

VOLUME 23
ISSUE 2

MAY
2018

WRIGHT IN WISCONSIN

MEMBER NEWSLETTER | CELEBRATING THE LEGACY OF FRANK LLOYD WRIGHT



W & L

SPRING GREEN
RICHLAND CENTER

■ WRIGHT AND LIKE INFO ON PAGE 5



Plans for the A.D. German Warehouse include a rooftop event space complete with catering capability. This will be the final project anticipated in the restoration and rehabilitation of the building. The anticipated timeline is between three and five years. Concept drawing by Peter Rott, Isthmus Architecture, Inc.

A.D. German Warehouse is included in the 2018 *Wright and Like* tour.

© Isthmus Architecture, Inc.



President's Message

by MICHAEL DITMER

I want to thank **George Hall** for his steady leadership as President of Wright in Wisconsin. I am especially thankful for the countless hours and dedication he devoted to shepherding our organization through all the details and logistics of creating what is now our separate nonprofit organization, enabling the former Frank Lloyd Wright Wisconsin to become Frank Lloyd Wright's Burnham Block under Mike Lilek's leadership. I would also like to thank Mike Lilek, who, as a board member of Frank Lloyd Wright Wisconsin, spearheaded the acquisition and ongoing restoration of these four Burnham Block properties. He will continue to be a great friend of Wright in Wisconsin.

My focus as president will be on strengthening our crucial relationships with other Wright organizations, including the Frank Lloyd Wright Foundation and the Frank Lloyd Wright Building Conservancy, as well as the Wisconsin Historical Society. I hope to build new relationships and expand existing ones with entities as diverse as corporations, schools, the Wisconsin Department of Tourism, arts organizations, and the media, with the intent of partnering with them to broaden our capacity to fulfill our mission. Our mission is to promote, protect, and preserve Wright's heritage, vision, and architecture, as well as the work of his apprentices, Taliesin Associated Architects, and like-minded architects, in his native state of Wisconsin.

I look forward to leading the organization into the next reincarnation of itself and growing the impact we can have in bringing the relevance of Frank Lloyd Wright's architecture into the 21st century. I will always keep my eye on our mission and continually ask myself "Is what we are doing contributing to fulfilling our mission?"

The growing interest and fascination with Wright's work, as well as the growth in the appreciation of



© Robert Hartmann

mid-century architecture, speak to a pent-up desire for thoughtful design in our environments and everyday living. I am convinced that a renaissance in organic architecture is unfolding and that Wright's visionary genius is more prescient than ever. From the serene office environment at SC Johnson in Racine to the enlightened brilliance of the Usonian home designs, Wisconsin is full of possibilities for connecting people to the relevance of Wright's work. I see Wright in Wisconsin as an organization that, in new and innovative ways, provides the conduit for exploring Wright's legacy while connecting it to the present and future.

Young people seem to relate to Wright's work on a more emotional level and I get especially excited when it comes to connecting young people to his ideas. I will never forget the words of eleven-year-old Keavy, who once spent a few days at Still Bend, and wrote this in our guest book: "Some people can go a whole lifetime and not understand how the sun shines on us or how Nature loves us but staying in this house has helped me see both." ■



Originally built as the Bank of Spring Green "Auto Bank" in 1975, the William Wesley Peters design has recently been converted into a private residence and is included in the 2018 *Wright and Like* tour.

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WRIGHT IN WISCONSIN VOLUME 23 \ ISSUE 2

Published three times annually in February, May, and September.

WRIGHT IN WISCONSIN is published by Wright in Wisconsin, a nonprofit organization designed to promote, protect, and preserve the heritage of Frank Lloyd Wright, his vision and his architecture—as well as the work of his apprentices, Taliesin Associated Architects, and like-minded architects—in his native state of Wisconsin. Membership benefits include discounts at the Monona Terrace Gift Shop and on *Wright and Like*™ tour tickets, this newsletter, volunteer opportunities, and more. Donors of \$100 or more receive reciprocal membership benefits at Wright sites nationwide (benefits vary by location). To join, visit us at www.wrightinwisconsin.org or contact us at the number or address below.

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

to Patrick Mahoney for contributing the vintage postcard.

Board of Directors (Sites Represented)

Michael Ditmer, president (*Schwartz House*); Andy Gussert, treasurer; Mark Hertzberg, secretary; Lon Arbegust (*AD German Warehouse*); Mary Arnold; Lois Berg; Terry Boyd (*Frank Lloyd Wright's Burnham Block*); Ken Dahlin; Erik Flesch (*Taliesin*); George Hall; Bill Martinelli (*Seth Peterson Cottage*); Kim Mattila-Kasten; Mary Ann McKenna (*Wyoming Valley School*); Heather Sabin (*Monona Terrace Community and Convention Center*); Dave Weber (*Unitarian Meeting House*); and Amy Winter (*SC Johnson*).

Office manager Sherri Shokler

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An expressive exterior beam finial adorns the Arthur Dyson-designed **Barrett-Tuxford House** in Richland Center. **On the cover:** The **Gee House** by Jim Pfeifferkorn, the Barrett-Tuxford House, and Frank Lloyd Wright's **A.D. German Warehouse**.



All three of these buildings are included in the 2018 *Wright and Like* tour.

© George Hall

Taliesin Preservation honored

Taliesin Preservation was awarded the Arts, Culture, and Heritage Tourism Award from Gov. Scott Walker at the Wisconsin Governor's Conference on Tourism at the Fox Cities Exhibition Center in Appleton on March 13.

Taliesin Preservation offered many special events throughout the year commemorating the 150th birthday of Frank Lloyd Wright. Other accomplishments included record-breaking numbers of visitors taking tours of the Taliesin estate, the Tour du Taliesin bicycle ride, musical concerts and education programs, the Renewal Gala in the fall, and many preservation projects throughout the estate completed by the in-house preservation crew. A crowning achievement in 2017 was the establishment of the Frank Lloyd Wright Trail for motorists traveling the state, connecting nine public Wright buildings via a self-guided journey through nine counties in southern Wisconsin.

The award to Taliesin Preservation was one of five given each year to the tourism industry. The other

categories are Legacy, Rising Star, Service Excellence, and Stewardship. Accepting the award was Carrie Rodamaker, executive director. Aron Meudt-Thering, events and design manager, joined her at the event.

Happy trails

Perhaps inspired by Wisconsin's own recently created Frank Lloyd Wright Trail, the Illinois Office of Tourism has unveiled a new trail stringing together and showcasing thirteen Wright sites open to the public in the Land of Lincoln. Self-guided itinerary options are outlined on the tourism website, www.enjoyillinois.com/history/frank-lloyd-wright-trail, including a 240-mile trek from Chicago to Springfield, dropping by Oak Park, Kankakee, and Dwight.

Sites featured along the new trail include the Robie House in Chicago, the Bradley House in Kankakee, the Pettit Memorial Chapel in Belvidere, the Laurent House in Rockford, and the Dana-Thomas House in Springfield. ■



Greg Governale and Angela Razzano photograph Frank Lloyd Wright's Thomas P. Hardy House in Racine on their way from the east coast to Milwaukee. When asked what drew them to Racine they said they made the side trip when they noticed the Frank Lloyd Wright Trail signage on I-94 near Highway 20 (one of the Racine exits). The Hardy House is not on the trail, but they found it in a Wright app after getting to Racine. The house is just a few blocks from the SC Johnson campus, which is on the trail. The trail has a smartphone app for both Android and iOS devices.

Outgoing President's Message

by GEORGE HALL



Transitions sometimes take longer than one may think. One of my goals has been to finish as much of the organizational groundwork as possible before our May board meeting when Michael Ditmer transitions to becoming president, allowing him

to focus more on our "institutional relations" with the Frank Lloyd Wright Foundation and other Wright organizations.

Meanwhile planning proceeded for the visit by Janet Parks (recently retired archivist from the Avery Library at Columbia University, and one of the principals responsible for inventorying and moving the vast Frank Lloyd Wright Foundation archives from Taliesin West to their new homes in New York City) prior to her lecture at Monona Terrace in April. Henry St. Maurice (our lecture chair), Sherri Shokler and I planned two days of Wright-related house visits for Janet. I'd like to thank Executive Director Carrie Rodamaker from Taliesin Preservation, the owners of the Jacobs I and Pew houses, board member Dave Weber from the First Unitarian Meeting House, and board member Bill Martinelli for facilitating these visits.

By now you will have received your brochures for our *Wright and Like*™ tour in Spring Green. This is definitely a Saturday tour that you won't want to miss, as we have six stunning new (at least to Wright in Wisconsin) houses by five Frank Lloyd Wright apprentices. There will be a host of activities taking place at our tour headquarters (Wright's Wyoming Valley School), and in Richland Center. For those of you interested in Wright's genealogy, I recommend stopping and talking with the docents at the Bear Valley Cemetery. Friday night's event offers the opportunity to enjoy food and drink while viewing the now fully restored Tan-y-Deri, and then to experience the "premier" performance of *Mrs. Wrights* by Jenni Reinke of Milwaukee's Quasimondo Physical Theatre.

Where else can you view over a century of Wright's and his apprentices' work, in the very setting where Frank Lloyd Wright grew up, worked, taught, and lived?

Our *Wright and Like* tours are the product of many willing hands. Sherri and I would like to express thanks for the assistance from staff at Taliesin Preservation (Carrie Rodamaker, Aron Meudt-Thering, Erik Flesch (who is on our board), and Caroline Hamblen), Derry Graves, Mary Jane Hamilton, and Jean Porter at the Spring Green Library, along with many others, and especially our very willing and enthusiastic participating home owners.

Please consider stepping forward this year and becoming involved as a docent (we offer training) or assisting Sherri at Wyoming Valley School. Additionally, we always welcome long-term assistance with our research and tour program—please contact me. Over the years, we've had leaders, including Denice Hice and Traci Schnell, who ably carried this on. But to continue organizing and putting on tours, we need your active participation if we are to fulfill our mission statement and make our activities relevant. You don't need to be a board member to do this.

Don't forget our fall tour in Mason City, Iowa, October 26–28, where we will visit Wright-designed houses coming and going, besides staying in his Mason City Hotel and seeing the Stockman House along with the Rock Crest–Rock Glen Historic District. For more information see our website. Space is limited!

As I said in our last newsletter, Sherri Shokler has my deepest thanks for offering great support to me as well as being the heart and soul of our organization. Our Frank Lloyd Wright site and at-large board members have also been very helpful.

I wish Michael great success as he accepts the presidency. As one of our Wright home owners (Still Bend, the Bernard Schwartz House in Two Rivers) and a member of the Frank Lloyd Wright Building Conservancy, he brings a different perspective, and one that is highly appropriate at this point. ■



Wright and Like 2018: Coming Home



© George Hall



© George Hall



© George Hall

**SATURDAY
JUNE 2, 2018**

■

9 A.M. TO 5 P.M.

ORDER YOUR
TICKETS AT

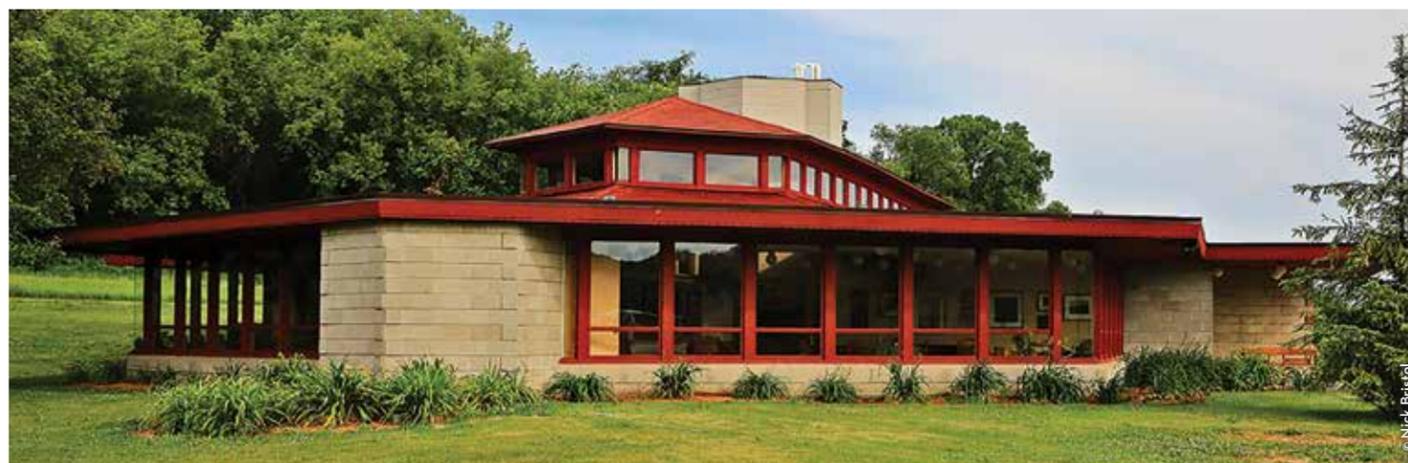
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WISCONSIN.ORG

OR

(608) 287-0339



© George Hall



© Nick Bristol



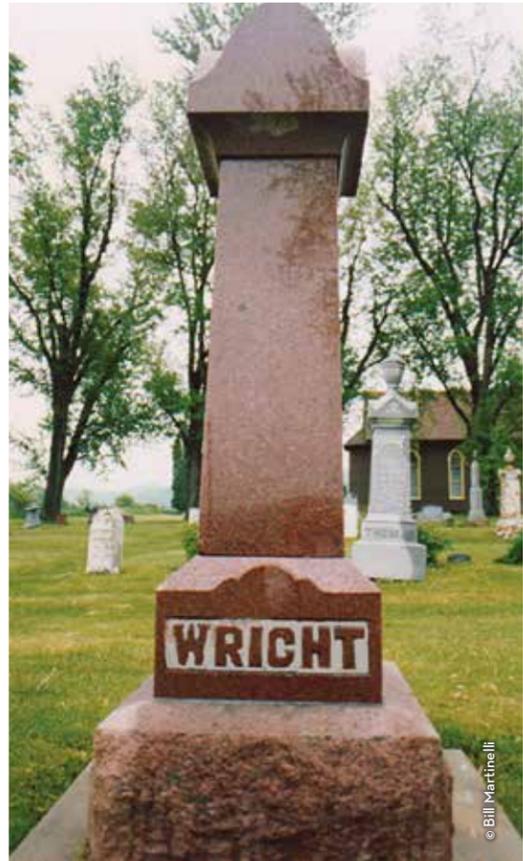
© George Hall



Wright and Like 2018: Coming Home



© Teal Tizzy Photography



© Bill Martirelli

Wright Summit at Wingspread

Directors of public Wright sites gather to learn from one another

by MICHAEL DITMER, president, Frank Lloyd Wright Wisconsin

Directors of thirty-one Frank Lloyd Wright public sites met at Wright's Wingspread in Racine for three days in late March to discuss common strategies and challenges and explore new ways to market their sites. The summit was sponsored by the Frank Lloyd Wright Foundation, the Frank Lloyd Wright Building Conservancy, and the Johnson Foundation at Wingspread. Wisconsin sites represented were Taliesin, Still Bend/Bernard Schwartz House, the Seth Peterson Cottage, Monona Terrace, SC Johnson, Wingspread, the Unitarian Meeting House, and the Burnham Block in Milwaukee.

There are fifty-nine publicly accessible Wright sites, including house museums, privately owned houses, hotels, and institutions like the Guggenheim Museum. The meeting was designed to have the sites learn from one another regarding innovations and challenges of running a public site as well as strengthening the

■ **SUMMIT CONTINUES ON PAGE 16**



© Mark Hertzberg

Stuart Graff, president and CEO of the Frank Lloyd Wright Foundation, contributes to the discussion after a presentation. James Ladwig, center, (SC Johnson) and Don Dekker (Meyer May House) take notes and listen.



Wingspread was donated by Mr. and Mrs. H.F. Johnson Jr. to the newly formed Johnson Foundation in 1959 to promote "the free exchange of constructive and purposeful ideas." The Johnson Foundation at Wingspread has facilitated retreats and meetings for Frank Lloyd Wright Wisconsin on a number of occasions and has been very generous in supporting Wright's heritage in Wisconsin and nationwide. The Foundation played an instrumental role in conceiving the National Endowment for the Arts, National Public Radio, the International Court of Justice, and hosted early meetings to create the Frank Lloyd Wright Building Conservancy. Walking the halls of the on-site lodging I found photos of previous meetings held at Wingspread with the likes of President Carter and Henry Kissinger, and felt honored to be meeting in such a historically significant space.



© David Swann



© Mark Hertzberg

Michael Ditmer (Still Bend) and Heather Sabin (Monona Terrace) confer during the Frank Lloyd Wright sites meeting at the Johnson Foundation (Wingspread) in Wind Point, Tuesday, March 27, 2018. Mike Lilek (left rear) of Frank Lloyd Wright's Burnham Block talks with John Waters, preservation programs manager of the Building Conservancy. Kathryn Burton (Gordon House) is also at the table.

Taliesin's Organic Evolution

Comparing the first two iterations of Wright's Wisconsin home

by KEIRAN MURPHY, Taliesin Preservation, Inc.

Frank Lloyd Wright began his home, Taliesin, in 1911 and changed it almost continuously from that time until his death in 1959. In addition to the changes the architect planned, there were two fires at Taliesin's living quarters (one-third of the building). The architect rebuilt his living quarters after each fire and would later name the building Taliesin I, Taliesin II, and Taliesin III in his autobiography.

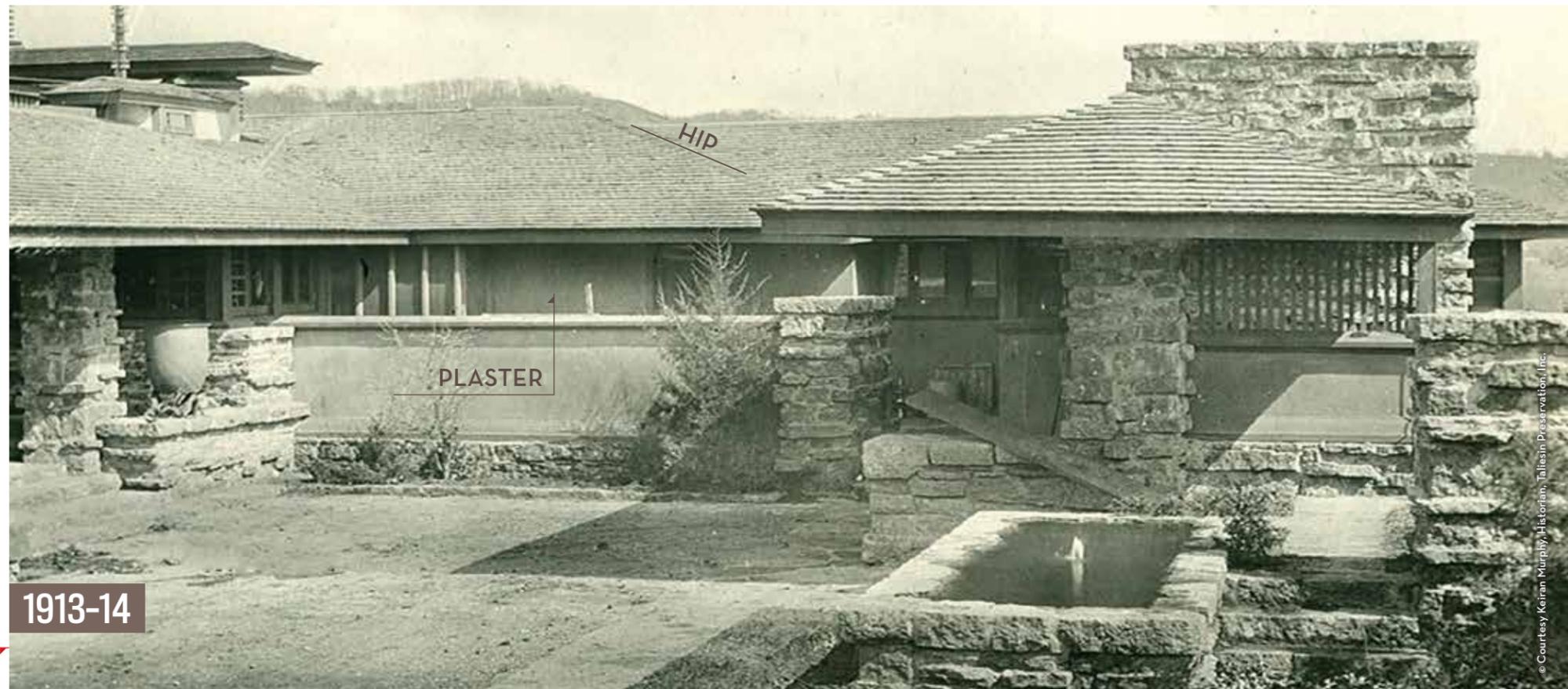
For those interested in the history of Taliesin, it can be difficult to distinguish Taliesin's living quarters in the Taliesin I (1911-14) and Taliesin II (1914-1925) eras. However, after intensive study of the structure by the staff of Taliesin Preservation, several alterations to this portion of the building were identified. These alterations are shown in the photographs at right to help others to differentiate these two eras of the building. ■

Taliesin I

has all plaster by the current main entry

has a hipped roof in line with the main entry

terminates just to the right of the chimney at the porte cochère



1913-14

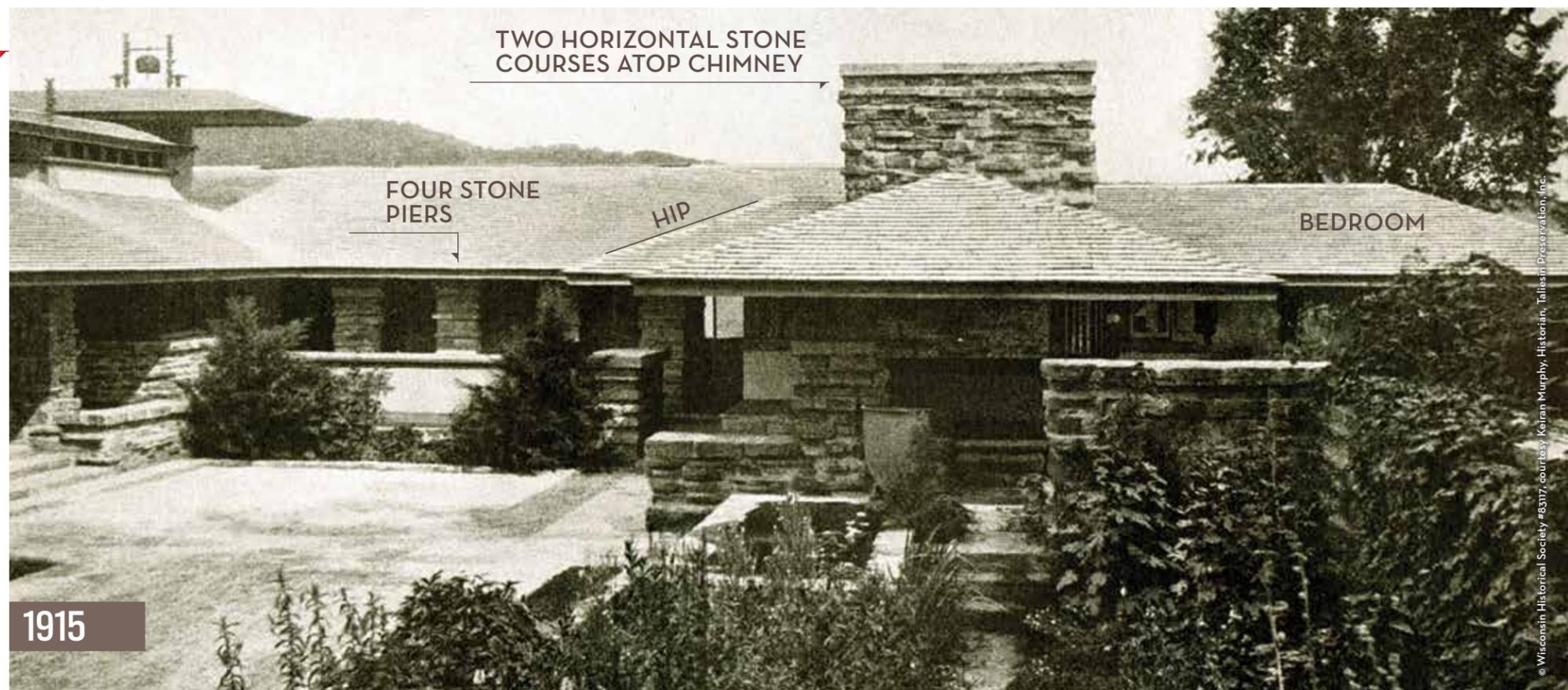
Taliesin II

has four stone piers at the main entry, with glass in between

has a hipped roof perpendicular to the main entry

has two horizontal stone courses at the top of the chimney on the right

has a room to the right of the chimney at the porte cochère



1915

Cultivating Taste of Place

The New Food Artisan Program at Taliesin

submitted by TALIESIN PRESERVATION



Odessa Piper (right), creative director, and Chef Barbara Wright head the new Cultivating Taste Food Artisan Program at Taliesin. They are in the greenhouse at Fazenda Boa Terra (farmers from the program) looking at the new crops that will eventually be used in the Riverview Terrace Restaurant.

Respect for nature and all that grows is the beginning of understanding good food. This is at the heart of the new Food Artisan Program at Taliesin in Wisconsin. Inspired by Frank Lloyd Wright's original architectural apprenticeship program and his commitment to creating environments that harmonize architecture, art, culture, and the land—a philosophy Wright called “organic architecture”—this new program combines culinary work, farm chores, and guided study for eight apprentices. The campus is the Riverview Terrace Café, a restaurant Wright designed on the banks of the Wisconsin River alongside the Taliesin organic farm. The restaurant is part of the Frank Lloyd Wright Visitor Center, which welcomes more than 25,000 visitors to Taliesin from April to November.

Odessa Piper, a pioneer of the farm-to-table social movement and founder of Madison's L'Etoile restaurant, is the program's creative director. Chef Barbara Wright, the longtime chef of The Dardanelles restaurant on Monroe Street in Madison, will oversee daily instruction. The region's key chefs, farmers, and artisans will round out the program.

Students will prepare seasonally inspired meals for the restaurant and Taliesin Preservation events with ingredients primarily from the Taliesin farm and surrounding Driftless region. All kitchen skills, recipe development, food-preservation practices, and assigned readings will be taught through the lens of organic values, such as scaling to community; reliance on seasonality and regionality;



Odessa Piper and Chef Barbara Wright are shown in the Riverview Terrace Restaurant.

the importance of seed, breed, and husbandry in product development; and respect for our ecological partners in the natural world. These “organic technologies” foster an alternative to the industrial food paradigm and are founded on the basic human link between healthy soils, healthy food, and healthy communities.

Architectural apprentices under Wright's tutelage learned not only about designing buildings from Wright, they learned how to create a rich communal life, contributing to the physical work on the farm, in

the kitchen, and also sharing intellectual inspiration through discussion, visual arts, theater, music, and even parties. The new full-time apprentices—concentrating on culinary arts rather than architecture—will also create a communal experience as the former apprentices did. The new apprentices will spend time with area farmers, chefs, and artisans and engage in regular lectures on the art, philosophy, science, and cultures of organic food ways, providing a framework for good work (and life) habits that can lead to sustainable and fulfilling careers in the food arts. ■



WRIGHT THOUGHTS

by KEN DAHLIN, AIA

Influence and Synthesis in Wright's Work

Wright's denial of outside influence on his work is well known. Other than the Froebel block system and Japanese art, we have a difficult time finding him admitting to outside architectural influences. Note that this doesn't seem to be the case when it comes to philosophers and poets, where he praises such men as Goethe, Wordsworth, Emerson, Whitman, and others who were instrumental in his thought. On the other hand, Wright took credit for the formation of architectural modernism in Europe, especially on the work of Mies van der Rohe, Le Corbusier, and Gropius. Much of this was through the influence of his Wasmuth Portfolio, published in Europe in 1910–11. Wright spent the latter part of his career deriding the direction which the International Style took, however. And to suggest that Wright may have been influenced in turn by these architects in their work of the 1920s would be anathema to him. And yet that is exactly what his friend and Yale art historian Vincent Scully suggested. Scully had commissioned Wright to design a house for him in 1947 (which was never built) and had promoted Wright as the beginning and fullest expression of modernism. So much so that Eero Saarinen, upon meeting Scully, said that he was the "Frank Lloyd Wright fanatic."

Scully wrote an article in *Art News* 53 in March 1954, "Wright vs. The International Style." In it he suggested that one could see De Stijl influences in Fallingwater's play of solid and void, and clean planes and deep shadows recessing into space. He acknowledged also Wright's Fallingwater precursor, the Oak Park Gale House of 1909 with its strong cantilevered balcony. But Scully didn't stop there. He also wrote that one could see the influence of Le Corbusier's Villa Savoye in the clean planes, metal window details, and most specifically, the play of curves against rectangular planes. Scully sums up this influence stating, "A full assimilation of International Style influences would seem, therefore, to play a large part in Fallingwater. To say this is by no means to attack its value or its originality. It has both to an absolute degree. As a matter of fact, it represents the assimilation of the earlier Maya-like experiments as well. Its massing is pyramidal, like a

Maya temple base; but its planes, unlike those of the Barnsdall House, now move freely in the space of a twentieth-century world. Structurally, spatially, and in its derivations, the Kaufmann House is one of the mightiest syntheses in the modern will toward form."

So, Scully is suggesting that Fallingwater is a synthesis not only of the Gale House and De Stijl, but also Le Corbusier and even Mayan architecture. While these claims may seem excessive and unverifiable, the point of my article is not to dispute them here. Let's admit them in order to consider a higher-order idea—Wright the great synthesizer. What does this mean? Does it mean that Wright was an imitator, someone who collages bits and pieces of work from various sources in order to create his own architecture? No. Consider Hegel's dialectic. While Hegel didn't use these exact words, it is often described as thesis, antithesis, and synthesis. A thesis posits an initial idea, or in this case, some architectural element or concept. But this thesis is confronted with an antithesis which in some way conflicts with the thesis. The tension is relieved by a higher-order solution or synthesis which doesn't deny the viability of either thesis or antithesis.

An example of this applied to architecture might be seen in Wright's own definition of organic architecture. First, organic architecture is supposed to integrate the outside and inside of the building, blurring the boundaries between exterior nature and inside shelter (thesis). Yet, the dissolving of the barrier between inside and outside also dissolves the spatial container where, referencing Laotse, the reality of architecture lies, the void of space within (antithesis). You cannot have a defined space without elements such as walls, ceilings, or floors which give it its boundaries. These appear to be contradictory requirements of architectural form. Yet Wright's solution, his synthesis, is to create a sense of interior shelter and space while allowing vista and view from the "without" to pass to the "within." One could use almost any of his houses as example of this, but consider his Robie House in Chicago. A great interior space is created and with it a strong sense of enclosure and shelter under the slightly



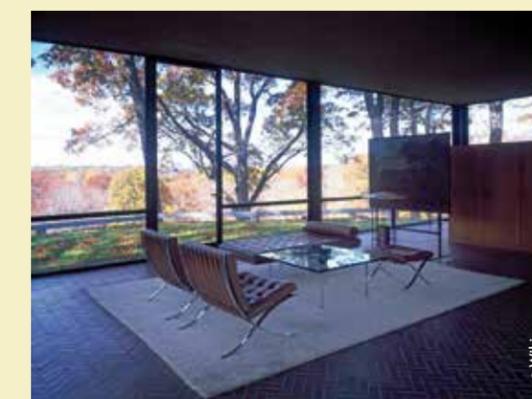
Frank Lloyd Wright's Robie House, Chicago, Illinois.

raised ceiling which folds down upon the horizontal band resting above the series of glass door and window openings which provide a spatial release to the outside. With Wright, it is not either enclosure or openness, but both/and. Even fine details such as the stained glass window patterns delicately reinforce spatial enclosure while also allowing views and light to pass through. His synthesis is to hold onto both ideals and find a way to realize them together.

By contrast, Mies van der Rohe's Farnsworth House or Philip Johnson's Glass House have reduced the exterior wall to all glass with a minimal amount of necessary steel framing. The goal was to dissolve that exterior wall. And yet, by so doing, they have also diminished the sense of interiority. Rather than seeking a dialectical synthesis of opposites, they have prioritized one of the polarities. Rather than a higher-order integrated whole, minimalism is pursued. But with Wright it is the relationship of part to whole, of the two opposites here united, which elevates it to organic architecture. By so doing, a third thing is created, an emergent property.

Scully concludes his article stating "Wright, Le Corbusier, and Mies van der Rohe all have this faith in common, and they must all know in their hearts that the differences between them do not really matter; their meanings vary widely but are still the same." Scully is trying to reduce the rift between Wright and the European modernists, whom Wright referred to as "totalitarian, collectivist, and communistic." Yet Wright felt that there are real differences, and that these differences mattered. He was aware of the developing work

in Europe and he certainly took a keen eye toward any advances in architecture which were coming forth from there. If he had taken a curved form or metal window detail from Villa Savoye in Fallingwater, it was because he knew that any individual element or part of architecture in itself was not important. The meaning was derived from its place within the whole, and to him this integration of the part within the whole was something lacking in the European work. ■



Philip Johnson's Glass House, New Canaan, Connecticut.



Mies van der Rohe's Farnsworth House, Plano, Illinois.

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-AUG 2018

Wright Calendar

■ **Tuesday, May 8**
Monona Terrace
 Madison
 Wright Design Series
 Ken Saiki, PLA, Saiki Design, Landscape Architects.
 7 p.m., lecture hall, reservations required.
www.mononaterrace.com/eventbrite/



■ **Friday, June 1 & Saturday, June 2**
Spring Green and Richland Center \ \$70/80
 Wright and Like house tour. See photos and info on pages 4-6.

■ **Sunday, June 3**
Seth Peterson Cottage
 Lake Delton
 Special open house. 1-3:30 p.m.

■ **Sunday, July 8**
Taliesin
 Spring Green \ \$125
 Four-course farm-to-table dinner.
 Reservations required.
www.taliesinpreservation.org/engage/culinary
 5-8 p.m.

■ **Sunday, August 26**
Taliesin
 Spring Green \ \$125
 Four-course farm-to-table dinner.
 Reservations required.
www.taliesinpreservation.org/engage/culinary
 5-8 p.m.

■ **October 26-28**
Mason City, Iowa \ \$886-\$1,032
 Three-day bus tour from Madison to Mason City for the benefit of Wright in Wisconsin. Participants will stay at the Wright-designed Historic Park Inn Hotel. Tour will include Wright's Stockman House and houses by Walter Burley Griffin, William Drummond, and others. We will also visit private houses by Frank Lloyd Wright en route to and from Mason City. Tour organized by Karen Bergenthal, Tours d'Art in association with Travel Market Vacations. For more information contact Karen by email at toursdart@gmail.com or by phone at (414) 899-6450, or visit the Wright in Wisconsin website at wrightinwisconsin.org.

Ongoing tours and events

■ **Burnham Block**
American System-Built Homes, Model B1
 Milwaukee \ \$15
 Tours second and fourth Saturday of each month. 12:30-3:30 p.m., no reservations. Tours start on the half hour.
www.wrightinmilwaukee.org

■ **AD German Warehouse**
 Richland Center \ \$10
 Open every Sunday and first Saturday of every month May-October, 10 a.m.-2 p.m., other times by appt. (608) 604-5034 or larbegust@gmail.com
www.adgermanwarehouse.org

■ **Bernard Schwartz House**
 Two Rivers \ \$15
 For tour info, email Michael@theschwartzhouse.com or visit www.theschwartzhouse.com

■ **Monona Terrace**
 Madison \ \$5 per adult, \$3 per student
 Guided tours May 1-October 31, 1 p.m. daily; November 1-April 30, 1 p.m. Friday-Monday, closed major holidays. www.mononaterrace.com

■ **Seth Peterson Cottage**
 Lake Delton \ \$5
 Open house and tours second Sunday of each month, 1-3:30 p.m., www.sethpeterson.org

■ **SC Johnson**
 Racine
 March-December, various tours plus exhibition.
 Reservations at (262) 260-2154 or www.scjohnson.com/visit

■ **Taliesin**
 Spring Green
 A variety of tours, times, and prices
 May 1-October 31, reservations strongly recommended.
www.taliesinpreservation.org

■ **Unitarian Meeting House**
 Madison \ \$10
 Tours Sunday mornings (year-round, free), weekdays 10:30 a.m. and 2:30 p.m. May-September, groups by appointment. (608) 233-9774, fusmadison.org/tours

■ **Wingspread – The Johnson Foundation**
 Racine
 Tours Wednesday-Friday by appointment only. Multiple tour times available. Register at www.scjohnson.com/visit, call (262) 681-3353, or email tour@johnsonfdn.org

■ **Wyoming Valley School**
 Spring Green \ donation appreciated
 Tours Saturdays and Sundays, 10 a.m.-2 p.m. (608) 588-2544 or email wyoingvalleyschool@gmail.com

Events are free unless otherwise noted. Visit wrightinwisconsin.org for a complete listing of tour schedules and contact information.

The School of Architecture at Taliesin Presents *The Common Pattern*

Beautiful music in homes designed by America's greatest architect, a 2018 house concert series featuring some of the most exquisite Frank Lloyd Wright Houses in the Chicago area.



June 24 – Glory in the Glore House

In 1952, Frank Lloyd Wright designed a Usonian house in Lake Forest. Though he envisioned these intersections of brick and glass as model homes for American democracy, the Glore House is surprisingly grand. Featuring a two-story living room and finished with Honduran mahogany and salmon-colored concrete block, the house has no right angles, but instead spins out into the landscape with sharp angles. Enjoy as Amabile Trio play all those angles in what is still a home for the future.



September 16 – Picture Yourself in the Glasner House

The most picturesque house Wright designed in his early years, the Glasner House makes full use of its dramatic setting on the edge of the ravines in Glencoe to make you perch at the very edge of design. Featuring adjoining public rooms that move out into nature while inviting the setting deep into the home, the Glasner House, which opened in 1905, has been meticulously restored. The Avanti Guitar Trio will fill the house with equally beautiful music.

Tickets are \$150 for each benefit concert. Proceeds go to support student scholarships at Taliesin. All concerts are Sundays 2-5 p.m. Order yours at Taliesin.edu/concerts or (602) 800-5449.

EVENTS CONTINUES ON NEXT PAGE

SUMMIT

CONTINUED FROM PAGE 7

collective of Wright sites around the country. This was accomplished!

Stuart Graff, president and CEO of The Frank Lloyd Wright Foundation, has been instrumental in bringing a new spirit of cooperation and collaboration and deserves credit for working hard to forge relationships with the public sites. Graff and the Foundation began this collaborative tone by creating and helping underwrite “FLW 150,” a yearlong celebration of the 150th anniversary of Wright’s birth.

Discussions included valuable exchanges about fundraising methods, public outreach initiatives, and tour operations. Especially interesting to me were discussions about Wright curriculum development and school collaborations. Jeffery Herr of the Hollyhock House in Los Angeles presented a particularly interesting talk on visitor experience. I learned quite a bit about “disability tourism” and the challenges and solutions for accommodating people with disabilities. Hollyhock House is experimenting with state-of-the-art virtual reality systems for mobility-impaired individuals which may also be used virtually online.

A keynote presentation by Lisa Yun Lee, PhD, executive director of the National Public Housing Museum, associate professor of Art History and Gender and Woman’s Studies at the University of Illinois, was well received. Her non-Wright-related talk, “How to not be on the Right Side of History at a Historic Site,” gave us great insight into how to include context from the past but make sure the present is also reflected when presenting history.

The summit was a nice mix of meetings and plenty of time to socialize with various participants, which went a long way to cementing relationships on a more personal level. Both Monday’s and Tuesday’s dinners were served in the Great Room with fires glowing in the fireplaces. The mix of dinner partners was delightful. The meeting was memorable and, I say, a historic milestone in relations among the Frank Lloyd Wright public sites. A new spirit of collaboration and cooperation was certainly present and the goal of the summit was achieved! ■

EVENTS

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© Courtesy Taliesin Preservation, Inc.

Taliesin Offers Garden Tours

■ **New this tour season**, come and enjoy an early evening stroll through the stunning gardens of Taliesin. Learn about Frank Lloyd Wright’s relationship to nature with a short guided tour of the gardens surrounding the home on the 800-acre estate. Enjoy views of the unique and dramatic Driftless Area while discussing topics tailored to your interests in horticulture or the natural landscape with your guide and fellow guests. Finish your evening with hors d’œuvres and drinks in the garden courtyard, relaxing and taking inspiration from the beautifully curated flowers and breathtaking views.

These tours take place from 6 to 8 p.m. on four special evenings:

- May 25 – Spring Blooms
- June 22 – Day Lilies
- August 3 – Full Blooms
- August 31 – Lilies

Wright in Stories

The Madison Children’s Museum hosts an evening of storytelling

by SHERRI SHOKLER, office manager, Frank Lloyd Wright Wisconsin

Adults took over the Madison Children’s Museum

March 3 for a casual evening spent exploring the museum’s newest exhibit, *From Coops to Cathedrals: Nature, Childhood, and the Architecture of Frank Lloyd Wright*, followed by an entertaining hour of Wright storytelling. Wright in Wisconsin members, board members, and the owner of a Wright-designed home (the Arnold House) shared their personal experiences of Wright and his architectural legacy.

Kia Karlen, Director of Education, started the evening off with a warm welcome and introduction of our MC for the evening, Michael Bridgeman, former Wright in Wisconsin board member and host of the Wisconsin Public Television show *Remarkable Homes of Wisconsin*.

Guest speakers included Wright scholar Jack Holzhueter; Stewart Macaulay, owner of a Jack Howe–designed home; Marty Loppnow, owner of a LaVerne Lantz house featured on the 2014 *Wright and Like* tour; preservation advocate Erica Gehrig; and Wright homeowner Mary Arnold. Holzhueter and Macaulay are past board members of Wright in Wisconsin and Arnold is a current board member.



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Conversation continues after the storytelling hour with Stewart Macaulay and guests.

Their stories were wide ranging and included a one-time toddler in diapers awestruck by his grandparents’ Edgar Tafel–designed home who grows up to own his own piece of organic architecture to a young man attending Mr. Wright’s birthday extravaganza at Taliesin in a red tuxedo. Another speaker described watching Mr. Wright receive an honorary degree at Camp Randall and yet another recounted being seated next to Olgivanna and Wright at a formal dinner at the Memorial Union in Madison, and finally a tale of a homeowner asking Wright to change his design for their home. These stories entertained, delighted, and surprised. More importantly, they add to our knowledge of Wright, his actions and influences on those he met.

There is no time like the present to capture this part of Wright’s legacy. We are extremely grateful to the Madison Children’s Museum for partnering with us for this special event and to Dani Lockett for capturing these stories on video. Our goal is to share these stories with you in the future via our website.

If you have a special Frank Lloyd Wright story, we’d like to hear from you, too. Feel free to email us your remembrance at info@wrightinwisconsin.org. ■



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Michael Bridgeman graciously performed the duties of MC.

**FRANK LLOYD WRIGHT WISCONSIN
HERITAGE TOURISM PROGRAM**

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courtesy of PATRICK MAHONEY



This is an image of the end of the farming west wing of Wright's bungalow, Taliesin. It was taken several days after the tragedy of August 14, 1914. The upper floor is an open-air hayloft. Horse stalls existed to the left of the double doors on the lower floor.