Continuing the tradition of the legendary Frank Lloyd Wright, his firm, Taliesin Architects, designs a home for today.
o problems engaged Frank Lloyd Wright (above, in 1937) more passion-ately than those presented by the house: How can a home cocoon us from the world and link us to the land? Why do traditional interiors feel con-straining? And what’s a cupola but a big doodad? The hundreds of houses he designed are still ahead of their time. It is fitting that Taliesin Architects, the firm Wright began, has created the 1997 LIFE Dream House. This versatile home reflects both how America lives today and the genius of its most famous architect.

Photography by Wayne Sorce
Text by Jenny Allen
Reporting by Janet Mason

The living room of the fourth annual LIFE Dream House features a huge hearth, a favorite Wright motif.
ohn Rattenbury (left), 68, a protégé of the late Frank Lloyd Wright, is the Taliesin architect responsible for this year's Dream House. Wright, he says, was "like a father" to him, a model for his own life and work, from whom he learned that enduring design responds to what we need—warmth, respite, ease, a sense of nature nearby. "The priority of a house is to honor the family within," says Rattenbury, "not to impress the neighbors."
rank Lloyd Wright found the dark Victorian houses of his midwestern youth as pleasant as coffins. "There you were," he said, "crated." He spent his career "destroying the box"—opening up interior spaces to one another and to the outdoors. Thanks in large part to Wright, houses today are more airy and informal. But many new-construction homes still don't get it quite right. Consider those cathedral ceilings that make a room feel too tall, those starchy living and dining rooms saved for company that, let's face it, we rarely invite.

In the Dream House—built this past winter in a northern California development called Gold Mountain, located outside Portola—spaces flow freely. Architect John Rattenbury has opened up the kitchen (left) and dining and living rooms, creating a multipurpose space where families can be together while doing different things. One parent can eat a late supper in the dining area while the other fixes tomorrow's lunches in the kitchen and the kids watch TV in the living room.

But Rattenbury hasn't left homeowners with an undefined, barnlike interior. A partial wall separates the kitchen from the living room; shutters can be installed in its opening so fridge-raiders can feast unseen. Varied ceiling heights add visual texture. The ceiling over the kitchen and living room is almost 12 feet at its highest, but a narrow overhead ledge (that can be used for displaying plants or pottery) keeps it from seeming overwhelming. Lower ceilings, including those in the dining area and entry foyer, are actually a few inches shy of today's eight-foot standard—a more human scale, Rattenbury feels.

The architect's lighting design is also kind to humans. Recessed lighting is plentiful, but homeowners may be pleasantly surprised by their electric bills. Clerestories—the high windows lining the front and back of the house—bring lots of even, natural light into the living room and kitchen. "When people feel good in a house," says Rattenbury, "they're going to live in it longer."
One hallmark of a Taliesin house is ready access to the outdoors. The French doors in both the master bedroom and the living room open out (rather than in, as most do) onto covered back porches (above). Minimizing indoor circulation space, such as hallways, means more square footage for actually living in. For example, the living room is 540 square feet, a lavish room for a house of this size. About 2,100 livable square feet (not counting the garage), the same amount found in the average new American home.

While John Rattenbury has designed the living room to accommodate an entertainment center (hidden in cabinetry next to the fireplace so as not to dominate the space), some families may want to keep the TV in what the floor plan (right) shows as a study. Rattenbury's plan is thoughtful in other ways. The entrance from the garage to the house is sensibly located close to the kitchen, so heavy groceries don't have to be lugged too far. Bedroom windows open onto the sides and back of the house, not onto the street. Separating the children's rooms from the master bedroom gives parents privacy and some quiet, even during the rowdiest pajama party. (When children are very young, the study, near the master bedroom, can serve as a nursery.) And the kids have a private bathroom tucked far from view in their own wing. That bathroom also has an optional exterior door, so mud-caked gardeners and dogs—or dripping little swimmers—won't leave tracks through the house. Another nod to reality: The Dream House's stainless, unobstructed layout makes it suitable for the elderly and for people who use wheelchairs. Doorways and bathroom can easily be modified. This is a house for all stages of life.
B. The study can serve as a home office (the wraparound desk is an option), den, nursery or guest room. A pocket door provides privacy.

C. A curled nook on the back porch extends beyond the roof and into the garden. Built-in seating creates an outdoor banquette.

D. The kitchen has three closets, a breakfast bar and 26 feet of counter space. The dining area nearby can seat as many as 10.

E. The children’s rooms have plenty of storage. Another closet, just outside the bedrooms, can be used for linens, blankets and toiletries.

F. The powder room is conveniently close to the entry foyer, laundry/mud room and garage, which is large enough for two cars, storage and a workbench.
New houses sometimes look silly straining to simulate French châteaux or grand antebellum mansions, the pomp of their facades given the lie by three bland sides and a set of chunky garage doors. Like his mentor, Wright, John Rattenbury believes a house shouldn’t loom or put on airs; its every side should blend companionably with the land. For Taliesin, that means horizontal houses without fussy ornament. The wide, low lines of the Dream House, reminiscent of Wright’s signature Prairie-style homes, draw the eye outward, not upward. The effect, says Rattenbury, is “reposeful,” an exterior “that doesn’t scream out at you.” And it is hospitable. The long overhang of the roof is sheltering, particularly at the recessed entrance, which is deep enough to keep several waiting visitors out of the rain. Well-placed windows make the house’s street face welcoming while keeping people indoors shielded from view. (The study and garage are the only rooms with windows level with the street.) Part of Wright’s philosophy of “organic architecture” was that a home should be designed from the inside out. Rattenbury calls this “integrity.” Nothing has been slapped on for show, he stresses. The bold chimney hints at a generous hearth inside, the clerestory windows are not simply pretty, they bring brightening natural light to the living room and kitchen. Says Rattenbury: “What’s on the outside should express what’s within.”
The Dream House exterior can change dramatically without altering the 2,800-square-foot plan (the “footprint,” which represents the house’s total coverage, not just its livable space). Unlike the primary version of the Dream House (John Rattenbury calls it the Linden), the Sycamore has a gable roof; like the Linden, it has long-reaching eaves, only with a difference. The ends of the eaves are like overhead trellises; when sunlight passes through the openings, it casts patterns on both floors and walls. As the sun moves through the sky, the patterns change. “Nature repaints the designs,” Rattenbury likes to say. The Willow and Hawthorne models have similar trellises on their own unique roofs. The metal barrel-vault roof on the Willow echoes the curved lines of the house’s outdoor planters and some of its windows. (This roof is more expensive than the others, especially if done in copper.) The Hawthorne’s slanted roof is even more striking. Rattenbury cautions that it might be too jarring on a small lot surrounded by more conventional homes. The Paloverde’s flat roof is cheaper to build than a sloped roof and is best suited to a climate where snowloads aren’t a problem. As for rain, Taliesin Architects is well aware that many Frank Lloyd Wright buildings have been plagued by leaky roofs. The firm vows it has learned from its founder’s mistakes.
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No evidence of irritation of the nasal tissue was observed in studies conducted in MD patients. Irritation of the nasal tissue was not observed in studies conducted in humans. However, potential weight gain was significantly reduced in rats.

Froggiti: Teratogenic Effects: Pregnancy Category C

Subcutaneous studies in the mouse and rat at 1400 and 2800 mg/kg, respectively, revealed no fetal toxicity characteristic of human pregnancy. However, the potential for adverse effects on pregnancy must be considered.

Nursing Mothers: There is no information on the effects of fluticasone propionate on nursing mothers. However, since it is unknown whether the drug is excreted in human milk, caution should be exercised when the drug is administered to nursing women.

Pediatric use: The safety and effectiveness of Flonase Nasal Spray have not been established in children below the age of 3 years. However, based on the safety and effectiveness of the drug in adults, it is recommended that the drug be used in children above the age of 3 years under the supervision of a physician.

ADVERSE REACTIONS: Adverse reactions associated with the use of Flonase Nasal Spray are rare and include headache, nasal dryness, and nasal irritation. However, if these reactions persist, they should be reported to the physician.

GlaxoWellcome

A study conducted by GlaxoWellcome found that the use of fluticasone propionate nasal spray in allergic rhinitis patients resulted in a significant improvement in nasal symptoms and a decrease in nasal congestion.

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References:
You could build a hundred different versions of this house,” says John Rattenbury proudly. Well, maybe not a hundred, but a lot. The Dream House has been designed to adapt easily to different families’ needs and even to different house sites. A two-story version (left) allows the house to fit on a skinny lot as small as a quarter acre. (The one-story model needs at least a one-third-acre lot.) In keeping with Taliesin’s aesthetic, even the two-story exterior (not shown) emphasizes width over height. The Dream House can grow outward as well. For instance, the garage can expand to hold three cars, and the master bedroom can gain square footage to create a more expansive suite. The Dream House can also be built with two master suites (below) or three bedrooms in the children’s wing rather than two, thereby creating a four- (or if you count the study, five-) bedroom home. Families with small children might consider flipping the kitchen with the dining area, so a parent cooking dinner can keep a closer eye on kids playing out back. Another practical alternative: The bedroom near the garage is a perfect spot for a home-based business. When a door is cut into its garage-side wall (see the floor plan on page 111), the room gets its own vestibuled entry that clients can use instead of trekking through the house.

The two-story version (above) places the master suite downstairs and two children’s rooms upstairs—with space above the garage for building an additional bedroom.

An expanded Dream House (right) has room for a second master suite—perfect for a live-in nanny, elderly relative, housemate or overnight guests.
Sixty years ago, LIFE asked Frank Lloyd Wright to design a house for a typical middle-income American family earning about $5,500 a year. The home featured a swimming pool and, Wright boasted, "ultra conveniences" and "style all the while."

The 1997 Dream House doesn't come with a swimming pool, alas, but the ultra conveniences are included. As is style. For the fourth annual Dream House, LIFE again set out to show that a homebuyer needn't be a millionaire to afford a finely designed house. According to R.S. Means Company, Inc., a Kingston, Mass., consulting firm that gauges construction costs, the three-bedroom Dream House can be built for $134,702 in Gainesville, Ga; $159,880 in Fort Worth; $180,888 in Hannibal, Mo; $186,868 in Eugene, Ore.; and $223,039 in Katonah, N.Y., a pricey Manhattan suburb. (Add 20 percent for the four-bedroom plan.) The estimates include heat, central air, and a slab-on-grade foundation, but not land or site development. Depending on land costs, the Dream House comes in at a bit above the average price of a 2,100-square-foot new-construction home (with land), which the Department of Commerce reports ranges from $143,000 in the South to $226,800 in the Northeast.

The Dream House does allow for varying budgets. Hardwood floors will boost the price, vinyl siding instead of cedar will bring it down. Says John Rattenbury: "The house's elegance comes through its simplicity. Treated with dignity, an inexpensive material can look as beautiful as an expensive one—perhaps even better."
Wright (at his Spring Green studio in 1937) adored working before an audience. During one two-hour session, apprentices watched him create Fallingwater, his most famous house design. Recalled a student: "The more people around him, the better he liked it."

eeding cash, Frank Lloyd Wright invited students to Taliesin (Welsh for "shining brow"), his hillside home and studio near Spring Green, Wis. In 1932, some 23 high-minded young men and women gladly paid the $630 annual tuition to work and live at the renowned architect's side. To escape the bitter winters, Wright and his growing flock soon built a remote camp in the desert outside Phoenix. Though Wisconsin remained his headquarters, Wright lived at Taliesin West for much of his last two decades, a period of astonishing work that included the Guggenheim museum. He was a notorious egotist ("You're not worthy to have a house of mine," he reportedly snapped at a client who questioned his plans), and John Rattenbury recalls that his anger "just blew you out of the room." Yet the patriarchal Wright was also an inspiring teacher who spent many evenings reading James Thurber to his acolytes laughing until tears rolled down his cheeks. Prolific to the end, he died in 1959, at around 90 (he was coy about his age). His forceful third wife, Olgivanna, ran Taliesin until her death in 1985.
he smell of baking bread fills the kitchen at Taliesin West. In the next room an apprentice designs at a computer, a copy of Portable Thoreau at his side. Outside, a Samoyed named Rebar snoozes on a terrace while several students, tools in hand, swarm over a roof in need of repair. Someone asks a strapping 19-year-old if he'll be around later. "Oh, sure," he says, grinning. "I'll be here for the next seven years." Though a generation has passed since Wright's death, his spirit is everywhere at Taliesin: in the low-lying stone-and-redwood buildings that seem to grow out of the desert, in the portrait of the master on prominent display in the drafting room. But the heart of Wright's legacy is the fellowship—some 60 architects, teachers, apprentices, archivists, and spouses who work and live on the grounds. Many have spent their entire adult lives here, housed in small apartments and paid a modest stipend. (John Rattenbury came to Taliesin at 21; his wife, Kay, who died last year, arrived at 16 and became an interior designer and Olga's trusted aide.) The students continue to come from all over the world, gamely sleeping in spartan dwellings and eager to follow Wright's dictum "Learning by doing." Meals are communal, chores are shared. All this togetherness, the residents feel, brings out the best in them and in their work. Says Rattenbury: "You can't design a building that's better than you are."
Resolved that Taliesin not easily into a museum or exist as an insular commune, the senior members of the fellowship have opened its red gates to the outside world. Taliesin's architecture school is now accredited. And R. Nicholas Loope, managing principal of Taliesin Architects, regularly reminds potential clients that the firm is a continuation of Wright's practice, not a memorial to it—though blueprint-toting architects do step aside for the 100,000 paying sightseers a year who troop through the complexes. (Both Taliesins are national landmarks.) Indeed, the firm is now juggling more than 60 major projects, including private homes, a resort in Manila and a Phoenix residence for Alzheimer's patients. Another revenue source is licensing. Perennially near bankruptcy, Wright would have favored the use of his designs on silk neckties and clocks—he himself created mass-market lines of fabrics and carpets. And the parade of visitors wouldn't have surprised him in the least. In 1938, when a friend questioned the logic of setting up shop so deep in the desert. Wright declared, "They'll be at my doorstep in no time."
here it is!” says Kelly Heldt, as he drives up to a construction site on the open plains just outside Calgary, Alberta. As if anyone could miss the nearly finished house standing alone on a rise. Simple, sculptural, with bold lines, it suggests both a Greek temple and something entirely new—as he puts it, “a house that’s never been done before.” Michael Graves, the architect who created it, had described his design for the 1996 LIFE Dream House in almost the same words.

Manuela Heldt knew her family would be moving the moment she showed the magazine to her husband: A builder, architect and longtime fan of Graves’s work, Kelly Heldt was smitten by the house’s symmetry and its surprises, like the elegant rotunda and the skylight oculus. Some additions to Graves’s design of 2,100 livable square feet—including a mud room and basement family room—made the house more child-friendly for Austin, five, and Daniella, three, and added 1,400 square feet to the three-bedroom home. Heldt estimates construction will cost about $210,000, exclusive of land. “We scrimped,” he says, but not on workmanship. “We want this house to last for more than a hundred years.”

The living room (left), seen from an overlook in the upstairs hallway, is a “sun collector,” says homeowner Kelly Heldt. He found architect Michael Graves’s facade (right) “too stark,” so he designed a board-and-batten pediment (above), which he feels softens its severity.

To see all four of LIFE’s Dream Houses, visit the LIFE Dream House Web site at http://pathfinder.com/Life/dreamhouse
**Adverse Experience Incidence in Two Large 12-Week Clinical Trials**

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*Only adverse experience classified as serious was one case of upper respiratory tract infection in a patient treated with albuterol.*

*The table above includes all events (whether considered drug related or not). It also includes all events occurring at a frequency of 5% in the SEREVENT Inhalation Aerosol group and were more common in the SEREVENT Inhalation Aerosol group than in the placebo group.*

**Important Information:**

- **Commonly Observed:** Headache, nasopharyngitis, dry mouth, and exacerbation of asthma.
- **Uncommonly Observed:** Sinusitis, rhinitis, conjunctivitis, and pharyngitis.

**Side Effects:**

- **Respiratory:** Headache, nasopharyngitis, rhinitis.
- **Ear, Nose, and Throat:** Pharyngitis, rhinitis, conjunctivitis.
- **Gastrointestinal:** Diarrhea, nausea, vomiting.

**Precautions:**

- **Drug Interactions:** None reported.
- **Overdosage:** Overdosage with salmeterol may result in exaggeration of the bronchodilator effects associated with beta-adrenergic agents, including tachycardia, tremor, headache, and flushing.

**Contraindications:**

Patients with a history of hypersensitivity to salmeterol or any of its components should not use SEREVENT Inhalation Aerosol.

**Usage:**

- **DOSAGE and Administration:** See package insert for recommended dosage and administration instructions.

**CAUTION:**

- **Intimidation:** "It is important to remember that the use of this medication should be continued as directed by your physician. Discontinuation may result in exacerbation of asthma symptoms."

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**Hiring a Builder**

It's say the LIFE Dream House is the house of your dreams. You have the land to put it on, and an architect has adapted the design to your needs, site and local building codes. Now the hard part: finding a builder who'll do the job right—and within your budget.

1. Ask your architect and town building office for the names of reputable builders (a.k.a. general contractors). Also, scour your area for new-home construction and for houses undergoing major renovation, to learn which builders other homeowners are hiring.

2. Price out the project by giving your blueprints and materials list to several builders, set a due date for their bids (Builders shouldn't charge for bids.). Collect at least four written proposals.

3. When the bids come in, toss out the highest and, perhaps, the lowest: "If the bid is really low, the builder might not be covering his costs enough," says Robert Algarin, architect in Westfield, NJ. "He might try to make it up later by skimping on materials or workmanship." Judge the middle proposals by visiting each contractor's past jobs, checking his references and insurance coverage, and evaluating how his schedule and personality fit with yours.

4. Your signed contract with the builder must include the following: The total cost and payment schedule; a statement that the bid is based on the architect's drawings; a list itemizing any labor and materials not reflected in those drawings and noting whether they are—or aren't—included in the price; an explanation of the builder's warranty; and start and end dates for the project, barring changes or unforeseen circumstances.

—MELISSA STANTON