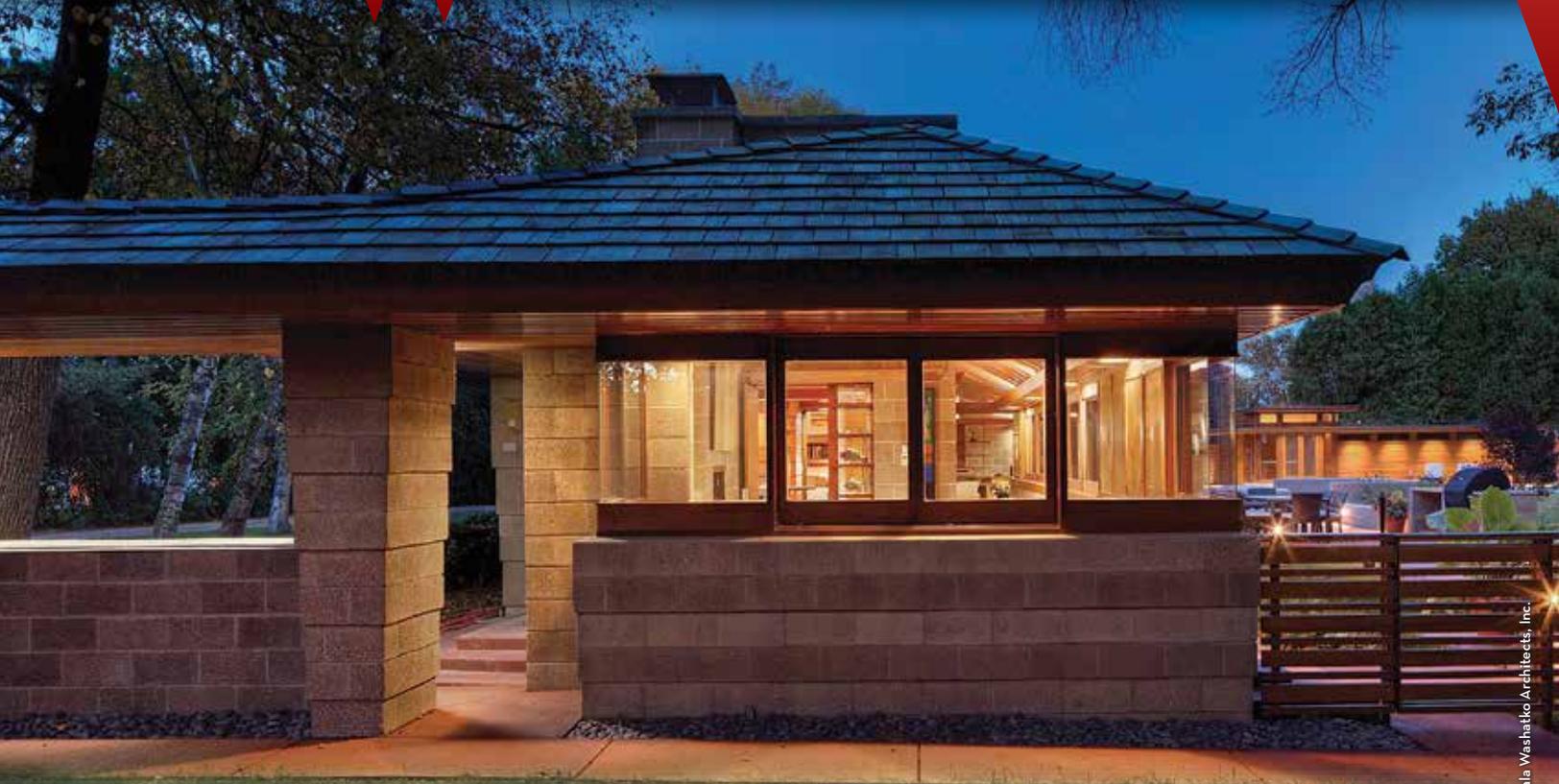


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MAY  
2017

# WRIGHT IN WISCONSIN

FRANK LLOYD WRIGHT WISCONSIN | MEMBER NEWSLETTER



© Kubaal Washatko Architects, Inc.

## Wright and Like 2017

MILWAUKEE

**Saturday, June 3**  
with special event **Friday, June 2**

Members \$60 / Nonmembers \$70

Order tickets on our website: [www.wrightinwisconsin.org](http://www.wrightinwisconsin.org)

Frank Lloyd Wright's Albert and Edith Adelman House (1948) makes its *Wright and Like* tour debut this year. Its recent award-winning restoration now includes a large skylight (omitted from the original construction) as well as the addition of a pool and pool house, designed and built true to Mr. Wright's original plans. The home is listed on the National Register of Historic Places.



**The Adelman House** is included in the 2017 *Wright and Like* tour.



© Mark Hertzberg

Annunciation Greek Orthodox Church (1955/1961) was one of Frank Lloyd Wright's last major commissions, with construction beginning only five weeks after his death in April 1959. Wright's design incorporates the elements important in the Greek Orthodox religion: the 106-foot-diameter concrete shell roof dome represents the Hellenic Dome that 'crowns' the church, and the floor plan mimics the Greek Orthodox Cross, inscribed within a circle.

**W&L** Annunciation Greek Orthodox Church is included in the 2017 *Wright and Like* tour.

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**Editor** Mark Hertzberg  
**Designer and copyeditor** Scott K. Templeton  
**Special thanks**

to Patrick Mahoney for contributing the vintage postcard.

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Leaded art-glass wall sconce detail from the Wright-designed Frederick C. Bogk House (1916). The sconce and interior furnishings of this Milwaukee home were designed by George Mann Niedeecken, interior architect and Prairie School collaborator with Wright.

**W&L** The Bogk House is included in the 2017 *Wright and Like* special Friday event.



# President's Message

by GEORGE HALL

## Wright and Like

With the spring come our home and museum tours, as evidenced by the calendar of events found in this newsletter. Please contact our office manager, Sherri Shokler, if you would like to volunteer to be a docent at this year's *Wright and Like*, as we do have twelve houses to staff. Preparations for this year's event are well in hand thanks to our stellar event co-chairs, former board president Denise Hice and current board member Traci Schnell, ably assisted by our office manager, Sherri Shokler, and her assistant, Janine Bessenecker.

Cooper Hewitt Smithsonian Design Museum, and the Francis Little House living room at the Metropolitan Museum of Art. A surprise visit is being planned but not yet confirmed. Thanks go to former board member Karen Bergenthal, now living on the east coast, who is generously helping us with arrangements for this three-and-a-half-day event. Karen first began assisting us with special tours back in the late 1990s. If there is sufficient interest, we will endeavor to plan more of these unique opportunities.

## New York Trip

Our late-July tour to Manhattan for the special MoMA "Frank Lloyd Wright at 150: Unpacking the Archive" exhibition, is a reality and fully subscribed. Besides spending an afternoon at MoMA, we will be visiting Usonia in Pleasantville, New York, where we will meet Roland Reisley, one of the original Wright home owners, who will take us around the Broadacre City-inspired community. The tour includes visits to the Wright archives at the Columbia University Avery Library, a tour of the Guggenheim Museum, Edgar Tafel's Mellin Macnab Church House that is part of the First Presbyterian Church in Greenwich Village, the

## Update on our reorganization

And, just a quick update on our prospective division into two organizations: At the board's direction following our January, 2017 board meeting, I formed a working group involving board members Mike Lilek, Ron Scherubel, Kim Kasten and Andy Gussert to work with me through a checklist developed by our pro bono attorneys Dan O'Callaghan and Dan Gawronski from the Madison law firm Michael Best and Friedrich, LLP. These gentlemen deserve our deepest thanks for patiently assisting us in this endeavor. Besides developing a budget and preparing a contribution agreement, we're taking this opportunity

■ **PRESIDENT CONTINUES ON NEXT PAGE**

Frank Lloyd Wright's Joseph Mollica House (1956/1958) is based on the Marshall Erdman No.1 prefabricated house built with Wisconsin limestone is the largest in the series of nine Erdman prefab home designs. The living room, dining room, and kitchen are set three steps below the bedroom wing. The basement features French doors opening to the yard, allowing nature to be integral to the living space.



The Mollica House is included in the 2017 *Wright and Like* tour.



© Robert Hartmann



Work continues at Image Management of Racine on developing Wright in Wisconsin's dynamic new website. It will allow us to update our web content in a more timely manner than has been possible in the past. Development of the new website is underwritten by a generous grant from SC Johnson.



Signs have been placed in communities to guide motorists to Frank Lloyd Wright public sites in Wisconsin once they leave the interstate highways that were marked with "Frank Lloyd Wright Trail" signs last fall. One of the signs guiding motorists to Wingspread (above) is just east of City Hall on 7th Street in Racine. The sign on the long arm (below) was installed at N. Main and Hamilton streets, north of downtown Racine.

## PRESIDENT

CONTINUED FROM PREVIOUS PAGE

to clean up bylaws and board policies for the new organization initially to be known as "Wright in Wisconsin" until current names can be sorted out with the Wisconsin Dept. of Financial Institutions following the filing of required documents. No date for the division has been set—given the immediacy of *Wright and Like*, the increasing scale of activities at Burnham, continuing collaboration with the Wisconsin Dept. of Tourism on the public face of the Frank Lloyd Wright Trail, and the task of compiling material for our new website—but we may be able to accomplish this sometime later in June or July.

## Celebrating Wright

Among the many Wright-related activities mentioned in this newsletter is one that I want to especially highlight for you, and that is the unique Madison Children's Museum's hands-on (literally) exhibit designed to actively engage children of all ages with Wright's childhood and how he came to appreciate and later apply the designs and materials he found in nature. This exhibit represents a collaboration between the Frank Lloyd Wright Foundation, staff from Taliesin in Spring Green, as well as board member Terri Boyd, who consulted on the activity settings featuring different aspects of Wright's childhood. Slated to remain in place for at least two years, this exhibit provides Frank Lloyd Wright WI, Inc. an opportunity to partner with the Madison Children's Museum in ways that are just now being explored (including adult tours, developing potential K–12 curriculum materials, sharing invited speakers, etc.). The museum is still seeking corporate and individual sponsors. A public opening will occur early in June and we will notify our members of the event.

## Celebrating our volunteers

At our March board meeting, FLLW WI, Inc. formally initiated an awards certificate, approving a very elegant design created for us by former board member and president Robert Hartmann. With that, have a "Wright" summer, and please do contact me if you would like to become more engaged in the organization as we go forward. ■

# Wright and Like 2017: Milwaukee

## Commemorating Frank Lloyd Wright's 150th birthday

by SHERRI SHOKLER, office manager, Frank Lloyd Wright Wisconsin

This special year deserves a very special celebration—and we've arranged one for you! We start with a truly unique event the evening of Friday, June 2, followed by the Saturday, June 3 house tour featuring six Wright sites and six "Like" sites in a lineup that takes guests from Bayside to Cudahy. All the "Like" sites are new to the tour.

## The Friday Special Event

### An Evening with Mr. Wright and Mr. Niedecken—Prairie School Collaborators

Interior architect and Milwaukee native George Mann Niedecken designed progressive and daring living spaces for some of Milwaukee's more adventurous families, such as Adam J. Mayer and Frederick C. Bogk. His regular visits to Frank Lloyd Wright's Oak Park Studio led to the beginning of a fourteen-year relationship between the architect and the interior architect.

Join us as we visit both the Mayer House and the Bogk House during an evening filled with sumptuous hors d'œuvres, libations, coffee, and dessert. Each attendee will be assigned to one of the houses to begin the evening; then guests will switch to the other house at the event's midpoint. The homes are located just a few blocks apart—an easy 5-minute walk. This event has very limited availability. 6–9 p.m., reservations are required.

## The Saturday Wright and Like Tour

We are thrilled to be able to offer six Wright sites on this celebratory tour. Three of these—the recently restored Albert B. and Edith Adelman House; the Elizabeth Murphy House, which was only confirmed as a Wright design in 2015; and Annunciation Greek Orthodox Church—are making their first appearance on the tour. The other Wright sites are the Joseph Mollica House (Erdman Prefab Plan #1), and the American System–Built Homes Model B1 and Two Family Flat "C" duplex, both on the Burnham Block. The six "Like" designs we are featuring are new to our



Milwaukee Journal Sentinel, Oct. 13, 2016. Photo by Gary Porter © 2016 Journal Sentinel, Inc., reproduced with permission

tour and most have never been open to the public. See works by some of your favorite "Like" architects: the George and Angeline Blair House and the Dr. George and Lucy Vander Beke House, both by John Randal McDonald; the Bernard and Mabel Nietschmann House by Russell Barr Williamson; two mid-century modern homes by the Milwaukee firm of Willis and Lillian Leenhouts—the home the Leenhouts designed for themselves, and the Gardner and Dr. Mary Banning Friedlander House—and another MCM gem: the Dr. Walter and Judith Shapiro House, designed by architect Abe Tannenbaum. 9 a.m.–5 p.m.

## Sunday, June 4

In lieu of a Sunday event, we encourage attendance at one of the four Wright in Wisconsin sites that are hosting special events for the day: the A.D. German Warehouse (Richland Center), Wyoming Valley School (Spring Green), Seth Peterson Cottage (Lake Delton) and Still Bend (Two Rivers). Please see their individual websites for additional information. ■

This colorful seating area in Frank Lloyd Wright's Frederick C. Bogk house (1916) surrounds the home's central fireplace. The original built-in desk is complemented by furniture from the Heritage-Henredon line designed by Wright, who recommended its use in a letter to the current homeowners.



**The Bogk House** is included in the 2017 Wright and Like special Friday event, *An Evening with Mr. Wright and Mr. Niedecken*.

# When Was Wright Possibly Wrong?

## Hunting for the site of the unbuilt Stamm Cottage

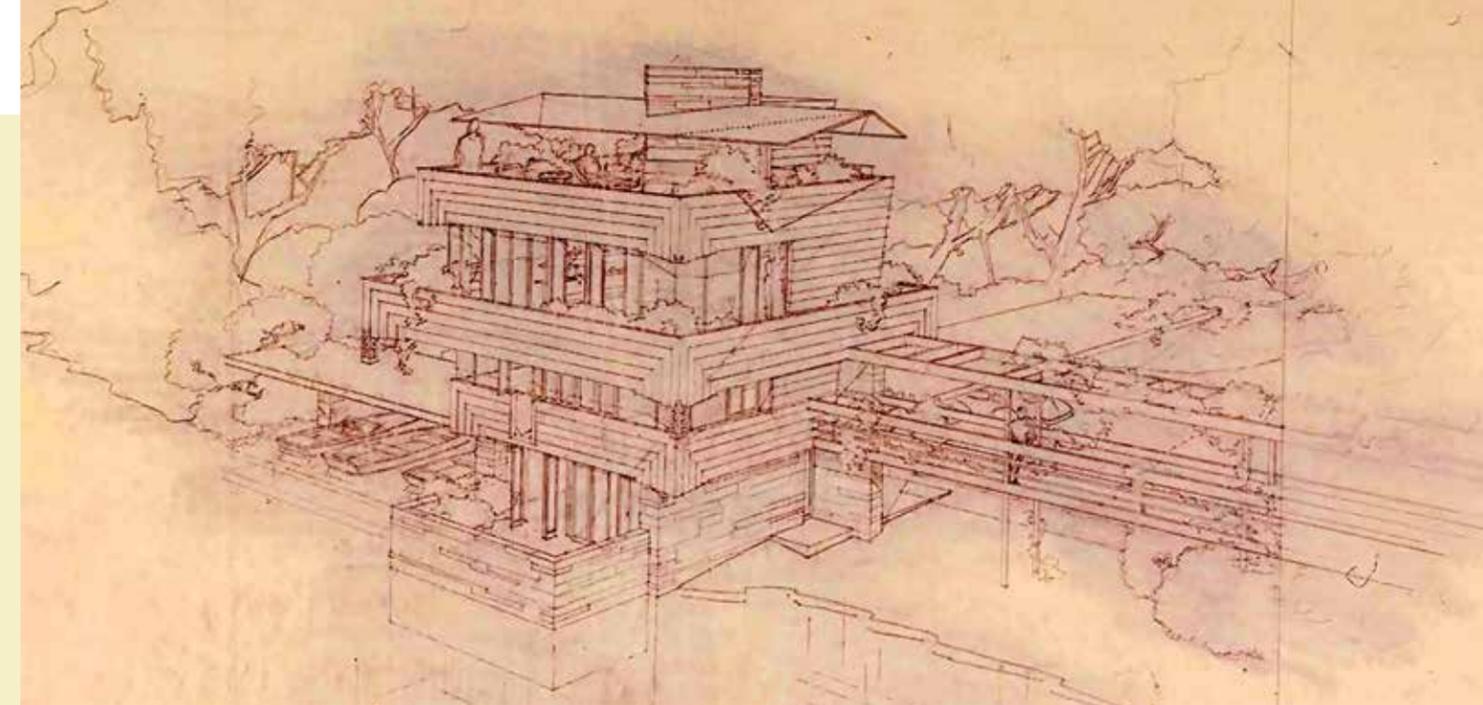
by MARK HERTZBERG

**When was Wright possibly wrong?** For one, when he possibly made the handwritten notation “Lake Delavan” on one of the drawings for a proposed summer cottage and boathouse for J.D. Stamm in 1945 (Project #4513). And so the project has been listed as being meant for Delavan Lake in both Bruce Brooks Pfeiffer’s *Monograph* of Wright’s work and Volume 3 of *The Complete Works*.

Sue and John Major, stewards of Wright’s Fred B. Jones estate (“Penwern”) on Delavan Lake commissioned me to write a book about Jones and Penwern in 2013. (The book will be published by the Wisconsin Historical

Society Press in the fall of 2018.) I was intrigued by the Stamm project, and excited about it, when I saw it in *The Complete Works*, because I was not aware of such a late project for the lake. The latest documented Wright commission on Delavan Lake was from 1907.

A check of the known Wright correspondence in Anthony Alofsin’s *An Index to the Taliesin Correspondence* and with Sally McKay at the Getty Research Center showed only one Stamm letter, an unrelated 1953 note from Stamm to Wright about a movie. Nor was there any record of the Stammers or the project in the Delavan area. Local historians wondered



if the project was for Lake Nagawicka, near Delafield—45 miles and two counties away from Delavan—because there had been a Stamm family there.

The hunt was on to find the family. Inquiries to local historical societies and libraries in Delafield were not fruitful. As I often have while working on the book, I turned to Mary Stauffacher, a friend, who is a whiz at navigating ancestry.com. She found John Davies (not David) Stamm’s daughter. Lisa Stamm told me that her father was working on the project for his father, Victor Stamm, not for himself. While she was too young to remember much about the project, she remembered meeting Wright when she was about 3 years old in the late 1940s. And she thought that Lake Nagawicka was, indeed, the likely site of the project because her grandparents, who lived in Milwaukee, would summer on Lake Nagawicka, but she was not certain.

But I could not go on supposition. Lisa passed my questions on to her family, and a few days ago her daughter, Vanessa Parsons, came up with the definitive proof that the project was indeed meant for Lake Nagawicka, rather than Delavan Lake. I was bleary-eyed, nearing the end of an overnight bus trip from Milwaukee to Minneapolis, when I opened

her welcome email with close-up photos of the block lettering on her copy of the Stamm project. It clearly reads Lake Nagawicka. It took five months of on-and-off digging, but the mystery is solved and the record is set straight, with the help of others.

Brian Spencer, AIA, who has extensively researched the Delavan Lake work, who did restoration work on Wright’s Wallis-GoodSmith House on Delavan Lake in 1992–93, and in 2005 rebuilt the Penwern boathouse (working from a single sheet of Wright’s drawings) which had been destroyed by a 1978 arson fire, suggests that the mistake by Wright (or whoever made the notation) was understandable: Delavan? Delafield? Unless one is from the area, it would be easy to mix them up knowing that Wright had about a dozen commissions on Delavan Lake.

It is disappointing to not know more about the commission and why it was not executed, but it is satisfying to know for certain which lake it would have been built on. Some Wright aficionados have asked for the exact location so they can hunt satellite photos, given that the project evidently would have been connected to an existing house. The hunt for that information continues. ■

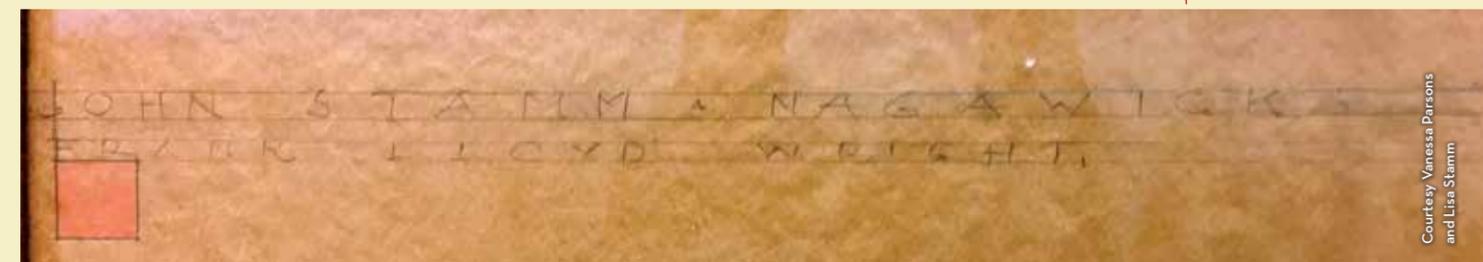
The Stamm commission (1945) was one of forty-nine summer cottage or boathouse commissions ascribed to Wright between 1890 and 1951.

Definitive proof that the project was on Lake Nagawicka, not Delavan Lake, is on a drawing provided this spring by the Stamm family.



All images this spread © The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art / Avery Architectural & Fine Arts Library, Columbia University, New York)

Brian A. Spencer, A.I.A., who has extensively studied Wright’s work in Wisconsin, speculates that the architect mixed up “Delafield” and “Delavan” leading to the lake house for J.D. Stamm being incorrectly listed in books as a commission on Delavan Lake.



Courtesy Vanessa Parsons and Lisa Stamm



## WRIGHT THOUGHTS

by KEN DAHLIN

# Reflections on the SC Johnson Administration Building

**As both an architect and a resident of Racine,** I have long savored the moments when my commutes take me past the Johnson Administration Building, especially at dusk when the Pyrex tubing glows from within. I feel it is not only Wright’s best building in Racine (and he does have several outstanding examples here in this relatively small city), but one of the top-five buildings of his career. There are a lot of ways to approach the historical significance of this building, such as discussing its place in modern office design of the 1930s, or the drama of the testing of the dendriform columns, but I do not wish to repeat in this short reflection the well-worn narratives that have accompanied it. Instead, I wish to briefly look at where its greatness lies, and perhaps by doing so, bring some further insights to its relationship with its newest addition, Fortaleza Hall.

While there seems to be little disagreement that Wright’s Johnson Administration Building is a great building, what actually makes it so? One way to approach this is to show how a work of architecture was ahead of its time and broke new ground within its historical context, changing the course of subsequent history in the process. In the moving timeline of history, however, this achievement can be very short-lived, and the work can become dated very quickly. However, Wright’s building here endures the test of time, somehow being as fresh now as it was eighty years ago. Also, contrary to many famous buildings, this building did not have a very visible impact on office design in the same way that the Bauhaus of Europe had a decade earlier. Often, historical narratives of the work (and many of Wright’s other works) dismiss it by characterizing it as a singular work of an individual genius and place it in an insulated category by itself apart from the flow of modern historical progress.

The Administration Building is a different kind of building, and certainly was more so when it was built in the 1930s. But being different is not the same as being good, much less great. This seems to be an often-missed point in today’s rush for novelty. The

Administration Building has an absence of windows, which was not only contrary to typical traditional office building of that time, but also much different from European modern architecture of that time as well, where glass curtain wall construction was coming into its own (and continues today). Instead we have large expanses of red brick wall with these ribbons of Pyrex tubing in odd locations. These both bring diffuse light into the building as well as emanate a glow of light seen from the exterior at night, but one cannot see through them. The story, of course, is that Wright didn’t want the building built in this nondescript older section of Racine where there was nothing worthwhile to look out upon, and so he closed it up and internalized it. While this is significant, it doesn’t yet tell the whole story, perhaps not even the most important part of the story.

I have a lithograph in my office of “The Great Workroom” by the artist William Suys, Jr. This image shows an artistic cutaway perspective of the building, showing inside and outside at the same time. The ‘why’ of what Wright did became clearer as I was looking at this recently. What is there in this building physically is there as an act of joy, of celebration, as a symphony of expression. Not simply the joy of artistic expression itself, but the expression of how form relates to form in this architectural composition. As Wright spoke of organic architecture as being in this part-to-whole relationship (integrated whole), it becomes clearer that what is essential here is that the relationship of forms are not simply individual parts of a building serving various functions (such as a column’s function of holding up the roof, etc.) but these forms are inflecting one to another, subordinating both to one another and into a unified and harmonious whole that gives it its greater meaning, its greatness. So here, a column is not simply a pole holding up a roof; it is splayed out to become a spatial definer, the poetry of the lily pad motif, which itself gives way to the spaces in between filled with light from the sky. The Pyrex tubing is not just to provide the function of providing light, but is composed of narrow horizontal tubes related to and interwoven with the brick module, like the



© Mark Hertzberg

threads woven into a larger fabric. All in all, it is like a symphony, like frozen music, to use a couple metaphors Wright himself used to describe his architecture.

The glass tubing located at the top of the walls in the great work room dissolves the edge between roof and wall. But it also has a certain proportion to it—it is not too large or small, and thus there is a spatial compression between the bottoms of the lily-pad column capitals and the top of the brick wall where space is released to the infinite. Here, if time were to permit, one could show Wright’s antecedents in Idealism and how Hegel’s idea of the romantic stage of art as that where the material form gives way to the expression of spirit/mind (“Geist”) while yet pointing to the transcendent comes alive here. In Edmund Burke’s view of the sublime, buildings are not supposed to be candidates, but this building at dusk I think comes close. Seeing the tower glow at dusk along with the ribbons of glowing Pyrex interwoven into a composition of common red brick provides a rare moment of architectural inspiration and mystery. The mystery is

here because Wright denied design clarity for a higher order in his mind. Design is not only about revealing but also concealing of the Idea.

This brings us to a brief comparison to its new companion just across the courtyard, Fortaleza Hall, by Norman Foster, and how it reflects a sentiment separated by the Atlantic. We have two very different buildings on the SCJ campus now (without getting into discussion of the Golden Rondelle) and there is a symbolic dialogue happening between the two. What can we read of them? What does it teach us of their genetic roots? The Foster building is an intentional inversion of the Wright building. It is very difficult to design a world-class building adjacent to or part of an architectural landmark. The new architect must give deference to the landmark, both to keep clear the distinction between original and new, but also so as not to overpower it. In this respect, the final location of Fortaleza off on the east end of the campus is much better than the original proposal on axis with the tower.

■ REFLECTIONS CONTINUES ON PAGE 11

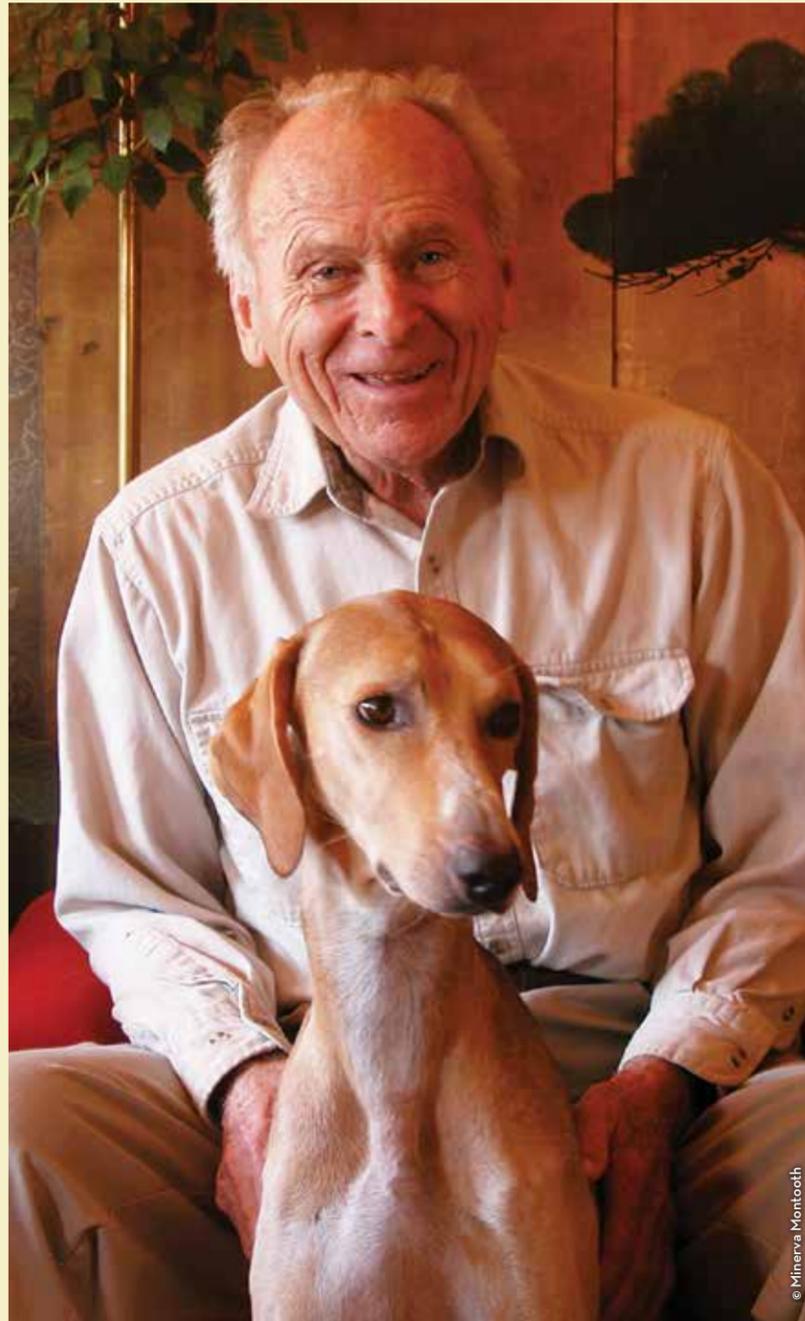
The Great Workroom at SC Johnson is one of the best known examples of Wright’s organic architecture.

# Joe Fabris

March 24, 2017

by INDIRA BERNDTSEN

**Beloved member of the Taliesin Fellowship**  
Romeo “Joe” Joseph Fabris passed away peacefully on March 24, 2017, at age 99, at Taliesin in Spring Green. He was born in Winnipeg, Canada on October 24, 1917, to John Fabris and Maria Binda Fabris.



© Mheera Montooth

Joe was educated in Canada at St. Paul’s College of the University of Manitoba. He worked as a research chemist in a laboratory in Montreal. After reading Frank Lloyd Wright’s *An Autobiography* in 1948, he joined the Taliesin Fellowship to work and learn with Mr. Wright. Over the years, Mr. Wright counted on Joe as a construction manager. Mrs. Wright called him and Arnold Roy “our artist-craftsmen.”

He supervised at least two of Mr. Wright’s buildings: Anderton Court in Los Angeles, and the Lindholm Gas Station in Minnesota. He also worked on several of Mr. Wright’s buildings: the John E. Christian Residence in West Lafayette, Indiana; the ASU Music Building expansion; the Arizona Biltmore Hotel Restoration in 1973; and the Russell Kraus Residence in Kirkwood, Missouri. He designed homes in Colorado, Michigan, Connecticut, and Arizona. In Spring Green, he designed the office for the Spring Valley Inn. Joe designed various buildings at the Taliesin and Taliesin West properties.

Joe was a mentor to many of the apprentices, and was very involved in all aspects of life in the Taliesin community. He was a great cook, sang tenor in the chorus, and participated in the dance dramas. Joe will be remembered as a dog lover; he had an innate understanding of dogs and almost always had a dog by his side.

He is survived by one sister, Mary Butler; her three children and their children and grandchildren; his niece Judith and her extended family; and his niece Mary T. Fabris, all in Canada.

There will be a small memorial for him in Wisconsin, and the Fellowship will further honor him at the Taliesin Fellowship November Reunion in Arizona. ■

Joe Fabris and Deeki.

## REFLECTIONS

CONTINUED FROM PAGE 9

Other features show an interesting series of contrasts between old and new.

The glass in Fortaleza is as clear as Wright’s is obscure, a glass cylinder made with low-iron glass for the ultimate clarity that could be had, which of course shows off the Carnuba airplane suspended in the exhibit space. The glass curtain wall is actually in tension, basically suspended from the roof rather than stacked up from the bottom up. The roof itself seems to refer to Wright’s dendriform column tops, but its support instead is from a series of narrow steel columns around the perimeter, giving the overall impression of a pavilion rather than the cantilevered abstraction of the tree Wright based his design from.

Foster took a cue from Wright’s cut limestone accents and made it the entire wall material. This is a much more precious material than the common red brick of the Administration Building. Precision detailing, quality materials, and technological virtuosity reveal this to be a museum-level work of the 21st century.

Conceptually, and to reference Hegel’s language in his philosophy of art, Fortaleza is a classical-stage building, albeit in modern attire. Whereas Hegel’s third stage of art (the romantic) reveals spirit or mind’s expression



© Mark Hertzberg

surpassing materiality, his second, or classical stage of art is where the materiality and the spirit are in balance. The parts in Fortaleza are separate and can stand independently. The glass oval main pavilion is separated from the brick supporting building behind it. The steel columns supporting the roof are self-contained and independent of the roof it supports. Throughout there is clear and precise delineation of where part meets part. Wright blurs this line for his goal of the integrated whole. One can even see this in his color scheme. Not only is his use of red too earthy for today’s tastes, but his use of red flooring (carpet and/or concrete) blurs the line between wall and floor, which all interior designers today know requires contrast.

Abstractly, the Foster building is like the Parthenon in Athens—classic, precise, and self-contained with modernist blood from its Bauhaus lineage. Wright’s Administration building is a Gothic cathedral — earthy, organic, mysterious, and transcendent. ■

Norman Foster had the challenge of complementing, not overwhelming, Wright’s work when he designed Fortaleza Hall on the SC Johnson campus.



© Mark Hertzberg/AP Images for SC Johnson

Following renovations and updates, the SC Johnson Research Tower is now lit every evening with Wright’s original interior lighting scheme.

**WISCONSIN WRIGHT SITES** Taliesin® \ Hillside Studio and Theatre \ Frank Lloyd Wright Visitor Center  
 A.D. German Warehouse \ Annunciation Greek Orthodox Church \ American System-Built Homes \ Bernard Schwartz House  
 Monona Terrace® Community and Convention Center \ Seth Peterson Cottage \ SC Johnson Administration Building  
 Unitarian Meeting House \ Wingspread (H.F. Johnson House) \ Wyoming Valley School



**TOURS & EVENTS**

**AT WISCONSIN WRIGHT SITES**

MAY-SEPT 2017

**2017 Frank Lloyd Wright 150th Anniversary**



**Wisconsin events through the beginning of September**

- **Tuesday, April 25**  
**Monona Terrace**  
**Madison** \ Free  
 Wright Design Series: “Fred B. Jones and Penwern: Frank Lloyd Wright on Delavan Lake” presentation by author and photojournalist Mark Hertzberg. Lecture Hall, 7 p.m.
- **Wednesday, May 17**  
**Monona Terrace**  
**Madison** \ Free, registration required  
 The 100th Wright Design Series Lecture “Commit to Include Everyone!” Mark Rios, FAIA, FASLA is trained in both architecture and landscape architecture and has long seen those two disciplines as inseparable. He founded Rios Associates in 1985 with a singular vision: to imagine, design, and build complete environments. Under his leadership, the firm, now called Rios Clementi Hale Studios, has an international reputation for its groundbreaking multidisciplinary approach to all its commissions. Lecture Hall, 7 p.m. Visit [www.mononaterrace.com](http://www.mononaterrace.com)
- **May 1-October 31**  
**Hillside Home School at Taliesin**  
**Spring Green** \ Various prices  
 “An Exhibition of Pedro E. Guerrero Photography of Frank Lloyd Wright: Celebrating Two American Masters in Their Anniversary Years” An exhibition of iconic photos by Pedro E. Guerrero in the Dana Gallery of the Hillside Home School celebrates the twenty-year friendship between two American masters: Wright and Guerrero. In addition to Wright’s 150th anniversary, 2017 is also the 100th anniversary of Guerrero’s birth. To view the exhibit, book a Hillside Tour, Highlights Tour, or Estate Tour. [www.taliesinpreservation.org/engage/fllw150](http://www.taliesinpreservation.org/engage/fllw150)
- **Thursday, May 11**  
**Wade House Historic Site**  
**Greenbush** \ Free  
 “Wright in Racine” lecture by Mark Hertzberg, photographer and expert on Wright’s work in Racine. Hertzberg’s presentation about the architect’s work will showcase every phase of Wright’s career in the Wisconsin city after 1900. 7 p.m. (Time and date subject to change). Visit [www.wadehouse.wisconsinhistory.org](http://www.wadehouse.wisconsinhistory.org)
- **Saturday, June 3**  
**Milwaukee**  
  
*Wright and Like Milwaukee: A Celebration of Wright’s 150th Anniversary*  
 9 a.m.-5 p.m. **SEE PAGE 5**
- **Saturday, June 3-Sunday, June 4**  
**AD German Warehouse**  
**Richland Center**  
 Special events include a photography exhibit by Richland Center photographer A.S. Rockwell featuring more than a dozen images of Taliesin I before and after the August 1914 fire, a display of FLLW-designed furniture from a 1934 Warehouse repurposing plan done by Wright for A.D. German which included a “night club” on the first floor, and a driving tour of the area. 11 a.m.-3 p.m. For details and pricing visit [www.adgermanwarehouse.org](http://www.adgermanwarehouse.org)

- **Sunday, June 4**  
 Enjoy special events at the following Wright sites.  
**Wyoming Valley School**  
**Spring Green** \ Donation  
 A celebration to honor Mr. Wright’s 150th birthday and the 60th anniversary of the Wyoming Valley School’s construction. Enjoy free tours of the school along with food, drink, and music to commemorate these important dates. 10 a.m.-2 p.m. [womingvalleyschool@gmail.com](mailto:womingvalleyschool@gmail.com)

- **Seth Peterson Cottage**  
**Lake Delton**  
 Commemorate the 25th anniversary of the Cottage’s restoration and Wright’s 150th at this celebration. Free tours of the Cottage and a brief program featuring restoration architect John Eifler. 1-4 p.m. [www.sethpetererson.org](http://www.sethpetererson.org)

- **Bernard Schwartz House “Still Bend”**  
**Two Rivers** \ \$80  
 This late-afternoon/evening garden party will include games, music, informal tours of the house, and a Frank Lloyd Wright-inspired Farm to Table Locavore Feast. Reservations required. \$80 per person. Proceeds will go to the restoration fund. 4:30 p.m.-9 p.m. Info and tickets at [www.stillbend.com](http://www.stillbend.com)

- **Tuesday, June 6-Thursdays, June 8**  
**Taliesin**  
**Spring Green** \ Various prices  
 All public tours will be offered at half price in honor of Wright’s 150th. This includes everything from the one-hour tour of the Hillside Home School to the two-hour tour of the Taliesin residence to the four-hour tour of the entire Taliesin estate. [www.taliesinpreservation.org/engage/fllw150](http://www.taliesinpreservation.org/engage/fllw150)

- **Wednesday, June 7-Saturday, June 10**  
**Madison Children’s Museum**  
**Madison**  
 “From Coops to Cathedrals: The Childhood & Organic Architecture of Wisconsin’s Frank Lloyd Wright” special 150th anniversary exhibition.  
**SEE BOX (RIGHT) FOR MORE DETAILS**

■ **EVENTS CONTINUES ON NEXT PAGE**



Frank Lloyd Wright, at about age 10

© Wisconsin Historical Society (6001.0003) and the Frank Lloyd Wright Foundation

**Madison Children’s Museum Events: From Coops to Cathedrals: Nature, Childhood and the Architecture of Frank Lloyd Wright**

■ **Madison Children’s Museum** will open a major new exhibit to help celebrate Frank Lloyd Wright’s 150th birthday. *From Coops to Cathedrals: Nature, Childhood and the Architecture of Frank Lloyd Wright*, opening **June 7**, aims to unleash the creative potential of young visitors. In fun, whimsical, and hands-on ways, the exhibit will challenge children to immerse themselves with nature, experiment with materials, design their own contraptions—from iceboats to chicken coops to bridges—and build their own models. All these activities helped Frank Lloyd Wright along the path to becoming one of the most creative forces of his time. Though most of the children visiting *Coops to Cathedrals* won’t become world-famous architects, they will come away with increased confidence in their creativity and a better understanding of how nature inspires so much of what humans design.

**Opening Week:** The following are drop-in programs—free with admission, no registration required. More detailed descriptions, age recommendations, and exhibit-related programs beyond opening week can be found on the MCM web calendar: [madisonchildrensmuseum.org/events/](http://madisonchildrensmuseum.org/events/)

**Wednesday, June 7**  
**Free Family Night**, free admission, 5-8 p.m. Ribbon-cutting, 5:15 pm. 5:30-7:30 p.m., Art Studio: Pattern Sewing Cards; Rooftop Clubhouse: Stained Glass Rubbings; Log Cabin: “Frankly Building” with Lincoln Logs

**Thursday, June 8**  
**Frank Lloyd Wright’s Birthday!** Rooftop Clubhouse: Architectural 3-D Structures, 11 a.m.-noon; Log Cabin: Recognizing Shapes in Nature, 2-4 p.m.

**Friday, June 9**  
 Possibleopolis: Printing Press, 10-11 a.m.; Log Cabin: “Frankly Building” with Lincoln Logs, 11 a.m.-noon; Rooftop Ramble: Abstract Drawing from Nature, 1-3 p.m.; Log Cabin: Frontier Science, 2-4 p.m.

**Saturday, June 10**  
 Rooftop Ramble: Architecture Yoga, 10:30-11 a.m.; Log Cabin: Cabin Cooking; Mr. Wright’s Steel Cut Oats, noon-2 p.m.; Rooftop Ramble: Kite-Making, 1-2 p.m.; Log Cabin: Frontier Crafts, 3-4 p.m.

## EVENTS

CONTINUED FROM PREVIOUS PAGE



- Thursday, June 8**  
**Frank Lloyd Wright's birthday!**  
 Enjoy special 150th birthday events at the following locations and Wright sites.

### American System-Built Homes Model B1

Milwaukee \ \$1.50

Get a tour of the B1 and a cupcake for only \$1.50 in honor of Frank Lloyd Wright's 150th birthday! Tours run continuously throughout the afternoon, 12:30-3:30 p.m.

### Monona Terrace

Madison \ \$1.50

Take a tour on Frank Lloyd Wright's 150th birthday for just \$1.50 and receive a complimentary cupcake! Tickets may be purchased in the Gift Shop. 10 a.m. and 1 p.m.

### Wade House Historic Site

Greenbush \ \$5 adults

Wade House will celebrate Mr. Wright's 150th birthday with a series of events, including a program with Ron McCrea, author of *Building Taliesin: Frank Lloyd Wright's Home of Love and Loss*. Prior to the program, guests are invited to the opening of "A Taliesin Album: Rare Photographs of Frank Lloyd Wright's First Spring Green Home." The images provide a rare glimpse of a structure that stood for only two years before being substantially destroyed by an arsonist on August 15, 1914. The Museum will also display for the first time Mr. Wright's 1890 Roof-seat Omnibus. Restored by Wesley W. Jung in 1967, the omnibus was owned and used by Mr. Wright for many years and will be shown along with a collection of photographs of Wright's carriages and related materials. 6 p.m.

### Racine Public Library

Racine \ Free

Mark Hertzberg presents his "Wright in Racine" talk, which covers all of Wright's built and unbuilt commissions and projects in Racine. This was the basis of his first book for Pomegranate in 2004. 6 p.m.



## Milwaukee Art Museum Events

This summer, the Milwaukee Art Museum joins prominent institutions across the country in celebrating the 150th anniversary of Frank Lloyd Wright's birthday. *Frank Lloyd Wright: Buildings for the Prairie* is on view July 28-October 15 and presents a selection of the renowned architect's designs from the *Wasmuth Portfolio* alongside related pieces of his furniture, stained glass and textiles. The *Wasmuth Portfolio* is considered the most significant collection of Wright's early work, showcasing the breadth and beauty of his output.

Widely recognized as one of the most prolific and well-known architects of the 20th century, Wright frequently published his architectural designs and theories in magazines and journals; the *Wasmuth Portfolio* is among the first of these complex, large-scale efforts. The portfolio introduced the architect's work to his European contemporaries and is largely credited with profoundly influencing the direction of 20th-century architecture. A digital component to the exhibition will allow visitors to explore in greater depth the illustrations and text of the *Wasmuth Portfolio*.

The exhibition will be on view in the Museum's Bradley Family Gallery.

Tuesday, August 22 and Tuesday, September 26  
Gallery Talks, 1:30 p.m.

Museum Admission:  
\$17 Adults/\$15 Students and Seniors.

[www.mam.org](http://www.mam.org)

- Saturday, June 17**  
**Hillside Theater, Taliesin**  
**Spring Green**

A Wright Celebration for Kids with Author/Entertainer Bob Kann  
This family-friendly event in Taliesin's Hillside Theater celebrates Wright's 150th with a fun and interactive presentation by children's author and entertainer Bob Kann (*Frank Lloyd Wright and His New American Architecture*, Wisconsin State Historical Society Press). Afterward, visitors will enjoy Wright's traditional birthday cake on the Hillside lawn. Tickets available online. [www.taliesinpreservation.org/engage/fllw150](http://www.taliesinpreservation.org/engage/fllw150)

- Thursday, July 13**  
**Wade House Historic Site**  
**Greenbush \ Free**

"Regretting Mr. Wright: Mamah Tells Her Own Story"  
A presentation by Elizabeth Carlson, performer and living historian. During this theatrical performance, Martha "Mamah" Borthwick, as portrayed by Ellie Carlson, will recount her life for guests as it is passing before her eyes during the moments of her tragic and dramatic death. 7 p.m.



The American System-Built Homes Two Family Flat "C" at 2732-2734 W. Burnham Street is one of six Wright-designed ASB Homes on that block in Milwaukee. Four are duplexes and two are single-family homes (2714 W. Burnham and 1835 S. Layton Ave., at the corner).



The American System-Built Homes Two Family Flat "C" is included in the 2017 *Wright and Like* tour.

- Friday, July 28-Sunday, October 15**  
**Milwaukee Art Museum**  
**Milwaukee**

*Frank Lloyd Wright: Buildings for the Prairie* special 150th anniversary exhibition.  
[SEE BOX \(LEFT\) FOR MORE DETAILS](#)

- Sunday, August 6 and Monday, August 7**  
**Taliesin**  
**Spring Green**

Celebrating Wright's 150th in Word and Music: The Taliesin Community Chorus Presents a World Premiere Composition  
Taliesin Preservation and the Rural Musicians Forum present music and spoken word from Frank Lloyd Wright to Bach, Copland, and others—and the world premiere of a new choral composition by Scott Gendel in honor of Wright's 150th performed by the Taliesin Community Chorus. Tickets will be available online soon. [www.taliesinpreservation.org/engage/fllw150](http://www.taliesinpreservation.org/engage/fllw150)

- Thursday, August 10**  
**Wade House Historical Site**  
**Greenbush \ Free**

"The Frank Lloyd Wright Carriages"  
In this lecture, Vicki Nelson Bodoh, past president of the Carriage Association of America, will share the results of her two-year study of Frank Lloyd Wright's horse-drawn carriages at Taliesin and the connection she discovered between the famed architect and Sheboygan carriage collector Wesley W. Jung. 7 p.m.

- Thursday, August 10**  
**Monona Terrace**  
**Madison \ Free**

Design Night Out: For adults seeking a creative outlet in a relaxed, fun environment, this is the event. A design topic will be presented followed by innovation, making, and cocktails. 7-10 p.m., 21+ only

- Tuesday, September 5**  
**Hillside Theater, Taliesin**  
**Spring Green \ \$25**

"Pedro E. Guerrero: A Photographer's Journey"  
Screening of the PBS American Masters documentary celebrating the twenty-year friendship between Wright and Guerrero in this milestone year for both (it is Guerrero's 100th as well as Wright's 150th). A reception with local wine and cheese is followed by the film screening. Reservations required. Book online at [www.taliesinpreservation.org/engage/fllw150](http://www.taliesinpreservation.org/engage/fllw150)

## Burnham Block Summer Events and Hours

June 3 *Wright & Like* tours, 9-5 p.m., Burnham Block, Two Family Flat "C" and Model B1

June 8 Wright 150th Birthday open house and birthday cupcake, 12:30-3:30 p.m., \$1.50 admission

July 28-October 14  
Tours of the Burnham Block on all Fridays and Saturdays during the special *Frank Lloyd Wright: Buildings for the Prairie-Designs from the Wasmuth Portfolio* exhibition. Admission fee

September 23 and 24  
Doors Open Milwaukee—free admission to Burnham Block sites 10 a.m.-5 p.m.

Burnham Block Summer Hours:  
Every Friday and Saturday 12:30-3:30 p.m. from June 9 - October 28, except June 16, 17, July 14, 15, and September 22. Admission fee

Private tours are available any day of the week on request. Call (608) 287-0339 for information.

**FRANK LLOYD WRIGHT WISCONSIN  
HERITAGE TOURISM PROGRAM**

P.O. Box 6339  
Madison, WI 53716-0339

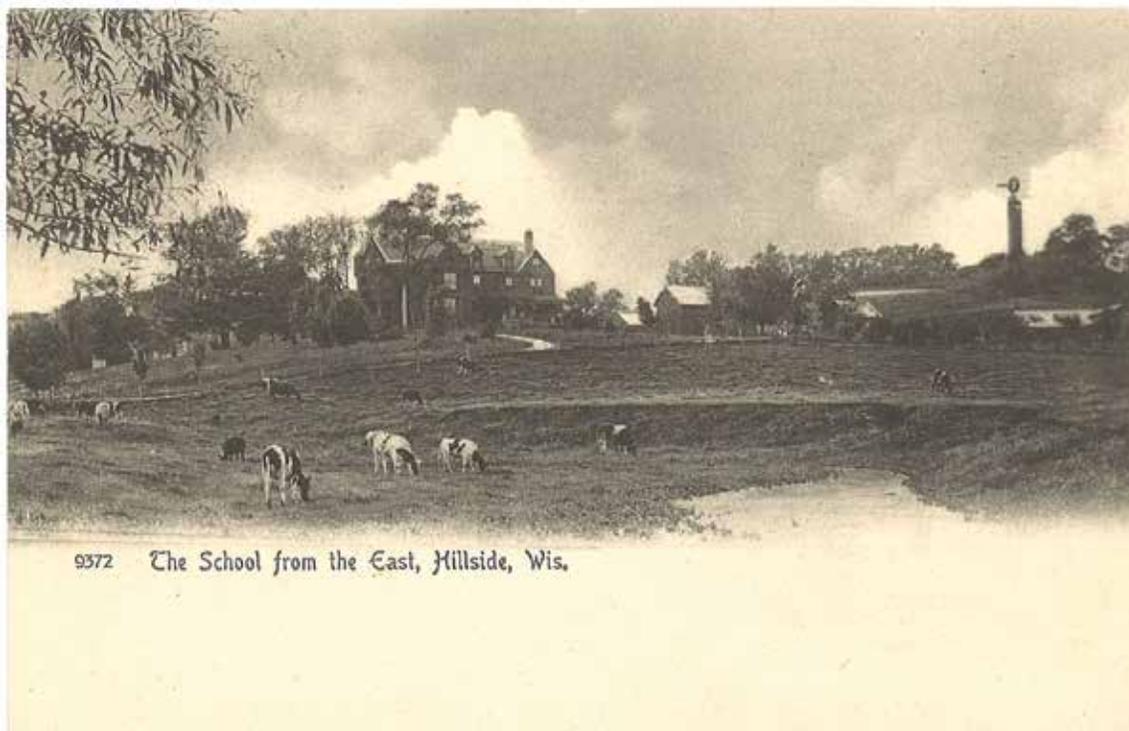
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Madison, WI  
Permit No. 47

**VINTAGE  
POSTCARD**

courtesy of PATRICK MAHONEY



9372 The School from the East, Hillside, Wis.

This postcard shows the first Hillside Home School (1887), various farm buildings, and the Romeo and Juliet Windmill (1896) from across the cow pasture. The card was produced by the Rotograph Company of New York City between December 24, 1901 and March 1907. It was printed in Germany but never mailed. The school was demolished in 1950 and was in the Queen Anne style of Wright's first employer, Joseph Lyman Silsbee.