	
INCOME Projections	
Earned:	
Program Revenue	
Memberships	
Museum Store/Giftshop	
Other: Publications	
<i>Subtotal Earned</i>	
Contributed / Unearned:	
Government (Federal, City, State, Local)	
Corporations	
Foundations	
Individuals	
Special Events	
Other: In Kind Donations/Docent Programs	
Orange Grove Restoration Tree Donation	
<i>Subtotal Contributed / Unearned</i>	

TOTAL INCOME	
EXPENSES Projection	
Salaries & Wages	
Executive Director/Director of Restoration Campaign (F/T)	
House Curator/Museum Planning Project Coordinator (F/T)	
Director of Marketing/Publicity and Events (F/T)	
Director, grants and finance/staff accountant (F/T)	
Director of Volunteers/Docents and Docent Training/Tour Coordinator (F/T)	
Facilities Manager/Grounds Staff (p/t)	
Administrative Assistant (p/t)(volunteer)	
Docents (volunteers)	
Museum Store Associates (volunteers)	
Fringe (%)	
Professional Fees / Consultants (artistic, accounting, legal, marketing, fundraising, design, curatorial, honoraria, etc)	
Lawyer	

Exhibition of House/Collections and Special Exhibitions	
Lighting Design Fees	
Conservation and object preparation costs	
Documentation: Video Hardware/Slide Projectors (of house/family videos/photos)	
Security: Maintenance	
Upkeep/ Mr. Numos	
Curitorial Fees	
Editorial Fees	

Public Relations/Printing & Publications	
Public Programs/Education Programs	
Gallery Guide	
Childrens Guide	
Invitations/Postcards	
Opening reception/party	
Banners/Posters/Photo Blowups	
Postage & Shipping	
Invitations/Postcards	
Press Kits	
Banners/Posters	
Advertising & Promotion	
Press reviews, pess kits	
Newspaper/Magazine advertising	
Posters/Banners/Brochures	
Events	
Special Exhibition Nights/Pedro Guerrero Exhibition/Special Lectures	
Restoration Events (Orange Grove/Ramp, etc)	
Gallery Opening Party	
Rent/Utilities	
Museum Store	
Inventory (books/shirts/furniture, etc)	
Website	
Web Management	
Other: (Itemize)	
Insurance	
Communications (telephone, internet)	
Docent/Volunteer Training Program	

Contingency (%)	20%
TOTAL EXPENSES	
CAPITAL EXPENSES	
Mr. Numos Waters by Hand/ 10yr relationship (paid monthly)	
Building Expenses	
Office equipment and furnishings	
ADA Accessibility	
Interior Space	
Signage	
Orange Grove Restoration	
Irrigation System	
Landscape	
Plants	
Citrus/Orange Trees	
24" Box (\$250 ea.) x 40 trees	
Moon Valley Nursery -Delivery and Planting of trees	
Ramp and Recycling Waterfall Restoration	
Demolition of planters and patching for security against H2O infestation	
ReBuild of Ramp	
Plants from Bakers Nursery	
Dwarf Pomegranate 1 Gallon \$7.95 ea. X 1	
Low Growing Juniper (Juniper Nana) 5 Gallon \$18.95 ea. X 3	

Rosemary 5 Gallon \$16.95 ea. X 2	
Texas Mountain Laurel 5 Gallon \$16.95 ea. X 1	
Nandina Heavenly Bamboo 1 Gallon \$5.95 ea. X 2	
Umbrella Plants 1 Gallon \$4.95 ea. X 2	
Outside Wall Plants from Bakers Nursery	
Juniper Seagreen 5 Gallon \$17.95 ea. X 5	
Pyracantha Santa Cruz 5 Gallon \$17.95 ea. X 5	
Entry Across from workout room= Camillia Bushes 5 Gallon \$19.97 ea. X 3	

Future Perspectives

In July 2009 the David Wright house was sold to a new owner. She has verbally expressed her interest in restoring the home and making several updates to modernize the home to today's standards. From here I would recommend to the new homeowner that if she is not going to occupy the home to allow Wright enthusiasts to enjoy the home through the continuation of Wright Way tours and private tours. I would also recommend that during restoration the new homeowner follow the original blueprint religiously with support from Arnold Roy and/or David's nephew Eric Lloyd Wright.

During my research of case studies of Frank Lloyd Wright's homes, I noticed a familiar trend. Several owners of FLLW homes around the country have been converting them into Bed and Breakfasts so visitors can experience the architecture of Frank Lloyd Wright as he intended--as a home. As a secondary recommendation to allow others to experience the house, I would recommend the new homeowner consider turning the home into a bed and breakfast.

Conclusion

The David Wright House is notable not only for its architectural integrity, but for retaining all of its original Wright-designed furnishings and fabrics. As part of the restoration process, the David Wright home's exterior block walls will be repaired, and the interior surfaces of block and concrete are being refurbished. In addition, the acres of orange grove lawn, cactus and juniper bushes and gardens will be improved consistent with Wright's architectural and aesthetic intentions.

During the course of this project I was able to connect with many resources regarding the construction and importance of the home. Turning the home into a house museum is feasible with the help of several grants to begin the phased stages of restoration and community involvement.

What went right? The project has a substantial positive economic and cultural impact on the Old Town Scottsdale and Phoenix areas and after construction of the visitor center there would be a substantial revenue from gift shop and cafe as well as special programs. The house is close enough to downtown

and old town that it would promote crossover revenue and visitation. The homes relative remoteness would reduce any issues of noise and traffic. There is a strong community concern for the homes well being, as well as an enthusiasm for potential tour possibilities.

What went wrong? Since the home was not listed as a historic home, the footprint could potentially be changed in any way. However, the new homeowner could file paperwork to list the home on the National Registry of Historic Houses because of its significance in American architecture. This listing would help protect the home from being torn down. It is very difficult to estimate exact restoration and construction costs of the estate because of the unique materials needed for minimal restoration. To avoid cost of construction and restoration upfront, or until grants are provided, I would assemble a volunteer crew of local architects, designers, interns and apprentices from Taliesin to strip off old roofing, varnish wood, and begin the construction of the visitors center and cafe.

What would I do differently? Unfortunately, the house sold before I got the chance to finish the houses feasibility study to be converted into a house museum. There is a large possibility that the project will not see the light of day. I was determined to honor my great grandparents by allowing others to experience the home the way I was able to for over 25 years; to hear stories of the past and share a passion of Frank Lloyd Wright architecture and design.

To allow for more time and to convince the stakeholders to follow my project I would have proposed to turn the home into a bed and breakfast to pay for mortgage payments until I was able to finish and present the feasibility study to them.

As a future arts manager, from this experience I have learned the importance of community involvement. This project was very bittersweet to me and my family because we have shared so many memories at the home and want to see others experience it as well. I did not realize the impact of the home as part of the community. When the 'For Sale' sign was put into the ground, several neighborhood families and residents expressed their concern for the well being of the home, scared that it might not stay in its original state and contractors would battle for the opportunity to build on the land. I was overwhelmed with the active role the neighborhood was taking in supporting the community in which they lived and worked.

This experience showed me the importance of a phased planning system as well. To not assume everything can be done at once and the biggest decision in converting the David Wright House into a house museum is can the museum raise enough money to operate? The city of Phoenix is ready for another significant part of history to be restored and preserved and the David Wright House Museum can work collaboratively with Taliesin West, the Arizona Biltmore and SALA (School of Architecture and Landscape Architecture) at Arizona State University. The "Wright" balance is the biggest key to a sustainable operation.

Revenue Generating Use/Examples	Feasibility	Appropriate	Consistency	Compatibility
<i>Special Event</i> -Meetings, conferences, events -Corporate and non-profit retreats - Catered luncheons and events by reservation -Weddings -Family and social events	+++	+++	++	+++
<i>Fee Programs</i> -Special events related to history of Frank Lloyd Wright and the Arcadia neighborhood -Historic themed demonstrations (sponsored by Biltmore Hotel, etc)	++	+++	++	+++
<i>Education</i> -Lecture series -Yoga in the gardens/courtyard -Tours of the House	+++	+++	++	+++
<i>Cultural</i> -Cultural/Visitor Center (linked with Taliesin West, Biltmore, Grady Gammage Auditorium	++	+++	++	+++
<i>Office</i> -Research institute and programs - Offices for non-profit or foundation programs	+++	+	++	+
<i>Retail of Frank Lloyd Wright-related Items</i>	++	++	++	+++
<i>Lodging</i> -Bed and Breakfast program: spend the night at the Wright's	+	+	++	+
<i>Visitor Attraction</i> -Orange Grove: Harvest -David Wright House Gardens (Tea in the garden)	++	+++	++	+++
<i>Commercial Operation -Cafe at visitor center</i>	+	+	++	+

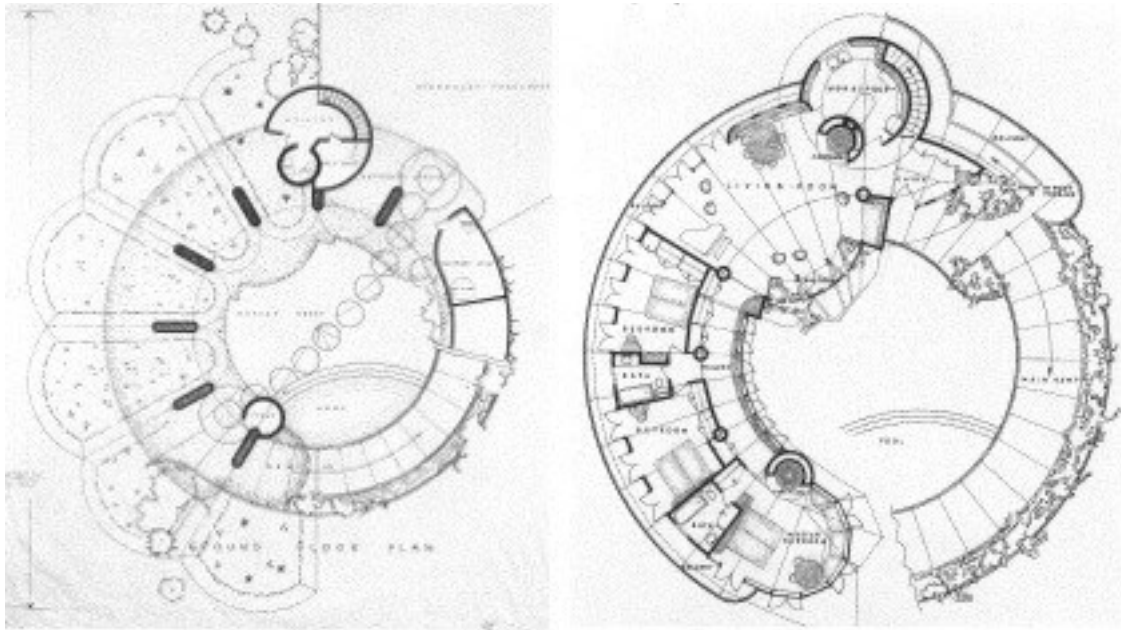
Legend: + = low; ++ = moderate; +++ = high

Frank Lloyd Wright once said, "The mother of art is architecture. Without an architecture of our own we have no soul of our own civilization."⁵⁴ Visitors who want to discover the architectural heritage of Arizona will find a mosaic of cultures within the unique structure of the David Wright House and Orange Grove.

⁵⁴ Guerrero, Pedro E. *Picturing Wright*. Washington, D.C.: Archetype Press, Inc., 1994.

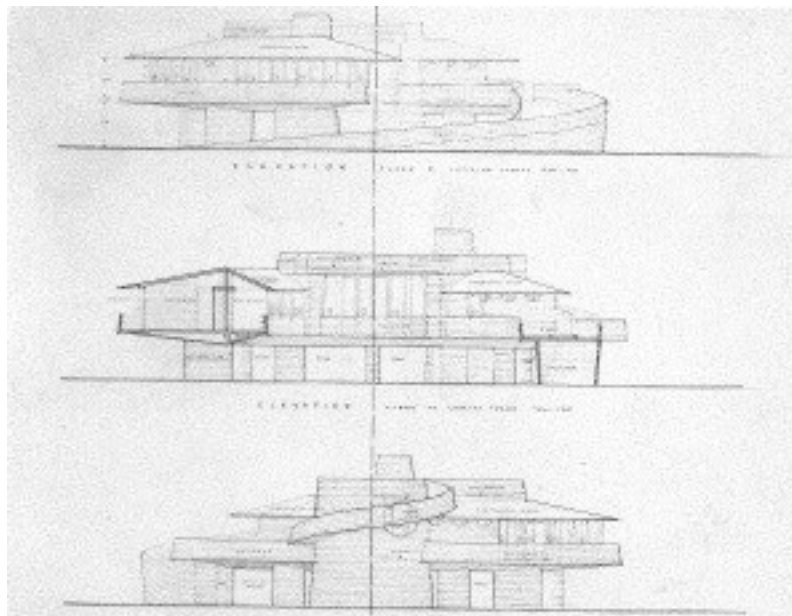
Appendix One

David Wright House Floor Plans



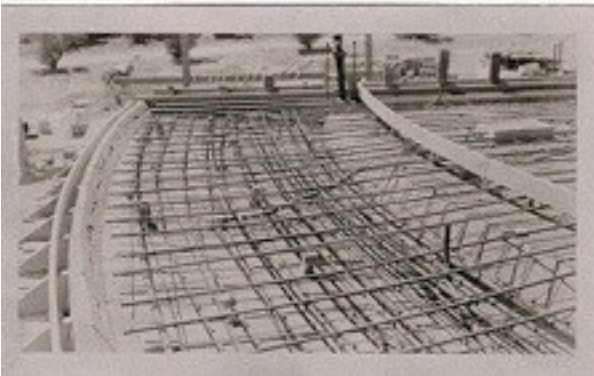
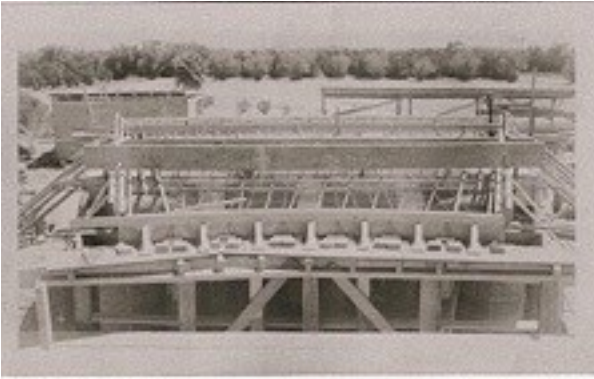
Ground Level

Upper Level



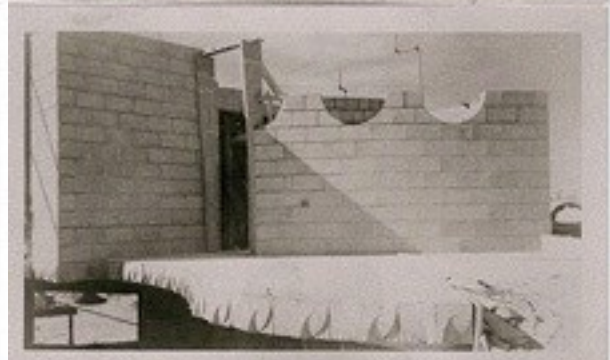
Appendix Two

Construction Images of the David Wright House



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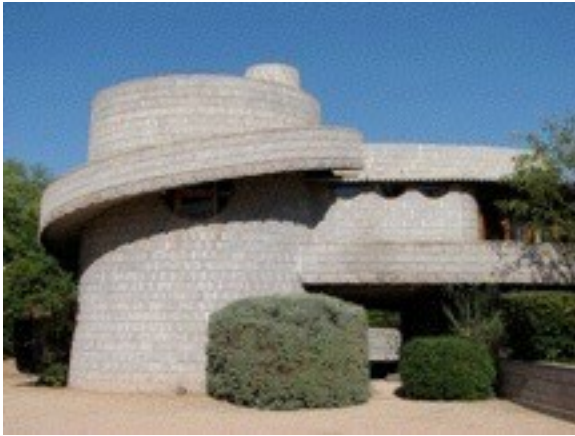
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Appendix Three

David Wright House Today

EXTERIOR

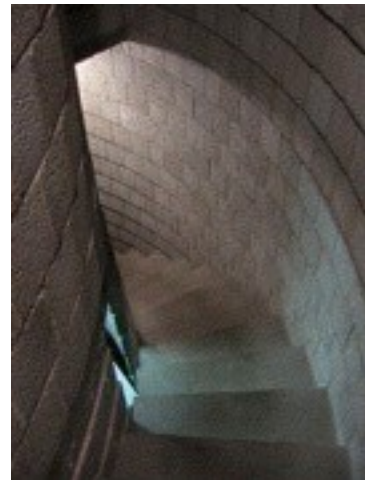
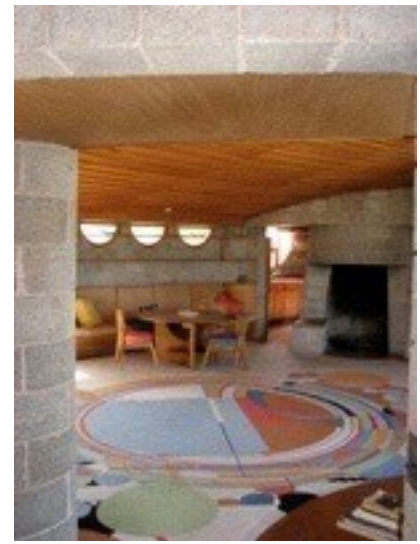




Appendix Four

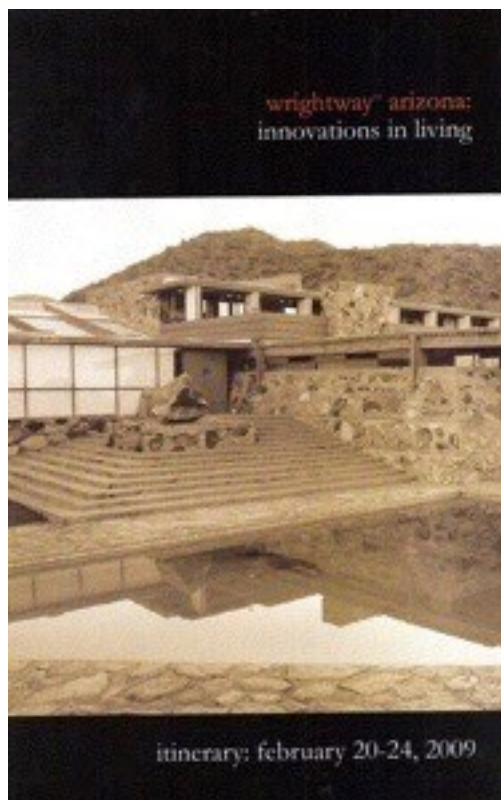
David Wright House Today

INTERIOR





Appendix Five



Saturday, February 21, 2009

Tahleia West

Built in 1937, Tahleia West was the name Wright gave to his winter home and headquarters for the Taliesin Fellowship. Tahleia West began as ruins in the middle of the desert. Later a wooden structure was erected on the site, with limbs used as the walls, and eventually a concrete slab floor and a hearth were laid. The work was done by Wright and his students, entirely by hand. They used materials indigenous to the site, specifically what Wright called "desert rubble masonry." This masonry featured walls and piers, and the raw material blended well with his style of organic architecture. Architectural historian Neil Levine notes that the multicolored rocks appear as if they are suspended in a matrix. While changes and enhancements were made with the evolution and growth of Tahleia West, nature as an object of representation remained a constant.

Enjoy an exclusive behind-the-scenes view of this remarkable structure and experience first-hand Wright's brilliant ability to integrate indoor and outdoor spaces. Visit the Cabernet Theater, Music Pavilion, Kino, and Frank Lloyd Wright's private office—all linked by dramatic terraces, gardens, and walkways. A highlight of this tour is a stop in the colorful Taliesin Fellowship dining room, now open to the public, where you'll be treated to mid-morning tea and the opportunity to speak with Wright associates. End your visit with a walk to the historic Sun Cottage.

Phoenix Art Museum

The Phoenix Art Museum is the Southwest's premier destination for world-class visual arts. Its outstanding collection of more than 18,000 works features artists such as Rembrandt, Norman Rockwell, Anne Lathrop, and Monet, along with American, Asian, European, Latin American and Western American art, as well as fashion design. The museum opened in 1930 when Phoenix was a small desert town; today it is the sixth largest city in the United States. The classic yet progressive architecture of the museum's 265,000-square-foot building is a work of art in itself. Designed by the New York firm of Tod Williams, Billie Tsien & Associates in the mid-1990s and expanded by them in 2008, it integrates art and architecture with the Southwestern landscape and provides sweeping interior spaces.



Tahleia West, photographer: Sonoma House

Sunday, February 22, 2009

The David and Gladys Wright Residence

Tour the David and Gladys Wright Residence with their granddaughter Anne Lloyd Wright-Lewis as your guide. David Samuel Wright was the fourth child of architect Frank Lloyd Wright and Catherine Taliesin Wright, born in 1895 and raised in Wright's Home and Studio in Oak Park. Designed in 1939 by Frank Lloyd Wright as part of a project called "Where to Live in the Southwest," the structure demonstrated how citrus grove remnants could be the "bones" of a desert home. The house is built entirely of Superlite concrete blocks with a steel-reinforced concrete masonry. The floor slabs are supported by concrete piers to elevate the house off the ground. The raised living spaces allow desert breezes to cool the house from all sides, even from below; and the exposed concrete masonry and the circular and curved exterior are replicated in the interior of the home.

Phoenix Desert Botanical Garden: Chibuly Exhibit & Lyra Concert

Nestled amid the red buttes of Papago Park, the Phoenix Desert Botanical Garden hosts one of the world's finest collections of desert plants. One of only 44 botanical gardens accredited by the American Association of Museums, this one-of-a-kind museum showcases 30 acres of beautiful outdoor exhibits.

While at the Botanical Garden, take in the new show of Dale Chibuly's artistically crafted glass sculptures exhibited amidst the natural desert settings. Enjoy the Desert Botanical Garden's "Music in the Garden," featuring the des Lyra as they perform live classical guitar and viola music.

Monday, February 23, 2009

Accusanti

Enter Accusanti, a stunning community designed by former Frank Lloyd Wright fellow Philip Soleri. In 1976, the Cosanti Foundation began building Accusanti, an experimental town in the high desert of Arizona, 70 miles north of metropolitan Phoenix. When complete, Accusanti will house 3000 people living in ways that improve urban conditions and lessen our destructive impact on the earth.

Accusanti is designed according to the concept of arcology (architecture + ecology), developed by Italian architect Philip Soleri. In an arcology, the built and the living interact as organs would in a highly evolved being. This means many systems working together, with efficient circulation of people and resources, multi-use buildings, and solar orientation for lighting, heating and cooling.



Chibuly Glass Sculpture, "The Sun"



Accusanti Archway, courtesy Accusanti

Circles of Influence

On Sunday, February 22, 2009, we spent a memorable morning at the David and Gladys Wright home in Phoenix, Arizona. Our visit was one part of a four-day Frank Lloyd Wright Preservation Trust tour of Wright and Wright-related architecture in the Phoenix area that included Taliesin West, The Harold Price, Jr./U-Haul House, The Grady Gammage Memorial Auditorium, The Arizona Biltmore, and First Christian Church. The David and Gladys Wright House was the highlight of our many wonderful experiences.

Anne Lloyd Wright-Levi and her daughter Sarah Levi graciously hosted our visit. Anne is the granddaughter of David and Gladys Wright and the great-granddaughter of Frank Lloyd Wright. Anne and Sarah shared the history of the house, family stories, and the function and meaning of the home to David, Gladys and the extended family.

Wright based the house design on the circle unit. The circle motif is repeated throughout the house on macro and micro scales. The house expresses, both in the embrace of its circular design and in the symbolism of the circle motif, the importance of the family circle to the Wright and Levi families. The David and Gladys Wright home and the family interpretation of it clearly communicated to us an architecture and a family circle that are both simple and complex in their expressions.

Without physically experiencing the spaces in this unique and beautiful home, one cannot fully appreciate its design and impact on living. Its raised living spaces give views of the sheltering mountains and catch the desert air, yet provide privacy. Exterior living spaces are as important as interior spaces. The simple materials, wood, glass and concrete, give rise to a complex design of interwoven circles. The fine craftsmanship of the masonry and carpentry speak to the current "Not So Big House" movement in which resources are devoted to beautiful living rather than big living. Simply put, the home expresses timeless and subtle design qualities that are best experienced in person and interpreted. Its spaces need to be explored and contemplated.

The David and Gladys Wright House is a treasure. It is a treasure that could become even more valuable as a site that is open for public viewing, learning, and enjoyment. Its circles of influence could include lessons in architecture (e.g., Wright's philosophy of organic design; the nature of materials), history, and sociology (mid-century modern living). It is the perfect venue for intimate concerts, social gatherings, and academic seminars. In addition, the David and Gladys Wright House complements the other public Wright sites available in the Phoenix area, offering a counterpoint to the rectilinear Price House and a residential cousin to the circular Grady Gammage Memorial Auditorium. And it seems that the population of the greater Phoenix area combined with its extensive tourism industry could support a greater concentration of public Wright sites.

For the greater good, The David and Gladys Wright House is a house with circles of influence that should be widened. We are so fortunate to have experienced the home in a most intimate way. Our wish would be that others have the same opportunity.

Kathryn and Douglas Collins
1920 NW Bonney Drive
Corvallis, Oregon 97330

Dear Sarah,

It was such a pleasure to meet you and your mother during our FLLW Preservation Trust tour in Phoenix. We also appreciated the extraordinary opportunity to experience The David and Gladys Wright House in a most intimate way. We loved every moment of our time with you and the house. The freshly squeezed orange juice mimosas, the delicious bakery treats, and the beautiful bags of David's fudge and Gladys' candied orange peels made the experience even more memorable. Thank you for sharing so much of yourselves with us.

Patti Bigelow wrote to us with your request for testimonials about our visit to the house to include with your thesis. Attached is one we have written for you. We hope it is useful.

In addition, you may be interested in viewing the photos we took of the house. We have posted them on our website, which you are invited to access at: www.collinsnet.us

The username is: collins (all lower case letters) The password is: Network2 If you need more specific instructions to navigate the website, we are happy to assist. Just let us know.

Inasmuch as we do not have a way to contact Anne, please do share our thanks with her. And feel free to pass our Website information on to her as well.

With thanks and best wishes,

Kathryn and Douglas Collins

1920 NW Bonney Drive

Corvallis, Oregon 97330

Sarah,

It was a pleasure meeting you and your family during my visit to Arizona. It was a special treat for me to be able to visit your grandparent's home with you and the family. That made the experience so much richer to be able to hear stories about what it was like to live in the house and for the relatives to visit. I especially enjoyed the story of your grandmother hiding in the stairwell during a storm. The house is gorgeous. I continue to be amazed at Frank Lloyd Wright's use of built ins everywhere making the space so functional.

In my humble opinion I think it would be a great idea to turn the house into a museum. You probably will have to limit the number of people visiting so that you do not disturb the neighbors, but go for it.

Thanks again for letting us visit the house and thank your mom again for the treats.

Marion Lang

----- Forwarded message -----

From: **Errol Nozik** <2noziks@ameritech.net>

Date: Sun, Mar 1, 2009 at 11:47 AM

Subject: Wright house.

To: Sarah.Levi82@gmail.com

It was great experiencing your great grandparents house with you and you and your mother.

This house should be restored to its original grandeur so that the public could experience this remarkable design and unique architectural achievement.

Errol and Ruth Nozik

Appendix Six

Quote from Wright in the Garden: Plants for Orange Grove and Ramp Waterfall Reconstruction

ANNE LLOYD WRIGHT-LEVI 3350 N. 62ND PL.
SCOTTSDALE, AZ 85251 602-329-0271
WRIGHTINTHEGARDEN@GMAIL.COM

Send to: David Wright Estate

Wright
in the garden

5212 E.

Exeter Blvd.
Phoenix, AZ 85018

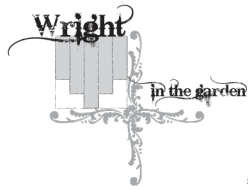
Date 1/05/2010

PROJECT TITLE: Wright Estate Replanting Grove
and Ramp

ANNE LLOYD WRIGHT-LEVI 3350 N. 62ND PL.
SCOTTSDALE, AZ 85251 602-329-0271

WRIGHTINTHEGARDEN@GMAIL.COM

Sell to: David Wright Estate



5212 E.

Exeter Blvd.
Phoenix, AZ 85018

Date 1/05/2010

PROJECT TITLE: Wright Estate Replanting Grove
and Ramp

40 Citrus Trees Planted	40	\$ 250.00	\$10,000.00
30 Orange Trees (Navel, Sweet, Valencia) 3 Grapefruit (Marsh Seedless, Ruby Red)			
5 Lemon 1 Kumquat			
1 Tangerine Dwarf Pomegranate	1	\$ 7.95	\$ 7.95
Low Growing Juniper (Nana) 5 gallon	3	\$ 18.95	\$ 56.85
Rosemary (Trailing) 5 gallon	2	\$ 16.95	\$ 33.90
Texas Mountain Laurel 5 gallon	1	\$ 16.95	\$ 16.95
Nandina Heavenly Bamboo 1 gallon	2	\$ 5.95	\$ 11.90
Umbrella Plants 1 gallon	2	\$ 4.95	\$ 9.90
Seagreen Juniper 5 gallon	5	\$ 17.95	\$ 89.75
Pyracantha Santa Cruz 5 gallon	5	\$ 17.95	\$ 89.75
Camelia Assorted Color 5 gallon	3	\$ 19.97	\$ 59.91
small decorative bark	6	\$ 4.00	\$ 24.00
Delivery			\$ 125.00
		Subtotal	\$10,525.86
	Tax	7.95%%	836.80
		Labor	\$ 1,000.00

Spitting Frog and Crane Sculptures for the Ramp Fountain

[illegible]

Appendix Seven

Country is the address the F.W. house is on the east side of Highway just North of Exeter.

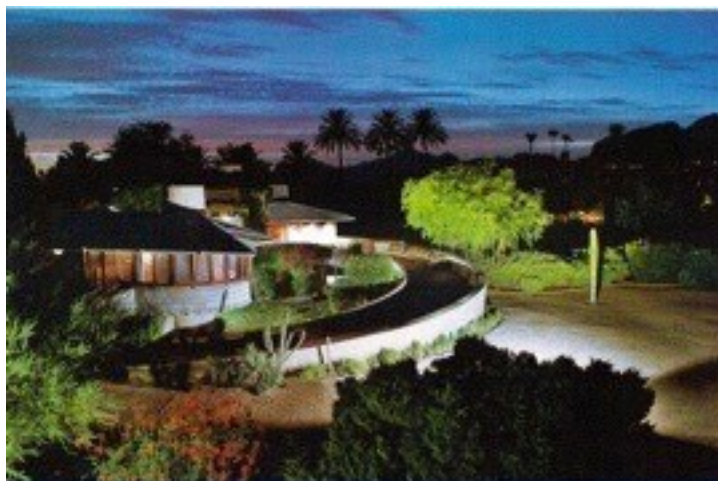
Never before on the Market? Designed & built by Frank Lloyd Wright this home appears as a solid circle which is a ramp like coil spiraling to lift it off the desert floor to allow breezes beneath & to showcase the pool & the exquisite landscaping features below. This home's integrity has long been honored & respected by its only owners David & Gladys Wright (son of FLW). Timeless forward thinking features conceived by FLW, which he is historically famous for today include: Great Room, ambient lighting, built in storage components, concrete floors, artful use of black & wood, & efficient use of space, which are all demonstrated in this one of a kind work of art. The great home designed by FLW was built by FLW's Chief Architect. The home is sited on 2+ acres with full views of Camelback Mtn.

criticcardny@cashion.com

- A proud *Avicella* member for 20 years.
- DDF's sales portfolio for over 13 years.
- Ranked by *The Business Journal* as one of the Top 25 REAL ESTATE in the Valley.
- Member, Whitt's Whitt's Luxury Real Estate.
- Luxury Home Team Award member.
- Instructor at the Elite School of Real Estate.



Cionne McCarthy
FOR THOSE WHO EXPECT EXCELLENCE



Russ Lyon | Sotheby's



Designed & built by Frank Lloyd Wright, this house demonstrates his Wright's "Organic Architecture", which was a radical departure from the traditional architecture of its time. Appearing as a solid circle with a ramp like spiral winding to lift it off the desert floor to allow breezes through it to dominate the pool & the exquisite landscaping features below. This house's integrity has long been honored & respected by it's only owners, David & Gladys Wright (son of Frank Lloyd Wright).



Timeline forward-thinking features included by Frank Lloyd Wright, which he is universally famous for today, include a Great Room, ambient lighting, built-in storage components, concrete floors, a full use of built-in wood & efficient use of space, which are all demonstrated in this one of a kind work of art. The guest house was designed & built by Frank Lloyd Wright's Chief Architect, John Howe.



Located in the prestigious Avenida neighborhood, this signature home is situated on 2+ acres with full views of Camelback Mountain.

4212 L. E. Fisher *et al.*
Physica, 62 (1992)

Price Upon Request

The authors declare no potential conflict of interest with respect to the research, authorship, and/or publication of this article. The authors also declare that they have no financial relationships that could be construed as a potential conflict of interest. The authors also declare that they have no financial relationships that could be construed as a potential conflict of interest.

Russ Lyon | Sotheby's

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Phoenix Frank Lloyd Wright home on market for \$4M

MESA (AP) — A 2,200-square-foot Phoenix home designed by Frank Lloyd Wright for his son David has hit the market with an asking price of \$4 million.

The house was built in 1951 and was the home of David Wright until he died in 1997. His wife Gladys continued living there until her death earlier this year, said Clonise McCarthy of Russ Lyon Sotheby's International Realty, which is marketing the home for the family.

The spiral-shaped home in the upscale Arcadia neighborhood may be one of very few preserved exactly as the famed architect designed it, said Arnold Roy of Taliesin West Architects, an expert on Frank Lloyd Wright and Taliesin West, Wright's desert home in Scottsdale.

It is one of only eight Phoenix-area houses and about 500 worldwide that sprang directly from the designs of the father of modern architecture, Roy said.

Most important, Arnold said, the small-but-spectacular house may be one of very few preserved exactly as Wright designed it and the only one always owned and lived in by Wright family members.

The homeshowers somewhat, though. Its Formica kitchen counter tops are cracked, the linoleum bathroom floors are original and dated, and its wooden exterior window



A house designed by Frank Lloyd Wright for his son David is seen Sept. 10 in Phoenix. The 2,200-square-foot home has hit the market with an asking price of \$4 million.

frames are worn.

But the house sits on more than two prime acres with clear, unobstructed views of nearby desert peaks from windows, outdoor walkways and a rooftop patio.

The spiral surrounds a grassy courtyard, an egg-shaped pool and a path of big round stepping stones. Inside,

the closets, cabinets, shelves, bookcases, kitchen table and even bed headboards are built of wood imbedded in the unpainted concrete block walls, all personally designed by Wright.

There is a cold-storage room in the cellar. A studio-sized guest house with a bathroom designed by Wright's chief

architect, John Howell, sits yards from the main house.

McCarthy said she has been fielding calls from around the country and the world since the house went on the market in August. Some are from local people looking for a house in the neighborhood. Others are from architects, art les-

ters and Frank Lloyd Wright aficionados, some of whom want to buy and live in a house built by the master, some who just want to make sure it is preserved, she said. "The family's greatest wish is that somebody will purchase the house and honor its design and authentic elements," McCarthy said.

\$3.99 mil Wright home hits market

By Peter Corbett
THE ARIZONA REPUBLIC

It's a small, 1951 five-upper, but don't expect to get a discount on the David Wright house in Arcadia.

Designed by Frank Lloyd Wright for his son, this spiral home is on the market for \$3.99 million, or more than \$1,800 per square foot.

"I think that's a fair price," said architect Arnold Roy of the Frank Lloyd Wright Foundation. "It hasn't been altered, which is one of the big things."

Devotees of the famed architect, who wintered in Scottsdale, often are willing to pay a hefty premium for one of Wright's 350 homes, including a half-dozen in the Valley.

Wright homes are not on the market often and in this case, the David Wright house is in original condition, adding to its allure. It also happens to be on two prime acres, with a guesthouse, southwest of 56th Street and Camelback Road.

"Hopefully, somebody buys it and appreciates it for what it is," said Roy, an apprentice of Frank Lloyd Wright at Taliesin West in Scottsdale.

The 2,200-square-foot Wright home features an elevated living space with a spiral ramp winding up and around to the second-level entrance. A smaller ramp leads to a rooftop deck above the kitchen.

The ramps are reminiscent of the spiral design of the Guggenheim Museum, completed in New York in 1959, the year of Wright's death.

Roy said that the David Wright house was designed as part of a Frank Lloyd Wright



The David Wright home in Arcadia was built with curved block, wooden siding and a metal roof adorned with geometric patterns.

magazine story circa 1948 on how to live in the desert Southwest.

"His idea was that if you get up one level, you can catch the desert breezes and you'll also be able to have a view," he said.

The house was built with curved block, wooden siding and a metal roof adorned with decorative geometric patterns.

Inside, all the cabinets, woodwork, bookcases, furniture and ceilings are crafted with Philippine mahogany. A

View a slide show on the David Wright house designed by his father at money.azcentral.com.

Wright-designed rug covers the concrete floor in the living room, which has an unusual walk-in fireplace.

The David Wright house is one of two homes that Wright designed for his children. The other is the Robert Llewellyn Wright house, another spiral design, in Bethesda, Md.

No one but David Wright and his wife, Gladys, have lived in the David Wright house. He died 11 years ago and his wife died this winter at 104 years old, said Clonise McCarthy, the Realtor who is handling the house for the Wright family heirs.

"They were very private people and never let the house be toured," said McCarthy of Russ Lyon Sotheby's International Realty.

The house has been on the market for 30 days. There has been significant interest in it,

but no binding contracts have been submitted, she said.

McCarthy describes the house as "an art piece" that defies conventional cost-per-square-foot pricing.

There are no covenants or restrictions on the house, but the heirs are hoping that the house is restored and preserved, McCarthy added.

Restoration could be costly, according to Roy, who estimates it could cost millions.

"It's almost like car restoration. How much do you want to put into it?" he said.

\$4M FOR 2,200 SQUARE FEET

If you consider the pedigree of this 57-year-old, 3-bedroom, 3-bath house with cracked Formica countertops, it might be a bargain. The home was designed by renowned architect Frank Lloyd Wright • **PAGE A12**



JULIO JIMENEZ, DOWNSIDE
PRICED WISELY: This house in the Arcadia neighborhood of Phoenix, designed by Frank Lloyd Wright for his son David, is on the market for just under \$4 million.

This could be the Wright house for you — at \$4 million

Arcadia residence designed by famed architect for sale

By DONNA NOGAI
Times

Even by Arcadia standards, the \$2,000-sq-ft house is a 2,000-sq-ft house on a steep.

Add age: the place was built in 1944 — remember that offer furniture placement challenge; it's spiral-shaped — and the lefty tilt could be a head-scratcher.

But if you consider the pedigree of the property, this three-bedroom, three-bath gem with cracked Formica counter tops and modern bathroom floors may be a real bargain.

The home was designed by renowned architect Frank Lloyd Wright for his son, David.

It's one of only eight local houses and fewer than a dozen structures in Arizona and about 300 worldwide that spring directly from the creative mind of the father of modern architecture, said Arnold Roy of Talbot West Architects. Roy is one of the foremost experts on Frank Lloyd Wright and Talbot West, Wright's desert home in Scottsdale.

Most important, the small-but-spectacular house may be one of very few preserved exactly as the famed architect designed it, Roy said. And the only one always owned and lived in by Wright family members, he said.

"That is part of the mystique of this property," said Cherie McCarthy of Rose Lyon Realty's International Realty, which is marketing the house for the family.

The landscaping has nearly been taken over the dirt, carpets, but the geometric design carpet that hugs the curves of the circular walls in the great room is original, she said. So is the Formica kitchen counter top and the built-in furniture, McCarthy said.

David Wright lived in the house until his death in 1997, and his wife, Gladys, lived there till her death earlier this year, McCarthy said. And they didn't change a thing, she said.

"They lived in this house since the early 1940s; they lived the philosophy of Frank Lloyd Wright, they used this kitchen," she said. "And they were very private. They



ALAN JENSEN/TIMES

WRIGHT ORIGINAL: This house designed by Frank Lloyd Wright for his son, David, is on the market for just under \$4 million.



JOHN HARRIS/TIMES

changed. They honored the integrity of the house as it was built."

McCarthy said she has been fielding calls from around the country and around the world since the house went on the market in August.

Some inquiries are from local people looking for a nice house in Arcadia, the upscale, custom-home neighborhood south of Camelback Road and west of 64th Street in Phoenix, McCarthy said.

Other calls are from architects, art lovers and Frank Lloyd Wright aficionados, some of whom want to buy and live in a house built by

make sure it is preserved, she said.

"The family's greatest wish is that somebody will purchase the house and honor its design and authentic elements," McCarthy said.

Roy hopes the name.

As a new apprentice to the master, Roy watched the David Wright house as it was being built.

"It really is an extraordinarily unique house," Roy said. "The idea came from an 1948 magazine article he wrote on how to live in the Southwest. He raised the living area one level to catch the desert breezes and the magnificent views."

The world-renowned architect not only designed the spiraling upward living quarters, but also he even designed the furniture, carpet, fireplace and the ceiling of Philippine mahogany loggia boards in concentric circles, Roy said.

Roy watched as that ceiling was installed and said the carpenters who did it were artists in their own right. The house sits on more than two prime acres. It is positioned so that the views from the walls of windows, from the outdoor walkways that surround the spiral and from the rooftop patio offer up close, unobstructed vistas of Piestewa Peak, Camelback Mountain.

The spiral surrounds a grassy courtyard, an egg-shaped pool and a path of big round stepping stones. The middle stone is positioned in the absolute center of the spiral so that the voice of anyone standing on it echoes.

Inside, all of the closets, cabinets, shelves, bookcases, kitchen table and even bed headboards are built of wood interlarded in the unpainted concrete block walls.

There is a cold storage room in the cellar. And Wright's famed semi-circle windows in his equally famed compact — but fully functional — bathroom. And the master architect's signature is etched in the wall by the front door.

A studio-sized guest house with bathroom, designed by Wright's chief architect John Russell sits yards from the main house.

McCarthy doesn't believe the \$2,000 million list price will be a deterrent, even though the house is tiny compared with typical Arcadia homes.

"There just is no comparison," McCarthy said. "The 'Mona Lisa' is small. You can't compare the 'Mona Lisa' to other paintings in the Louvre based on size."

CONTACT WRITER: (602) 970-2334

Wright home for sale



MARK HENLE/THE ARIZONA REPUBLIC

Plans show the spiral layout of the 2,200-square-foot David Wright home in Arcadia. Designed by Frank Lloyd Wright for his son, the 1951 fixer-upper is on the market for \$3.9 million. **Story, D3**

Wright home making rare appearance on market

Peter Corbett
The Arizona Republic
May 29, 2008 01:40 PM

SCOTTSDALE - One of the Valley's most significant Frank Lloyd Wright-designed homes will likely be on the market within a few weeks, said Anne Lloyd Wright-Levi, a great granddaughter of the famed architect.

Tucked away in a former Arizella orange grove, the David Wright House is expected to draw keen interest from Wright aficionados, particularly since the half dozen Wright homes in the Valley are rarely available.

This Wright design was built in 1952 for his son, David. An unusual circular home with a lot of glass, it has a spiral ramp leading to a second-level living space.

"It's in its original state," said Wright-Levi, adding that other Wright-designed homes have lost their architectural integrity because of remodeling or additions.

Gladys Wright, the widow of David Wright, passed away in February and heirs are expecting to put the home on the market, Wright-Levi said.

The 2-acre property alone could be worth well over \$1 million and the Wright-designed home enhances its value.

A two-bedroom Wright home in Stillwater, Minn., is on the market for \$3.75 million.

A home adjacent to the David Wright House in Arizella, designed by Frank Lloyd Wright Jr., is currently on the market for \$2.8 million, Realtor Matthew Gruender said.

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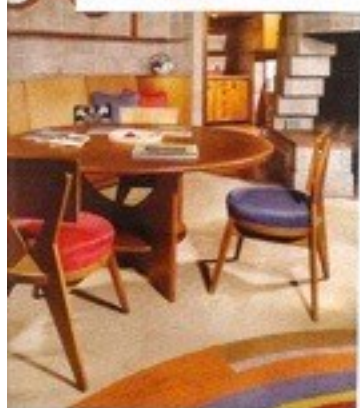
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<http://www.azcentral.com/invalistate/articles/052908-wrightshome0530-CN-CP.html>

6/2/2008

WRIGHT'S MODERN Organics



The residence tucked in two-acre woodland at Camelback Road will date from a time of 19th designed by famed architect Frank Lloyd Wright, who resided in Scottsdale but it's one of only two Wright designed for his children.

The 1,500-square-foot home, built in 1951 of concrete, stone, brick, small wood, remains impressively intact. One of the last of its kind, it has no had any major David Wright lived in the home until his death 11 years ago and his widow, Gladys, passed away this winter at 94. Designed by Wright as a example of how to live in the desert Southwest and representative of one was at Wright's belief that form follows function, a spiral ramp leads the inside of the home leads visitors to the second-level main living area. Blending the bedroom and dining rooms allows these areas to capture the breeze and circulate the air throughout the home.

The interior ceiling, built-in, artwork, built-in seating and storage, all original, are a testament to Wright's design. The concrete that the home is adorned with a Frank Lloyd Wright designed rug, suggesting living within the desert. It's as if a desert center of the home living here to attract the visitors. A grandchild sits on a chaise longue and the design of it reflects the value the Wright placed on privacy.

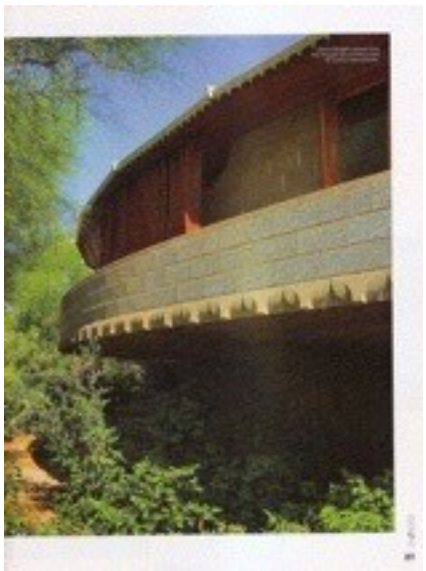
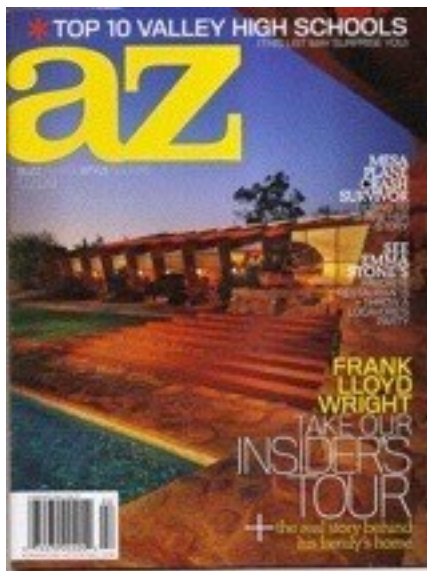
Other Wright's design elements with the house, "it is" remains in a fine the living area. An architectural site on the ramp that is the bathroom, tables and chairs are all original. The kitchen has original cupboards (the first prototype of horizontal and vertical, all of which appear to be in remarkable good shape). The furniture, rugs, built-in, built-in and original living of course, with the only of the house. It has been speculated that the house of 8 property will be a museum of Frank Lloyd Wright and will preserve the last an architectural masterpiece.

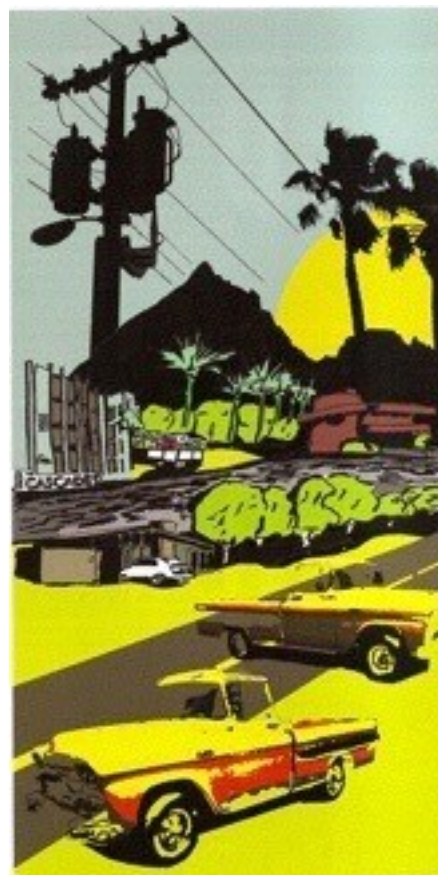
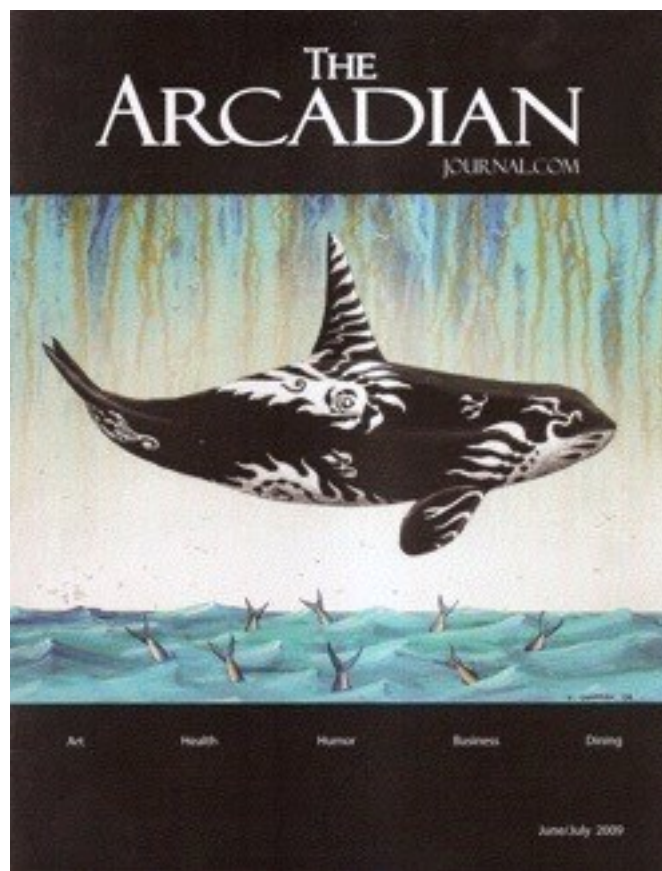
In other aspects of the home, there is about of these items, including the design of the house, large fireplace, spiral ramp, built-in and tables, small concrete floor, artwork, lighting, built-in glass, walls of windows, a large central desk. Below the living area is a three-car garage, built-in with a color with white storage, enclosed underneath and egg shape pool. The grand house designed by Frank Lloyd Wright, but without it, it could have been a great work of art in home office.

Worthy of the home it has created by the artist and architect, the house, it is the art of building of the house.



Home Name:	David Wright House
Architect:	Frank Lloyd Wright
Location:	Scottsdale, Arizona
Construction:	1951
Significant Features:	Concrete, stone, brick, small wood
Notes:	





sketches of ARCADIA

The discovery of one of the world's most extensive irrigation systems allowed Phoenix to rise from the harsh Sonoran Desert. The vanished Hohokam civilization left little behind except for stone tools, pottery artifacts, and the framework for the Salt River Project to bring water and life to The Valley of the Sun.

As citrus farmers utilized the land at the base of Camelback Mountain, the community of Arcadia would be born. Vast green spaces, walkable streets, family-owned businesses, ranch homes, and horse properties became the defining characteristics of the desirable community.

Post-WWII growth brought urban sprawl, growing lifestyle demands and corporations. Unlike older cities, the development of Phoenix, specifically the planned highway system, and the prevalence of six-lane roads, was largely dictated by the presence of the automobile.

Today, historical features, architecturally unique homes, mature citrus trees, tentatively aged neighborhoods, and a sense of community give us glimpses into the past. But, modern influences are leaving their imprint on the landscape. Farms have been usurped by vast asphalt parking lots, and uninspired stucco homes have infiltrated historical neighborhoods.

WHAT WILL YOU SEE IN THE FUTURE
SKETCHES OF ARCADIA
??????

ARTICLE AND SKETCH BY MIKE TALKNER
MICHAEL.PFAUXNER@GMAIL.COM

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Spiral house in Arcadia is all Wright

SCOTTSDALE

Architect Frank Lloyd Wright was known for his organic architecture, so he might have appreciated a thoughtful innovation in the spiral house he designed for his son in Arcadia.



PICTER CORREY

There in the easy master bedroom, the whiplike end of a fishing rod has replaced a curtain rod for the faded drapes.

Pull back those drapes and imagine lying in bed and waking up to incredible views of Camelback Mountain.

It could all be yours for \$3.99 million.

That includes the 2,200-square-foot main house and a 350-square-foot guesthouse, 3½ acres southwest of 56th Street and Camelback Road.

Realtor Cionne McCarthy describes the 1951 David Wright house as an art piece that visiting architects marvel over.

Wright design for his son

Wright family heirs are selling the house, one of two that the famed architect designed for his children.

David lived in the home until his death 11 years ago and his widow, Gladys, passed this winter at 104.

After 57 years, an eternity by Arizona housing standards, this Wright house is weathered and worn but has held up well.

The morning after a pounding southwest monsoon storm, there was no sign of leaks, despite Wright's reputation for leaky roofs.

Realtor Bob Gajkovich Jr. retells a story of Wright's response when a client complained that rainwater had dripped on his desk.

"Move the desk," Wright replied, according to Gajkovich.

Wright, who wintered at Taliesin West in Scottsdale from 1937 until his death in 1959, had a reputation for arrangements that came along with artistic talent and eccentricities.

A "modern castle in the air"

The David Wright house is an expression of his genius.

In a 1955 magazine piece, *House Beautiful* described it as "a modern castle in the air."

Wright put the living space on the second level to move it away from the sun-baked desert and to take advantage of cooling breezes.

Shaped like a nautilus shell, the home has a courtyard colored with bougainvillea and a turquoise, almond-shaped pool.

Stand on a certain courtyard stone and one's voice echoes precisely.

A coiled ramp leads to the second-level entrance, and a narrower ramp reaches a rooftop deck.

Inside, the living room is expansive with large windows and a curved, black fireplace.

Each of the three bedrooms, the closets, doorways and the kitchen are small by today's standards.

It's as if this is below deck on a yacht with Philippine mahogany instead of teak. Everything is tucked smartly into the space.

The pattern of the ceiling's woodwork must have taken craftsmen weeks to complete.

Home includes Wright furniture

Wright added lots of built-in shelves, storage space and mahogany furniture that comes with the house, along with blueprints and other keepsakes.

A guestbook includes notations from a 1951 housewarming party.

"Best wishes for lots of happiness in your lovely new home," wrote neighbor Doris Barnes.

The guesthouse, designed by architect John Howell, includes a revolving sign.

"To our guests, if we get to drinking on Sunday afternoon and we invite you to stay until Tuesday, we really don't mean it."

Realtor McCarthy of Ross Lyon Sothe-



Realtor Bob Gajkovich Jr. checks out the guest house on the property of the David Wright house in the Arcadia district.

by's International Realty said plans exist for a guesthouse expansion that was never done.

However, the 3-acre lot could accommodate that expansion.

There are no covenants or restrictions on the property, but the family is looking for a buyer who wants to restore and preserve this important place of Wright's legacy.

Yes, it is costly at more than \$1,800-

per square foot for the main house, but there are only a half dozen Wright homes in the Valley.

This one stands out because its impressive design has been unaltered.

In a city of teardowns and ostentatious mansions, this is a cultural treasure, a gem of the desert.

Send real estate news to peter.corbett@arizonapublic.com.



Realtor Cionne McCarthy stands under the intricate woodwork in the living room of the David Wright house. She calls the structure an art piece.

PHOTOS BY MARK HENLE/THE REPUBLIC

azcentral.com

See more: For video and slide-show tours of the Frank Lloyd Wright-built home, go to scottsdale.azcentral.com.

Wright on the market

The David Wright house, designed by Frank Lloyd Wright, is for sale for \$3.99 million. That includes:

- A three-bedroom, 2,200-square-foot main house with two fireplaces and a 350-square-foot guesthouse.
- Two acres southwest of Camelback Road and 56th Street.
- Furniture and a living-room rug designed by Wright, plus blueprints and other keepsakes.

GROWING UP WRIGHT

Architect's family opens door to life in Arcadia home he designed for son

By John H. Brown
Los Angeles Times Staff Writer

The house has its back to the street. A circle on a street of squares, it is cut off from the world, looking across its wall says "Wright" on the mailbox. There's like to see next to it and into pictures, enclosed by the old-fashioned black iron gates that stand in the way.

For 17 years, this was the Arcadia home of David and Gladys Wright. They had seven sons over the years, Japanese architects over for tea and their three granddaughters over for golden crackers and lemonade. In later years, the Wrights kept to themselves, showing visitors away from the orchard and mounting beams from the front drive. Off the hundreds of homes Frank Lloyd Wright designed, just one was for his children. One is in Maryland, and this is the other, a 1931 great design called from concrete block and nestled in the hills of the vineyard.

David — Frank was — died in the house until he died at age 92. His wife, Gladys, died just over a year. They outlived their only son. Their three granddaughters have lived the house for over 20 years. To the outside, the exterior and the interior, this isn't a house to make an impression. David designed his last house for his father, leaving the house primarily original, right down to the concrete kitchen walls.



Above: The house of the Wright family. Wright designed the house for David and Gladys Wright, who lived there until 1931. The house is now owned by David and Gladys Wright's granddaughters, who live there. The house is now owned by David and Gladys Wright's granddaughters, who live there. The house is now owned by David and Gladys Wright's granddaughters, who live there.

Los Angeles Times Staff Writer

Life for the Wrights normal — well, sort of

WRIGHT
Continued from B1

The house is an important piece of the Frank Lloyd Wright legacy, standing up like the imagination in its form through, like the living room above a canopy of vines. This house, Frank said, was how he lived in the house. He lived with his wife and three granddaughters in the house. He lived with his wife and three granddaughters in the house. He lived with his wife and three granddaughters in the house.

But in David's three granddaughters who grew up here, the house was a different sort of magic. The house always seemed like a place. That's because of the house. The house always seemed like a place. That's because of the house. The house always seemed like a place. That's because of the house.

David and Gladys Wright were a normal family with normal lives. David and Gladys Wright were a normal family with normal lives. David and Gladys Wright were a normal family with normal lives. David and Gladys Wright were a normal family with normal lives. David and Gladys Wright were a normal family with normal lives.

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Wright's spirit lives on in unchanged home

WRIGHT
Continued from B1

Just as "Franklin's on Monday, he's on Tuesday. Wednesday is the day when we have our house," says David Wright, who lives in the house. David Wright, who lives in the house. David Wright, who lives in the house. David Wright, who lives in the house. David Wright, who lives in the house.

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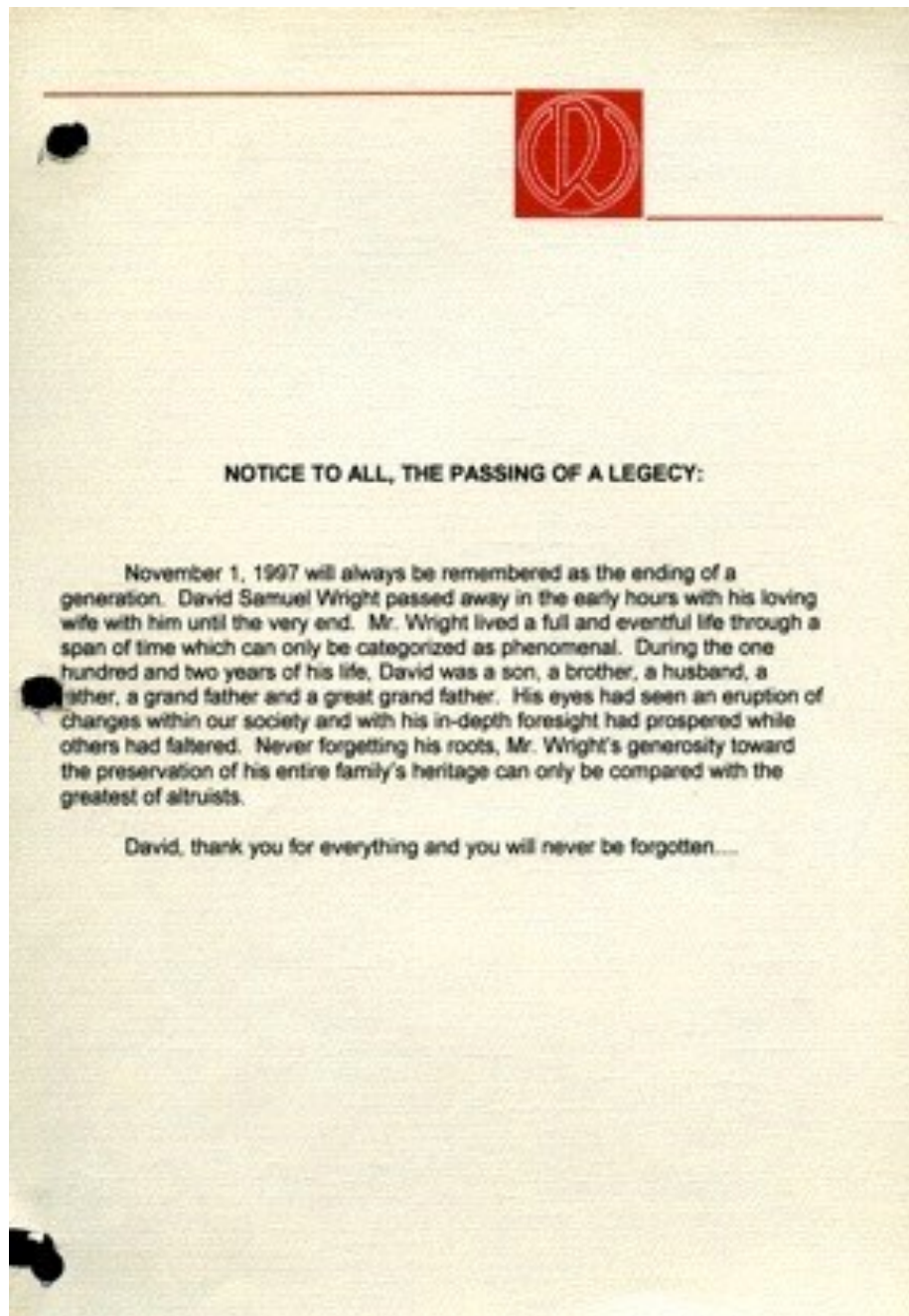


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Appendix Eight



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