

CONSERVE

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Fallingwater, Now a UNESCO World Heritage Site

Western Pennsylvania
Conservancy



water, land, life.

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Cover Photo: Fallingwater, iconic view from the visitor overlook.

Christopher Little took the cover, living room and several exterior photos of Fallingwater used in this issue of *Conserve*.

Message from the President



In this issue of *Conserve*, we celebrate the inscription of Fallingwater to the UNESCO World Heritage List.

All of us on the board and staff of the Western Pennsylvania Conservancy find the designation of Fallingwater as a World Heritage Site to be momentous and humbling.

So many steps, stages and moments in history have led to this honor. The origins were a century ago, when the Kaufmann family recognized the beauty of the site. Their appreciation and purchase of this land was the first step in this history. And the fact that they had such interest in design – and such exceptional taste in all things design-related – set the stage for what was to come.

Their innovative and forward-looking sense of design, and their ambition in what they wanted to accomplish on the site, led the family to hire Frank Lloyd Wright to design their weekend house. And then Wright made the daring decision to build the house directly over the waterfall, and with a design and engineering far ahead of their time, so much so that the house was on the cover of Time Magazine the year it was completed. Client and architect contributed to the remarkable achievement on this site.

Skip ahead to the 1950s, and the Greater Pittsburgh Parks Association was becoming the Western Pennsylvania Conservancy. Then, in the early 1960s, Edgar Kaufmann jr. made the decision to entrust Fallingwater to the Conservancy. In the following decades, the Conservancy stewarded the house and site in a way that merged appreciation for architecture, preservation, land protection and education.

Lynda Waggoner, for many years the Director of Fallingwater, led the process that spanned a 20-year period of exploration and application, finally leading to the World Heritage designation of Fallingwater and seven other key Frank Lloyd Wright sites.

So ultimately, recently, this Pittsburgh family's weekend residence received inscription on the World Heritage List. Few buildings in this country – including Independence Hall, the Statue of Liberty, Monticello – share that designation.

Our thanks and appreciation to our long-time Fallingwater Director and current Director Emerita Lynda Waggoner, Fallingwater Director and Conservancy Vice President Justin Gunther, and Director of Preservation and Collections Scott Perkins for their scholarship, commitment, perseverance and their passion for Fallingwater. Without their efforts, this inscription of our beautiful local treasure as a World Heritage Site would not have occurred.

Thomas D. Saunders
 PRESIDENT AND CEO

Western Pennsylvania Conservancy



The Western Pennsylvania Conservancy protects and restores exceptional places to provide our region with clean waters and healthy forests, wildlife and natural areas for the benefit of present and future generations. The Conservancy creates green spaces and gardens, contributing to the vitality of our cities and towns, and preserves Fallingwater, a symbol of people living in harmony with nature.

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Fallingwater, view of southwest elevation

Frank Lloyd Wright's **FALLINGWATER** Now on the UNESCO World Heritage List

“In Fallingwater Wright captured the perfect essence of our desire to live with nature, to dwell in a forested place and be at home in the natural world.”

- Edgar Kaufmann jr.

Fallingwater, an architectural masterpiece that is in many ways equally complex and daring in how its design relates to the natural setting, is now a United Nations Educational, Scientific and Cultural Organization World Heritage Site – a designation it shares with the Statue of Liberty, Great Wall of China, Taj Mahal in India and the Great Pyramids in Egypt. The UNESCO World Heritage List recognizes the world’s most exceptional and irreplaceable cultural and natural sites.

The distinction was bestowed on Fallingwater and seven other Frank Lloyd Wright-designed buildings as part of a

serial nomination, “The 20th-Century Architecture of Frank Lloyd Wright,” on July 7, 2019, at the 43rd session of the UNESCO World Heritage Committee in Baku, Azerbaijan. The nomination was officially inscribed to the list July 10.

The eight major Wright-designed works – Unity Temple, Frederick C. Robie House, Taliesin, Hollyhock House, Fallingwater, Herbert and Katherine Jacobs House, Taliesin West and the Solomon R. Guggenheim Museum – span 54 years of his career. According to Fallingwater Director Emerita Lynda Waggoner, each of these buildings represents

► Continued from page 3

Wright's influence on modern architecture in their open plans, abstraction of form, use of new technology, connection to nature and ability to adapt to modern living for housing, worship, work or leisure. This serial nomination represents the first modern architecture World Heritage designation in the United States.

"We could not be more delighted with the inscription of these eight sites to the UNESCO World Heritage List," says Lynda, who led the nearly two decades-long process. "In many ways the recognition of the contribution of Wright to world architecture exemplified by these buildings is long overdue. I'm convinced that without Wright, our architecture today would be very different."

Wright is widely considered to be the greatest American architect of the 20th century. He was 68 in 1935, an age when most people would be contemplating or enjoying retirement, when he designed Fallingwater for the Kaufmann family as a mountain retreat. Fallingwater best exemplifies Wright's philosophy of organic architecture: the harmonious union of art and nature. His design of Fallingwater was inspired by nature's forms and principles. The materials, colors and

design motifs were all derived from the natural features of the woodland site where it was built.

After Fallingwater, Wright's popularity resurged after he and Fallingwater were featured on the cover of Time Magazine and in other national press. He went on to design other buildings, including three in the World Heritage inscription – Jacobs House, Taliesin West and Guggenheim Museum. Wright's work from the early 20th century also had significant impact on the development of modern architecture in Europe, Latin America, Australia and Japan.

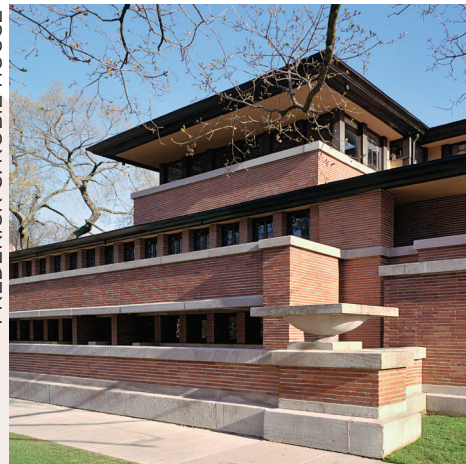
"We are certainly in great company with the other Wright sites and the many other prestigious and culturally important places on the World Heritage List," says Susan Fitzsimmons, chair of the board of the Western Pennsylvania Conservancy, which owns and operates Fallingwater. "It is a tremendous honor to be part of this important recognition of Wright's contribution to our world culture, which underscores the importance of preserving this masterwork of architecture."

Since 1978, the United States has successfully nominated 24 properties to the World Heritage List. In World Heritage parlance, this group of Wright sites represents one "property"

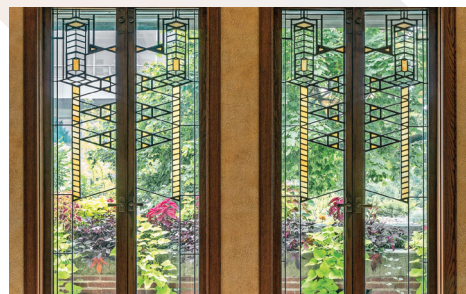
UNITY TEMPLE



FREDERICK C. ROBIE HOUSE



TALIESIN



on the list of more than 1,000 World Heritage properties around the world. Fallingwater is one of only two Pennsylvania World Heritage Sites, joining Independence Hall in Philadelphia.

The U.S. Department of the Interior and the U.S. Department of State cooperate in managing nominations to the World Heritage List from the United States. To be included, UNESCO considers the international importance of a potential World Heritage Site based on its “Outstanding Universal Value” criteria, which in the Wright series is manifested in three attributes, as outlined in the nomination. First, it is architecture responsive to functional and emotional needs, achieved through geometric abstraction and spatial manipulation. Second, the design of the buildings in this series is fundamentally rooted in nature’s forms and principles. Third, the series represents an architecture conceived to be responsive to the evolving American experience, but which is universal in its appeal.

The Wright nomination has been in development for nearly 20 years. A coordinated effort between the Frank Lloyd Wright Building Conservancy and each of the nominated sites, the

nomination advanced due to the dedication and countless hours of research, peer reviews, discussion and writing donated by independent architectural scholars, Fallingwater staff and various other volunteers, with guidance and assistance from the National Park Service.

Western Pennsylvania Conservancy Vice President and Fallingwater Director Justin Gunther says he is grateful to Lynda and other architectural experts who worked on the nomination and made it possible for Fallingwater and the other sites to be listed among the world’s most treasured places. “I offer our sincerest thanks to the Frank Lloyd Wright Building Conservancy, National Park Service, partner sites, architectural experts and elected officials for all their efforts throughout the nomination process,” Justin notes. “Inclusion on the World Heritage List brings increased recognition to the Pittsburgh region, especially to the Laurel Highlands where visitors can experience other nearby Wright sites at Kentuck Knob and Polymath Park.”

Neil Levine is a professor of history of art and architecture at Harvard University and participated in the nomination’s working group. He says it is great to see Wright joining

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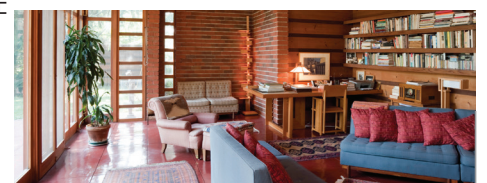
HOLLYHOCK HOUSE



FALLINGWATER



HERBERT AND KATHERINE JACOBS HOUSE



Le Corbusier on the World Heritage List as one of the two greatest progenitors of modern architecture in the 20th century.

Wright's career spanned nearly 70 years and resulted in more than 500 buildings. Of those, more than 70 are open to the public across the U.S., each personally tailored to the client and its setting. Justin, who also helped prepare the nomination while serving as Fallingwater's curator of buildings and collections from 2007-2011, says Wright redefined standards of architecture and modern domestic life in Fallingwater that are still very relevant today.

"Fallingwater is a house unlike any other that has the power to demonstrate how man can respect and live in harmony with the natural world – an idea with much relevance to everyday issues we face in our contemporary lives," he adds. "Buildings like Fallingwater can have profound influence in enhancing our understanding of the environments we live in today, and the ones we are planning for the future."

For now, Lynda will continue in her role as chair to lead and coordinate the activities of the Frank Lloyd Wright World Heritage Council. This council was established to support the responsible conservation and promotion of the eight World Heritage Sites.

Fallingwater has been open to the public as a museum since 1964 and is also designated as a National Historic Landmark and Commonwealth of Pennsylvania Treasure. ■

The eight Wright-designed buildings in the serial nomination, "The 20th-Century Architecture of Frank Lloyd Wright," are located in six states across the United States.

- **Unity Temple**
(designed 1905, constructed 1906-1909–Oak Park, Ill.)
- **Frederick C. Robie House**
(designed 1908, constructed 1910–Chicago, Ill.)
- **Taliesin**
(begun 1911, constructed 1911-1959–Spring Green, Wis.)
- **Hollyhock House**
(designed 1918, constructed 1918-1921–Los Angeles, Calif.)
- **Fallingwater**
(designed 1935, constructed 1936-1939–Mill Run, Pa.)
- **Herbert and Katherine Jacobs House**
(designed 1936, constructed 1936-1937–Madison, Wis.)
- **Taliesin West**
(begun 1938–Scottsdale, Ariz.)
- **Solomon R. Guggenheim Museum**
(designed 1943, constructed 1956-1959–New York, N.Y.)

The buildings are listed in order by design date. There is debate among scholars regarding the dates associated with these works. The dates used for the nomination are those preferred by the Frank Lloyd Wright Foundation.

Use your mobile device to scan and read the nomination dossier, "The 20th-Century Architecture of Frank Lloyd Wright."



TALIESIN WEST

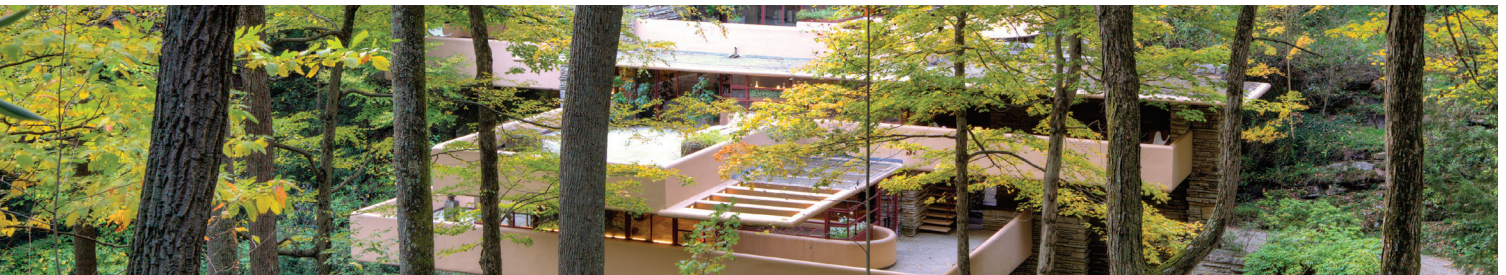
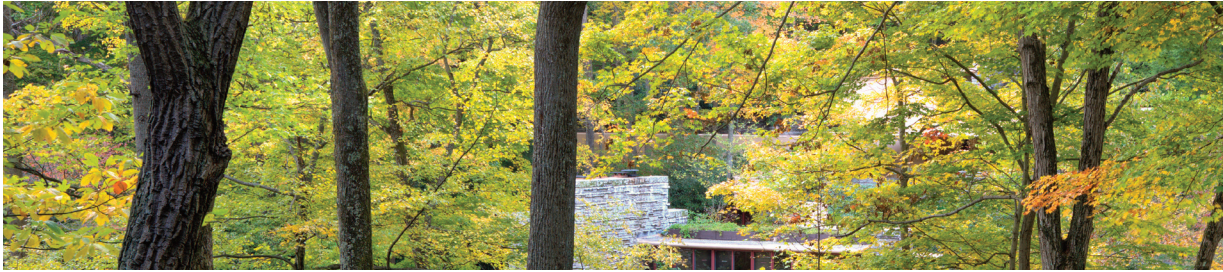


SOLOMON R. GUGGENHEIM MUSEUM



Fallingwater's

Nearly 20-year Process to Obtain World Heritage Status



The coterie tasked with planning, developing and revising the dossier to nominate buildings designed by Frank Lloyd Wright to the UNESCO World Heritage List faced adversity throughout the long and arduous 20-year process.

While change and uncertainty became the norm over time, there was one unwavering constant: Fallingwater Director Emerita Lynda Waggoner.

In 1997 and with one year under her belt as the director of Fallingwater, Lynda volunteered at the request of her predecessor Tom Schmidt to lead and revive the idea of a Wright World Heritage List nomination.

That meant resuscitating information from a 1991 attempt to nominate Taliesin and Taliesin West for World Heritage List consideration. Although that attempt was unsuccessful, UNESCO recommended that the United States consider a comprehensive study of Wright's entire body of work for consideration.

"A lot of quality work and thought went into that early nomination and UNESCO's evaluation and recommendations gave us reason to be optimistic for future consideration," Lynda says.



Fallingwater, view of west elevation



U.S. Ambassador to Azerbaijan Lee Litzenberger, Fallingwater Director Emerita Lynda Waggoner (center) and others share smiles and compliments after the UNESCO World Heritage Committee inscribed Fallingwater and seven other Wright sites.

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“I don’t think any of us really understood how long and difficult it would be to undertake a World Heritage nomination.”

Thanks to a 2003 National Endowment for the Arts grant and other private support, the journey to expand the list and consider various Wright sites began with assembling a committee of restoration architects and architectural historians with expertise in Wright’s work. Wright property owners and managers, including Fallingwater staff, were also pivotal partners of the committee.

Lynda, the committee and the Frank Lloyd Wright Building Conservancy began researching and considering a wide variety of Wright-designed buildings and defining the stringent criteria for World Heritage List eligibility.

A founding board member of the Building Conservancy, Lynda says the process was a team effort from the start that included guidance from the National Park Service.

“We relied on the steadfast help of all of the committee members, not only for their unwavering support and encouragement, but for the broad array of expertise they brought to the table,” she adds.

For sites to qualify for World Heritage inscription, they must satisfy at least one of 10 criteria, as well as meet the conditions of authenticity and integrity. Buildings that have undergone significant changes, including renovations or reconstruction, did not meet the requirement of authenticity. This unfortunately disqualified many Wright sites.

“It took us several years to develop specific criteria to match the World Heritage specifications. We took about 400 Wright buildings into consideration, all of which had displays of Wright’s genius through impressive design features and use of materials,” Lynda adds. “It was extremely difficult for us to make those

“We relied on the steadfast help of all of the committee members, not only for their unflagging support and encouragement, but for the broad array of expertise they brought to the table.”

- Lynda S. Waggoner

decisions knowing we would disappoint many site operators who cared so passionately for these buildings.”

After the several years of extensive review, the buildings were narrowed from 400 to 10.

“We had a major learning curve in understanding how the UNESCO reviewers would approach our nomination: the focus needed to be on the significance of the buildings alone and not on Wright the architect. Trying to downplay the importance of that huge personality yet showcase his genius was not an easy task,” Lynda explains.

It wasn’t until 2005 that the application was submitted for inclusion to the U.S. World Heritage Tentative List, which identifies properties that the U.S. might officially nominate over the next decade for World Heritage inscription. After an extensive public comment period, the application was accepted in 2007 and, in the following year, officially added by the U.S. Department of the Interior to the tentative list. Lynda continued to spearhead the nomination efforts while managing her full-time role as Fallingwater director.

“Acceptances on the tentative list were a huge deal and provided even more motivation for us,” Lynda says, while acknowledging she and others spent many late evenings and countless hours working on the nomination. “We were all eager to stay steadfast to the process as we could feel that all of the hard work was truly paying off.”

Yet the nomination still required another seven years of peer reviews and numerous rounds of writing, editing and revisions to the multidimensional information on all 10 buildings.

Lynda is grateful to the more than 50 people who were part of the collaborative process over the years to bring forth the nomination, including substantial contributions by Fallingwater Director of Preservation and Collections Scott Perkins and Fallingwater Director and Conservancy Vice President Justin Gunther.

“We were so fortunate to have Lynda spearhead this process,” says Scott, who worked on the nomination since 2006. “Her immeasurable knowledge, dedication and leadership abilities helped guide our success from the nomination’s preparation to inscription.”

At the World Heritage Committee meeting in Istanbul, Turkey, in 2016, the U.S. put forth the nomination of 10 Wright-designed sites to the World Heritage List, but the committee decided to “refer” the nomination for revisions and future consideration. Lynda continued to oversee the final two-year process and worked closely with partners and scholars to revise the nomination and rework the justification for inscription.

As we know, their hard work and dedication paid off, resulting in the inscription of “The 20th-Century Architecture of Frank Lloyd Wright” to the World Heritage List.

“This inscription is one of the most satisfying and pivotal moments of my professional career,” Lynda notes. “This type of achievement is rarely accomplished in isolation. Many of the people who helped make this possible were with me on July 7 in Baku, Azerbaijan. That day, and all of the dedication and support that got us there, will be something I’ll cherish for the rest of my life.” ■



The following individuals were in Azerbaijan to witness “The 20th-Century Architecture of Frank Lloyd Wright” inscription to the UNESCO World Heritage List: Michael Rousek, U.S. Embassy; Justin Gunther, Fallingwater; Scott Perkins, Fallingwater; Phyllis Ellin, National Park Service; Stuart Graff, Frank Lloyd Wright Foundation; Stephen Morris, National Park Service; Lee Litzenberger, U.S. Embassy; Lynda Waggoner, Fallingwater; Barbara Gordon, Frank Lloyd Wright Building Conservancy; Jeffrey Herr, Hollyhock House; Jonathan Putnam, National Park Service; and Yvette Wong, U.S. State Department.

Fallingwater appreciates the many individuals who contributed countless hours of time and knowledge to the preparation of the nomination. Use your mobile device to scan and review the list.



Why **WORLD HERITAGE** Matters

By Justin W. Gunther, Western Pennsylvania Conservancy Vice President and Fallingwater Director



Frank Lloyd Wright



First and foremost, inscription on the World Heritage List is about celebration. The designation is the highest honor a cultural site can receive, one reserved for places with significance to all of humanity. Fallingwater and the other seven Frank Lloyd Wright sites join a list of timeless landmarks like the Statue of Liberty and Monticello here in the U.S., and the Pyramids of Egypt and the Taj Mahal abroad.

Of course, scholars and admirers alike have long recognized Fallingwater's importance. The house was on the cover of Time Magazine in 1938 and received a solo show at the Museum of Modern Art in New York City that same year. The National Park Service designated Fallingwater a National Historic Landmark in 1976 and Pennsylvania honored the site as a Commonwealth Treasure in 2000. The American Institute of Architects went so far as to say Fallingwater is "the best all-time work of American architecture." Yet World Heritage designation goes further, officially recognizing Fallingwater and Wright's significance on the international stage. It acknowledges the worldwide influence of Wright in the social, cultural

and architectural development of the 20th century.

This designation affirms that without Wright the world we live in today would look quite different. He embraced change and employed new technologies to stretch boundaries and push architecture in unprecedented directions. By breaking free of traditional forms to facilitate modern life, Wright created new conceptions for housing, worship, work, education and leisure – always celebrating the human scale and intimately linking his designs to nature, both in form and materials.

Wright viewed architecture as "the mother of all the arts" and recognized that dramatic new building forms were powerful tools in communicating his ideas for American architecture. Fallingwater, as Wright's tour de force, holds a unique position in promoting those ideas, most significant of which is the importance of rooting architecture in the natural world. Wright drew inspiration directly from the mountain landscape for every element of Fallingwater's design – the colors, materials and dramatic sculptural form. The result is a house unlike any other that

has the ability to demonstrate how people can respect, and live in harmony with, the natural world.

This connection to nature lies at the heart of Wright's philosophy of organic architecture – the same principle that forms the foundation of today's sustainability movement. Fallingwater serves as an enduring model of how architecture can create a powerful union of nature, built environment and human habitation, where all three of these components support one another and thrive as a unified whole.

As architects and designers work to create more sustainable standards for building and living, World Heritage designation expands opportunities for Fallingwater to offer inspiration. Our education team has developed school outreach programs and innovative residencies that use lessons learned at Fallingwater as a starting point for sustainable design while exploring new ways to engage all types of learners on topics related to the intersection of architecture and sustainability.

Inclusion on the World Heritage List will also increase tourism, broadening our ability to share Fallingwater's message



Fallingwater, view of east elevation



Since opening for its first tour in 1964, Fallingwater has welcomed a diverse range of visitors from around the world.

through our public tour program. We expect most of this growth to be from an international audience, which will help us spread the relevance of Fallingwater far and wide. It will also bring increased recognition to the Laurel Highlands, Pittsburgh and all of Pennsylvania. The Laurel Highlands has the added benefit of Kentuck Knob and Polymath Park, allowing visitors the opportunity to explore Wright's influence through a range of his architecture. These educational impacts are aided by economic benefits, as travelers from the U.S. and around the world stay longer and spend more at hotels, restaurants and other cultural sites throughout the region.

Along with accommodating more visitors, we are committed to stewarding Fallingwater for generations to come. This requires thoughtful strategies to effectively balance preservation and higher visitation. Our reservations-only approach will allow us to control volume, reduce the chance for physical damage

and direct growth to our slower seasons. And our ongoing surveying of visitors will continue to provide constructive feedback on how to enhance the tour experience.

However, considering visitation is only one aspect of Fallingwater's preservation. The house's daring cantilevered construction and placement over a waterfall greatly complicate the

challenges of caring for the house. To help us gain a full understanding of our current preservation needs, we contracted with Architectural Preservation Studio of New York to create a strategic preservation plan for the coming decade. The list of repairs is long, but with World Heritage designation supporting the case for preservation our call to action has never been stronger.

Preserving and sharing Fallingwater

has further dividends. An inspirational visit to the site has the potential to spark fresh interest in Wright and raise the profile of his architecture around the globe. With around 400 Wright-designed buildings scattered across the country – and development pressures and insensitive alterations still posing threats to many of them – increased

awareness about the significance of Wright's legacy is key to their survival.

The benefits of inclusion on the World Heritage List are many. The overall impacts are immeasurable. For

Fallingwater, it recognizes the house's irreplaceable role in the history of architecture. However, history is not static. To use Wright's term, it is organic, always evolving. Fallingwater will forever play a part in shaping the course of architecture by changing our conceptions of what is possible and inspiring us to build stronger connections to nature through design. ■

"This irrefutable World Heritage designation forever acknowledges Wright's profound influence and decades-long contribution to modern architecture."

- Justin W. Gunther





Fallingwater living room

“Fallingwater is a great blessing – one of the great blessings to be experienced here on earth. I think nothing yet ever equaled the coordination, sympathetic expression of the great principle of repose where forest and stream and rock and all the elements of structure are combined so quietly that really you listen not to any noise whatsoever although the music of the stream is there. But, you listen to Fallingwater the way you listen to the quiet of the country.”

– Frank Lloyd Wright, 1955

PRESERVING FALLINGWATER is more important than ever

Frank Lloyd Wright once noted, “Weather is omnipresent and buildings must be left out in the rain.” Although he succeeded in visually melding Fallingwater with its landscape, the master knew that nature would continuously fight that union. Southwestern Pennsylvania’s seasonal freeze-thaw cycle and accompanying sunlight, humidity and snow create unique preservation challenges for a flat-roofed, concrete house situated over a wooded stream.

To maintain the site as a historic resource, the Western Pennsylvania Conservancy remains committed to caring for Fallingwater using the highest standards of preservation practice. Fallingwater’s preservation team continually addresses issues with the house and the Kaufmanns’ vast collection of artifacts, artwork, furniture and textiles.

With World Heritage inscription comes heightened preservation responsibility, explains Justin Gunther, Fallingwater director and Conservancy vice president. “Fallingwater has been identified as an irreplaceable landmark with importance to all of humanity, making our commitment to safeguard Fallingwater for future generations more important than ever before.”

Fallingwater was the first house of the modern movement to open as a museum, and Edgar Kaufmann jr.’s donation is regarded as one of the 20th century’s most significant acts of architectural philanthropy. “That broad exposure helped to popularize the importance of not only preserving Wright’s architecture, but the architecture of the modern movement as a whole,” Justin observes. “Fallingwater’s international fame, coupled with its ability to connect with visitors and inspire imagination, promoted modern design’s popularity in the lives of everyday people.”

International attention increased during the site’s most invasive preservation project, the structural strengthening of the cantilevers in 2001 and 2002. When it was discovered that the terraces were deflecting and in danger of tumbling into Bear Run, the stream below the house, the Conservancy

undertook an \$11 million capital campaign for preservation and site-wide improvements. Foundations and private donors, including those who had admired the house through photos and visitors who had experienced what Edgar jr. once called an “ever-flowing source of exhilaration,” came to Fallingwater’s rescue.

Other recent projects have included reinforcing and replacing degrading concrete, replacing the glass in 308 windows, conserving steel window and door frames and replacing trellis beams.

Scott Perkins, Fallingwater’s director of preservation and collections, agrees World Heritage status will bring more

visitors, but with them come concerns about the impact on historic materials. “A large part of the World Heritage nomination process is documenting and establishing a site’s authenticity of materials and integrity of spirit and site – the more we protect original materials, the better we demonstrate to our visitors the excellent stewardship methods we are undertaking.”

Although the house is structurally sound, ongoing preservation challenges are couched in the organic

construction materials and their contentious relationship with the elements, mainly water, that marry the house to its landscape. Laminated window glass, which protects the collection from sunlight, can become cloudy when permeated by humidity and moisture. Steel window and door sashes corrode when exposed to water and condensation. Hairline openings in the reinforced poured-concrete walls, cracks in the spalling corners of rolled-roof edges and eroding mortar along stone walls allow melting snow and rain to seep into interior spaces.

An extensive new preservation plan, developed by Architectural Preservation Studios of New York City and finalized in August 2019, addresses multiple areas including concrete and stone preservation, window and roofing systems, paint-coating systems, interior finishes and more. Extensive water testing and inspections by masonry and concrete



Failing concrete was removed and concrete patching material applied to the canopy roof over the steps leading from the main house to the guest house in 2014. Ongoing concrete preservation work is necessary to prevent leaks and minimize deterioration.



Annual cosmetic repairs are done around the study soffit, but more extensive repairs to the roof and chimney mass are imperative to stop this and other water damage.



Water has trickled through the chimney mass, probably since the house was built, exiting through the soffit above the doorway to Edgar jr.'s study.

consultants and structural engineers have determined that openings in the chimney mass masonry likely have allowed water infiltration. The roofs of the main house and guest house and the cantilevered terraces will be repaired in multiple phases, costing hundreds of thousands of dollars. The work will likely include injecting grout into the chimney mass to seal water channels, pulling up multiple layers of membrane and refinishing the roofs, and improving the flashing material along the roofs' edges. Such efforts also protect the collections inside from irreparable damage.

Two larger preservation projects planned for 2020 include work to repair the bolsters under the house and to repair or replace the concrete walls of the vehicular bridge that spans Bear Run.

"Nature is seemingly trying to overtake the house at all times," notes Genny McIntyre, the Conservancy's vice president of institutional advancement. The Conservancy conducts routine preservation and conservation efforts, such as caring for built-in wood furnishings, which alone can cost on average \$30,000 each winter. "Repairs are rarely minor or inexpensive at Fallingwater. The Conservancy has the obligation and privilege to steward the house and the site. The new preservation plan provides a clear roadmap to address Fallingwater's most urgent preservation needs," she adds.

Although World Heritage designation brings increased exposure, it does not come with funding, and despite what people often think, revenue from ticket sales, the café and museum store only covers day-to-day operating costs of the site. The Conservancy and Fallingwater are working diligently to secure public funding to help address Fallingwater's most significant preservation needs. Such funding will require a dollar-for-dollar match with private funds.

"Now more than ever, with the responsibility of World Heritage status," Genny says, "we believe those who love Fallingwater will join us in ensuring that this treasure is available to the world for generations to come." ■

LONDON DESIGNER frames a view of Fallingwater



Eleanor Pritchard spent a week at Fallingwater in December 2018 designing a special textile.



The textile, "Ffenestr," which is Welsh for window, comes to life as a blanket, shown here, and a pillow.

London-based weave designer Eleanor Pritchard spent a week at Fallingwater capturing its energy and designing a special textile, which came to life as a blanket and a pillow cover available exclusively through the Fallingwater Museum Store.

A new exhibition, Eleanor Pritchard – Framing a View, details Eleanor's design journey from initial concepts to final production, with yarns, tools, windings, bobbins and weave notes telling the story behind the piece. The exhibition subtly reveals how Frank Lloyd Wright's architecture and the Kaufmanns' artwork, objects and textiles influenced and informed her work.

Although the Kaufmanns initially found Wright's selection of stone, concrete, glass and steel as Fallingwater's primary architectural elements dreary – Liliane called the color scheme "cold, barren and monotonous" – they appreciated the intense interplay with nature that his design afforded. His gray and ochre interior color scheme reflected Fallingwater's stone and

concrete exterior, while his signature Cherokee red metal surfaces served as understated ornament. The family came to love the design's simplicity, using it as a calm backdrop for their collection of art and vividly colored textiles.

Eleanor also found inspiration in Wright's use of neutral colors and was fascinated by how, in cutting and treating the local stone differently, "Wright created two such different experiences of the same material – the polished floors against the monolithic rough-hewn walls." The repeated geometry of clear glass and red metal window frames against stone inspired the new textile, "Ffenestr," which is Welsh for window and a nod to Wright's heritage.

Scott Perkins, Fallingwater's director of preservation and collections, notes that Edgar Sr. and Liliane's decorating style and use of textiles were functional. "Ponchos became blankets, rugs were there to warm floors in winter. But, Edgar jr. took a different approach. He curated the house with furnishings and textiles."

Eleanor's Ffenestr design subtly references those textiles, which counter the sparseness and hard materials of the house. "Although the reds, golds and indigos catch your eye, I was drawn to the beautifully textured off-white Lenor Larsen 'Doria' fabric, which covers the long built-in banquettes. It forms a quiet but flattering background to all the color and pattern in the cushions and throws." Linear elements of unbleached white appear in the blanket and small charcoal oblongs are a reference to charred logs in the fireplaces.

The exhibition features a recreation of Eleanor's studio storyboard wall, samples of the design process, images of the Welsh mill that wove the textile and archival Fallingwater materials. Framing a View also casts light on the extensive archive of textiles within Fallingwater's collection, including contemporary fabrics by American designers, African kuba cloths, Indonesian ikats and Scottish tartans. ■

See it

Eleanor Pritchard – Framing a View, displayed in the Speyer Gallery at the Fallingwater Visitor Center, continues through December 2019. For more information, visit Fallingwater.org/exhibition or call 724-329-8501.

Buy it

Ffenestr is available as a blanket and a pillow cover exclusively through the Fallingwater Museum Store. For more information, visit FallingwaterMuseumStore.org or call 724-329-7807.

Learn more

To read more about Eleanor Pritchard's stay at Fallingwater and the development of Ffenestr, visit Eleanorpritchard.com/journal.



Professor provides decades of guidance for landscape architecture interns

In the summer of 1986, one of Fallingwater's first landscape architecture interns, Sean Michael, appeared in Professor George Longenecker's West Virginia University office on behalf of himself and the other inaugural landscape architecture intern, Tom Page, and asked, "Can you tell me what we should be doing up at Fallingwater?"

Upon completing his internship, Sean recommended Fallingwater hire a horticultural advisor, thus jumpstarting George's long-running tenure as advisor to the site's landscape architecture interns. George, who had once traversed the country amassing 8,000 slides of Wright sites, was happy to oblige.

For 33 summers, Fallingwater's Katherine Mabis McKenna Landscape Internship, generously funded by the Katherine Mabis McKenna Foundation, has provided opportunities for 67 interns, all of whom benefited from George's guidance. Aspiring landscape architects address plant conservation and landscape restoration projects.

Much of an intern's work, George says, is hands-on learning, "not just design, but what happens beyond the design." Projects have included designing and implementing plantings, repositioning a cabin on the property, building steps to the overlook, addressing parking lot drainage issues, pulling invasive plants and deftly pruning the rhododendrons, which left to grow unchecked would block visitors' iconic view of the house. Landscaping at Fallingwater, George says, "should look as if you haven't done anything. People want things to look like they've always been that way."

Derek Kalp, PLA, ASLA, a landscape architect at Penn State University, interned in 1993 and was inspired by George's philosophy. "George told us the plants would talk to him, which I thought was pretty funny," Derek recalls. "But I realize his approach is about recognizing our deep connection with

nature and listening to what it has to say. To this day, that's how I teach students to appreciate plants beyond their scientific characteristics or their functional and aesthetic applications in design."

In addition to teaching at WVU for 39 years, George was a founding member and executive director for 26 years of the West Virginia Botanic Garden. He received the 2018 National Award of Excellence from National Garden Clubs Inc.

Although retired from teaching, George plans to continue mentoring Fallingwater interns, supporting and inspiring a new

generation of caretakers who will enjoy the responsibility of caring for the land surrounding a World Heritage Site. Having access to the Conservancy's Bear Run Nature Reserve for three decades affords George a unique perspective regarding the evolving philosophy of the property's care. That perspective has provided him insight on future management plans for the longevity of Fallingwater's plants and trees.

In light of Fallingwater's World Heritage inscription, a thoughtful approach to landscape architecture is more important than ever, says Justin Gunther, Fallingwater director and Conservancy vice president. "George's love of teaching and passion for Frank Lloyd Wright have created invaluable learning experiences for the students,

and his thoughtful approach to design has helped guide the establishment of appropriate policies for landscape care," Justin says. "The powerful union of architecture and nature defines Fallingwater's significance, making the careful stewardship of the landscape and the building equally important to the site's long-term preservation."

The professor agrees, observing simply, "There will never be another Fallingwater." ■





Fallingwater, view of southeast elevation in 1985

Kaufmann's Philanthropy Entrusts Fallingwater to WPC

In 1963, Edgar Kaufmann jr. made the generous philanthropic decision to entrust Fallingwater to the Western Pennsylvania Conservancy, and in doing so, shared his family home with all of mankind.

Beautifully cascading down a hillside over a waterfall in rural Appalachia, Fallingwater is among the world's most unique, bold and imaginative houses ever designed and built. Frank Lloyd Wright used elements from the local natural setting to inspire his design. Contrasting use of materials in the interior, such as smooth concrete against rugged native stone or a glass hatch over a natural-flowing stream, captivates senses of light, sound and feel. The beauty of the exterior, including the dramatically tiered cantilevers and the forested landscape, also evokes discovery and intrigue.

Prior to building Fallingwater, the Kaufmann family already had a deep appreciation for the natural beauty of Fayette County. For years, they traded the smoke and smog of industrialized Pittsburgh for cleaner mountain air to enjoy the area's natural resources, hiking trails and waterfalls.

After reading Wright's autobiography, Edgar jr. enrolled as a Wright apprentice at Taliesin in Wisconsin. While there in 1934, he introduced his parents, Edgar Sr. and Liliane, to Wright. Within two years, they commissioned the well-known architect to design their vacation home in the mountains east of Pittsburgh.

For years, the Kaufmanns lived at and enjoyed Fallingwater. In 1963, several years after his parents' death, Edgar jr. decided Fallingwater should be shared with the world as a place for learning and contemplation. He believed the Conservancy embodied the same goals Wright had for his architecture: to enrich and connect people to nature.

"In Fallingwater, Wright captured the perfect essence of our desire to live with nature: to dwell in a forested place and be at home in the natural world," he expressed at the dedication ceremony to convey Fallingwater to the Conservancy. He imparted that sharing Fallingwater, its furnishings and surroundings – then called the Kaufmann Conservation on Bear Run – is an endowment to future generations as well as a memorial to his parents.

Edgar jr. continued to say, "Such a place cannot be possessed. It is a work of man for man; not by a man for a man. Over the years since it was built, Fallingwater has grown ever more famous and admired, a textbook example of

“As the waterfall of Bear Run needed the house to enter the realm of art, so the joint work of art, Fallingwater in its setting, needed Western Pennsylvania Conservancy to enter a new life of public service.”

- Edgar Kaufmann jr.

modern architecture at its best. By its very intensity it is a public resource, not a private indulgence.”

Entrusting Fallingwater and the surrounding acreage to the care of the Western Pennsylvania Conservancy was an unconventional decision. Edgar jr.’s statement that “conservation is not preservation: preservation is stopping life to serve a future contingency: conservation is keeping life going” not only expressed his philosophy on how the house was to be stewarded, but also sheds light on his choice of a steward.

Conservancy President and CEO Tom Saunders says Edgar jr.’s contribution is a testament not only to the Kaufmanns’ aesthetics and their support for innovative design, but also to their strong conservation ethic. With the Fallingwater gift, Edgar jr. also gave 469 acres of land surrounding the house, that had been purchased and protected by Edgar Sr. Later, Edgar jr. donated an additional 1,400 acres. Since then the Conservancy has acquired other surrounding properties, and today the Bear Run Nature Reserve totals more than 5,000 acres.

“Continuous stewardship of the reserve ensures that nothing distracts from the quality and authenticity of Fallingwater. Preserving and protecting the qualities that define Fallingwater – both the house and the setting – is of paramount importance to the Conservancy,” Tom adds.

The UNESCO World Heritage Committee established precise criteria for the inscription of properties on the World Heritage List. For example, cultural and natural sites under consideration are required to establish a buffer zone to maintain the historic or cultural character of each site and

prevent new development from negatively impacting each site. Buffer zones are an important conservation tool in the protection of the surroundings of the inscribed properties, and Fallingwater’s reserve served well for this requirement; the site was fortunate to have thousands of permanently protected acres around the house.

Stewarding buffer zones is an ongoing responsibility of the Frank Lloyd Wright World Heritage Council, a group of representatives from all eight sites chaired by Lynda Waggoner.



Former WPC President Dr. Charles Lewis, Pennsylvania Governor William Scranton and his wife, Mary, and Edgar Kaufmann jr. at the October 1963 ceremony to entrust Fallingwater to WPC.

“Because of her 40-year career of working at Fallingwater and leading this nomination, Lynda understands land use, management plan and site protection issues, and the importance of having protections in place to maintain each site’s integrity, especially in developing urban areas,” Tom notes. “We are fortunate that the Kaufmanns had such foresight in protecting the Fallingwater setting decades ago with their gift to the Conservancy.” ■

THOUGHTS ON WORLD HERITAGE

"For those of us who have shared the privilege of serving on the Fallingwater Advisory Committee over the years, I'm aware of the arduous work and diplomacy it has taken to bring Wright's extraordinary work to its deserved recognition on the UNESCO World Heritage List. The news from Azerbaijan first brought joy, then relief, then, upon reflection, gratitude to those at Fallingwater and the Conservancy who persevered to see this through. This designation recognizes Fallingwater's historical significance."

Dennis McFadden

Fallingwater Advisory Committee Member

"The ingenuity of Frank Lloyd Wright captures our soul, mind and imagination in Fallingwater! Although it was originally conceived more than 75 years ago on a couple of pieces of paper with a few pencil lines and sketches, it's no surprise that today it still continues to challenge both our mind and soul. It's truly an honor and privilege to be able to support this sacred ground of imagination and energy."

Michael D. Cheteyan, II

Fallingwater Advisory Committee Member

"I am so proud of the many years of hard work and dedication from so many people who helped make this achievement a reality. Through the work of presenting and preserving Fallingwater, everyone on the Fallingwater and Conservancy staffs played an important role in why this historic landmark is now a World Heritage Site."

Susan Fitzsimmons

Chair, WPC Board of Directors

"Fallingwater's uniqueness as a construction and as a spatial experience created for its specific natural setting make it a transcendent work of architecture. For this reason, Fallingwater is not only a masterwork of a globally eminent artist, but also a precious lesson in the way the built environment can transform our understanding of place. There is no work of modern American architecture more worthy of World Heritage status."

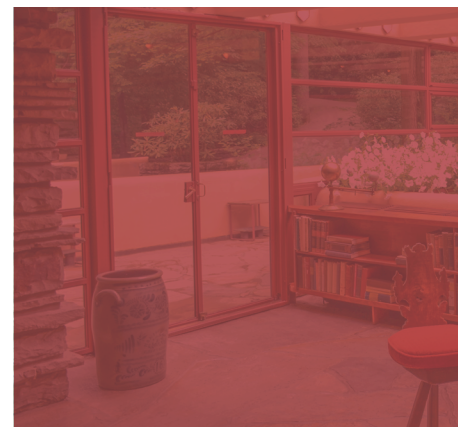
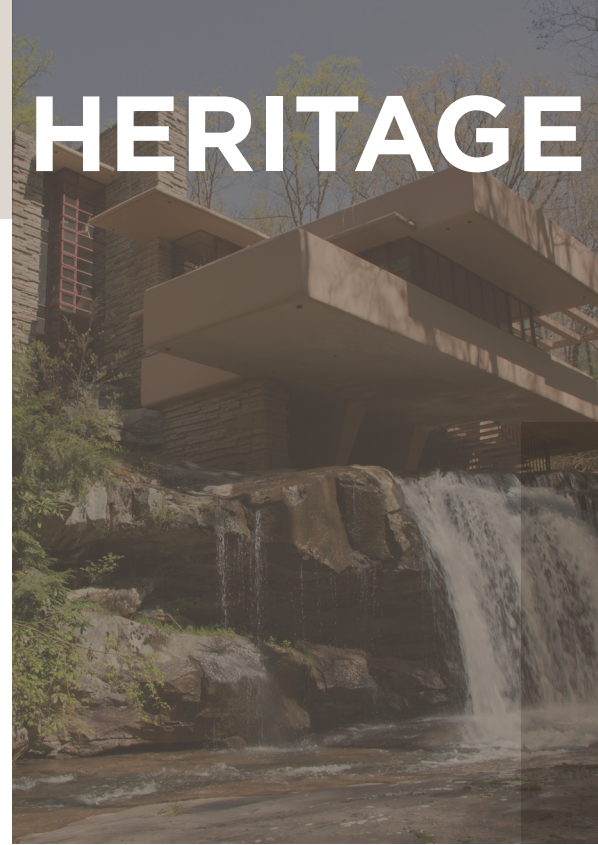
Joseph M. Siry

Professor of Art History and
Humanities, Wesleyan University

"Wright, widely recognized as a leading pioneer of modern architecture, influenced the next generation of modernist architects in Europe. Yet in contrast to those architects, Wright's dwellings were not detached from their settings, but instead integrated with them. Reflecting Wright's Unitarian beliefs, a vital connectivity between humankind, their world and the very cosmos was thus affirmed."

David DeLong

Professor Emeritus of Architecture, University of Pennsylvania
Emeritus advisor to the Fallingwater Advisory Committee



"It is greatly heartening, finally, to see Wright join Le Corbusier on the World Heritage List as one of the two greatest progenitors of modern architecture in the 20th century. Buildings by Wright speak across generations from around the world on behalf of the architect for molding materials into spaces of the most moving and profound human meaning and spiritual purpose."

Neil Levine

Professor of History of Art and Architecture, Harvard University

"Achieving the World Heritage designation confirms the wisdom of Edgar Kaufmann jr., in choosing WPC to be responsible for the assets and potential of Fallingwater into the future. WPC has shown excellent stewardship for Fallingwater in choosing wise and capable leaders such as Lynda Waggoner and Justin Gunther to guide the preservation and potential of this world class Western Pennsylvania architectural site."

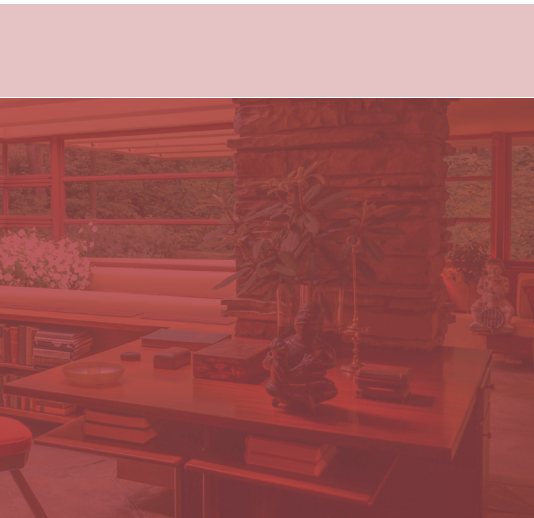
Steve Guinn, Ph. D.

Fallingwater Advisory Committee and WPC Board of Directors Member

"Few architects worldwide have had so profound an impact on their field as has Frank Lloyd Wright. It is fitting that eight primary examples of his seminal work, which has been instrumental in shaping modernism globally since the early 20th century, be recognized on the World Heritage List. The inscription reflects that the relevance of this work is no less today than it was several generations ago. Fallingwater manifests the view of its donor, Edgar Kaufmann jr., that the dwelling and the tract of mostly wild land on which it rests form an inextricable whole."

Richard Longstreth

Professor Emeritus of American Studies, George Washington University
Fallingwater Advisory Committee Member



"Walking through Fallingwater never fails to thrill me. Fallingwater is considered by many as the greatest single family home ever built in the 20th century. I am proud to be a member of this committee and so delighted that Fallingwater is now a part of the first World Heritage designation of modern architecture in our country."

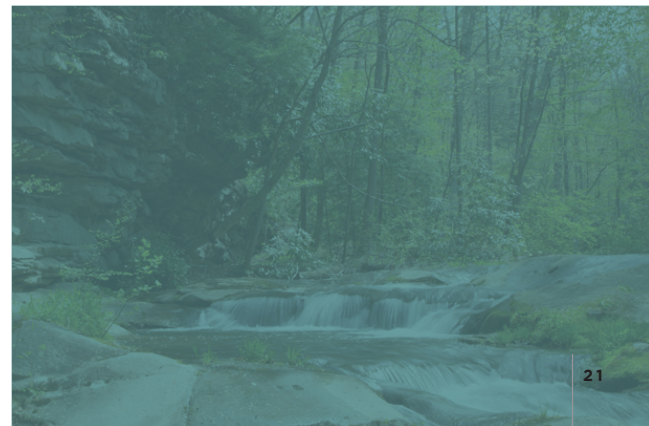
Gil Walsh

Fallingwater Advisory Committee Member

"Fallingwater becoming a World Heritage Site will dynamically facilitate the continued challenges related to the conservation, preservation and perpetuation of all its outstanding programs in perpetuity for the people of the world."

Michael M. Strueber

Fallingwater Advisory Committee Member





Alex Speyer at Fallingwater

REFLECTIONS ON FALLINGWATER:

Advisory Committee Chair Shares Personal History

Alexander C. Speyer, III has been a member of the Fallingwater Advisory Committee for more than 20 years. He's one of a few people living who is fortunate enough to have called Edgar Kaufmann jr. a close friend. Alex's grandparents, Tillie and Alexander Speyer, were close friends with Liliane and Edgar Sr. And, Alex's aunt and uncle, Darthea Speyer and A. James Speyer, were close friends to Edgar jr. for years. Also from Pittsburgh, the Speyers had a family farm only a few miles away from the Kaufmann farm on land where Fallingwater is located today. They, too, would often travel from Pittsburgh to relax in the rolling hills, wide-open spaces and the natural beauty of Fayette County.

Alex was eight years old when he saw Fallingwater for the first time. He didn't know then, but his life and sense of design, style and beauty would forever be influenced by Fallingwater and the family who owned it. The Speyers made a gift to establish Fallingwater's Speyer Gallery during the Conservancy's Our Shared Legacy campaign, which ended in 2015. Located in the Visitor Center, the gallery honors his family's connection to and love of Fallingwater. Exclusively for *Conserve*, Alex shares some of his personal memories and reflections on why Fallingwater matters to him.

What are some of your first memories of Fallingwater and the Kaufmann family?

It was the late 1940s when I remember my grandparents and parents talking often about Fallingwater with praise and admiration. At the time there would have still been

considerable public interest about 'the new house in the mountains.' A few years earlier, Wright and his sketch of Fallingwater were on the cover of Time Magazine. So, I already knew it was a special place long before I saw it. I was eight when my grandparents took me there for the first time to swim. The landscape was very different then and guests could drive right to the house from Rt. 381. As we approached, I recall hearing the waterfall and seeing the striking beauty of Fallingwater through the trees. Even at that age, it grabbed me. I was fascinated about how different it was. Then and still today, I have never seen anything like it.

Over the years from family stories, I learned that after Fallingwater was designed Liliane and Edgar Sr. wanted my grandparents to build a house somewhere on their property. While a nice gesture, my grandparents felt that building in the shadow of Fallingwater would detract from the site and declined the offer. I often think perhaps Fallingwater would not exist today as a house museum if that had happened. So, I'm grateful those plans did not become reality.

How did Fallingwater influence you?

Fallingwater is absolutely a masterpiece to be experienced. No architect other than Frank Lloyd Wright could have conceived this work of genius. Every element of the design is elegant, from the straight and clean lines to the openness that allows nature to seep into the house. Through Wright and Fallingwater, you learn what it means to design a house for people to live with nature.

Fallingwater's design and artwork influenced me, and my family did as well. The Kaufmanns were trendy department store owners, so they all had an eye for design, color and style. Everyone in my family loved art, design and sculpture, too. My grandparents would gift art to the Kaufmanns from their travels. Those works continue to be displayed in the house and are still part of the Fallingwater collection.

Aunt Darthea owned an art gallery in Paris and Uncle A. James was an architect in Chicago and the curator of 20th century art at the Art Institute of Chicago. From my teen years and on, I remembered Edgar jr.'s presence and friendship with them. He was stylish and talked a lot about good design and art, and would collaborate with my aunt and uncle on their extensive art collections. This was all while he was a curator at the Museum of Modern Art in New York City in the mid-1960s and still guiding Fallingwater's interior and site. Everything mattered to him, from reviewing paint colors, acquiring textiles for rugs and upholstery, purchasing pieces as throws for the seating to how to prune the rhododendron for prime blooming. As I grew older, I understood his eye for design detail; he wanted the world to see that in Fallingwater. I see all of their influences every time I see Fallingwater. It's a tribute to all of them. The passion for design is in my blood, but Fallingwater makes it flow.

What does preserving Fallingwater mean to you?

It's been a pleasure and an honor of a lifetime to lead efforts at Fallingwater from an advisory perspective. I'm proud to represent the committee and all of the talent, architectural expertise and perspective that makes the group cohesive. Each of us can talk personally about what Fallingwater means to us, but we are always reminded that while Fallingwater is steeped in history, it is ever-present. And now that Fallingwater is a World Heritage Site, it confirms what we already know: Fallingwater is quintessential modern architecture. I'm excited about Fallingwater's future. With great leadership and ownership from the Western Pennsylvania Conservancy, we are well positioned to continue sharing Fallingwater with the world.

Last year, at her request, I took my 10-year-old granddaughter, Emily, to Fallingwater for the first time – a very similar age and experience of my first visit. She had seen pictures and has heard many of my stories, however I didn't know what Fallingwater meant to her. But after our visit, I asked her what she thought of it and she said, "Grandpa, Fallingwater exceeded my expectations!" That was a proud, deeply personal and gratifying moment. While it still makes me smile, it underscores the importance of why our work to preserve Fallingwater must continue in order to keep inspiring and exceeding expectations for everyone, especially those of the next generation. ■

Thank You, Fallingwater Advisory Committee

Made up of individuals committed to the preservation of Fallingwater, the Fallingwater Advisory Committee has provided guidance and support that was instrumental in helping to advance the World Heritage nomination process. In existence since 1988, the committee collectively possesses extensive knowledge of Frank Lloyd Wright, Fallingwater and the Kaufmann family, and have broad expertise in many areas, including architecture, architectural history, historic preservation, landscape design and preservation, ecology, museum practice and management, law and philanthropy.

In this volunteer role, the committee seeks to ensure that Fallingwater's preservation and interpretation is informed by the best current thinking in relevant disciplines, and that Fallingwater and the Conservancy's stewardship of it are presented accurately and positively.

Fallingwater Advisory Committee includes the following individuals:

David Barenfeld	Richard Longstreth
Linda McKenna Boxx	Dennis McFadden
Michael D. Cheteyan, II	Jack H. Millstein, Jr.
Carrie S. Cox	Leslie Nutting
David G. DeLong*	Max Protetch
Steven G. Elliott	Aldo Radoczy
Felix Fukui	Toby Smith
Stephen Guinn, Ph.D.	Alexander C. Speyer, III - Chairman
Austin Hill	Michael Strueber
Phipps Hoffstot	Marigil M. Walsh, ASID
William Kolano	Joshua C. Whetzel, III
H. Lewis Lobdell	

**Emeritus Members*

Fallingwater's Mission

Fallingwater preserves Frank Lloyd Wright's masterpiece, conserves the site for which it was designed, and interprets them and their history for present and future generations of the world community.

In pursuing its work, Fallingwater demonstrates leadership and creativity, engages the public and celebrates the power of design in harmony with nature. Its approach is collaborative and it meets the highest recognized standards of museum and preservation practices.



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Pittsburgh, PA 15222

412-288-2777
info@paconserve.org

WaterLandLife.org

**note to printer:
FSC placement**

"There in a beautiful forest was a solid, high rock-ledge rising beside a waterfall, and the natural thing seemed to be to cantilever the house from that rock-bank over the falling water. ... I think you can hear the waterfall when you look at the design. ..."

- Frank Lloyd Wright, 1952

Experience Wright's Genius Through Your Membership

Did you know that your WPC or Friends of Fallingwater membership gives you free or reduced-price admission to Fallingwater? Check your membership card for details.

A membership at the \$125 giving level or higher also brings you the chance to visit other Wright-designed sites. As a Contributor member, you have free or reduced admission to sites including the Guggenheim Museum in New York City and three other newly inscribed World Heritage Sites across the country.*

Be sure to take advantage of your membership benefits – visit Fallingwater and other participating Wright sites. Want to renew or upgrade your membership to get Wright-sites privileges? Call us at 1-866-564-6972 to renew or upgrade your membership and learn more about your membership benefits.

*Visit Fallingwater.org/give-membership for more information on the Frank Lloyd Wright National Reciprocal Sites Membership Program. Please note that Wright-sites privileges and terms vary from site to site.