

WRIGHT

IN WISCONSIN

VOLUME 18 | ISSUE 3

SEPTEMBER 2013

NEWSLETTER OF FRANK LLOYD WRIGHT® WISCONSIN

New Chapter for A. D. German Warehouse

The Frank Lloyd Wright Building Conservancy learned recently that a new buyer for the A. D. German Warehouse (1916-21) had stepped forward from among the residents of Richland Center. The property was purchased from the estate of Harvey Glanzer and closed on August 15. The new owner will be working with a group of Richland Center citizens and institutions who are organizing to develop plans for strategic and financial planning, fundraising, restoration, partnering on adaptive use and future operations. The Conservancy began an initiative in May 2012 to chart a path for a new owner and a new future for the warehouse, bringing together a group of interested parties and local citizens. The current steering committee includes several individuals from this group. ☒



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The A. D. German Warehouse, Richland Center

SAVE THE DATE
WRIGHT AND LIKE 2014
JUNE 7, 2014

A WISCONSIN ROAD TRIP

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Save the Date

Fall Event

Tour of "Deepwood," Lake Geneva

Saturday, October 26

From the President

I am honored to be Frank Lloyd Wright® Wisconsin's newly elected president, leading this great organization that supports the work and legacy of Frank Lloyd Wright. After serving 17 years as Director of Administration for the Johnson Foundation at Wingspread, I began to appreciate the significance of Wright's architecture. Once the family home of H. F. Johnson, Jr., Wingspread became a conference center in 1959. The quiet, serene setting of Wingspread provides a thought-provoking space for convening leading experts to spur collective action on a variety of topics and to find innovative solutions on many important issues. As the Foundation's site representative, I joined the Frank Lloyd Wright® Wisconsin Board of Directors in 1997 and became immersed in Wright's architecture throughout the state of Wisconsin.



Lois Berg

The summer season is winding down. Along with it are the memories of Wright & Like™ 2013 - Greetings from Lake Country. A special thank-you to Denise Hice, Board member and 2013 Wright & Like™ Tour Chair, for organizing such an awesome tour weekend. The weather was spectacular all three days, which enhanced the tour experience!

The summer season also brought with it a very busy tour schedule at our Model B1 at 2714 Burnham Street, with two special tour days on Labor Day weekend for the 110th Harley-Davidson anniversary event. We are also participating, for the second year, in the Doors Open Milwaukee event on September 21-22.

We are excited about our upcoming fall event, which includes a tour of "Deepwood," designed by Edgar Martin circa 1911-12 at Lake Geneva, on October 26. I hope many of you can participate in this tour.

Lastly, I look forward to the next two years, working with our talented and dedicated Board of Directors, who volunteer many hours in support of Frank Lloyd Wright's work and legacy.

Lois Berg, President, Frank Lloyd Wright® Wisconsin ☐

Membership Update

We welcomed enough new members after the Hardy House and Wright & Like™ events to achieve our highest membership total ever. Frank Lloyd Wright® Wisconsin now has 254 members from 20 states, the District of Columbia and Canada. The highest membership totals are from Wisconsin (180), Illinois (33) and Minnesota (8). California, Indiana and North Carolina each have three members. ☐

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VOLUME 18 | ISSUE 3
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Published three times annually in February, May and September

WRIGHT IN WISCONSIN is published by Frank Lloyd Wright® Wisconsin, a nonprofit organization designed to promote, protect and preserve the heritage of Frank Lloyd Wright, his vision and his architecture 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. To join our organization, visit wrightinwisconsin.org or contact us at the address and phone number listed below.

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Special thanks to architect/author Randy Henning for contributing the "At Taliesin" column and to Patrick Mahoney for contributing the vintage postcard.

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Ornament and Crime

by Ken Dahlin, AIA

There was a clear difference in approach to ornament between Wright and the Modernist school of thought. Understanding the reason for this difference is important, whether one is looking to understand its historical roots in the early 20th century or even today, to understand why ornament is again out of favor as the revival of modern design is in vogue once again.

As mentioned in the last article, early on, one could think that both Wright and the European Modernists had the same attitude toward ornament. Viennese architect Adolf Loos wrote in his 1908 essay, *Ornament and Crime*, which became a foundational text for the modern movement, "... the evolution of culture marches with the elimination of ornament from useful objects." Loos' admiration for Greek architecture (albeit a stripped-down classicism) reflected his preference for ideal abstract forms. The elimination of ornament was more than an issue of aesthetic taste to the Modernist school. Like Plato, who felt that the ideal dwelt in pure undifferentiated forms ("Platonic solids")

rather than in the individual particulars, Modernism's holy grail was in reducing all non-essentials from architecture and thereby revealing pure form to the sphere of intellectual

contemplation. Modernist painter Piet Mondrian stated, "The universal cannot be expressed purely so long as the particular obstructs the path." And Cubist painter Paul Cezanne felt that artists should "interpret nature in terms of the cylinder, the sphere, the cone," i.e. platonic forms.

Ornament expresses the particular, whereas geometric abstraction was seen as a way to purify art by eliminating all vestiges of particular or individual objects, stripping form down to its purest expression, if that were possible. Like Cezanne above, Wright also wrote about interpreting nature by abstraction rather than a literal imitation of external form. So what's the difference? It's like the difference between Mondrian's *Composition II in Red* and Wright's "Tree of Life" stained glass pattern from the Martin house. The Mondrian pattern of rectangles has been reduced to platonic form, whereas Wright's design reveals an inner growth pattern as seen in nature, a branching or part-to-whole pattern in what would be seen as less abstract and more representational than that of the Modernist painter. Indeed, part of the intrigue of Wright's

works is that it often resides in that tension between the abstract and the representational, familiar but not sentimental.

It is interesting to note that Wright, both in his 1908 *In the Cause of Architecture* and later 1931 "Kahn Lecture," makes reference to a catharsis of ornament for a time. Whereas Modernism had rejected ornament out of hand as a first principle, Wright took a much more nuanced position regarding ornament that he was consistent with from 1908 to the end of his life. In *The Natural House* (1954), Wright speaks of integral ornament as the nature-pattern of actual construction. He refers to ornament as a "subjective" element that is so hard to understand that "modern architects themselves seem to understand it the least well of all, and most of them have turned against it with such fury as is born only of impotence," and continues on in describing ornament as requiring a "most imaginative mind not without some development in artistry and the gift of a sense of proportion." He then makes the comparison

Wright's definition of integral ornament in *The Natural House* is "simply structure-pattern made visibly articulate and seen in the building as it is seen articulated in the structure of the trees or a lily of the fields. It is the expression of the inner rhythm of Form."

that poetry is to prose what ornament is to plain architecture. Wright's definition of integral ornament in *The Natural House* is "simply structure-pattern made visibly

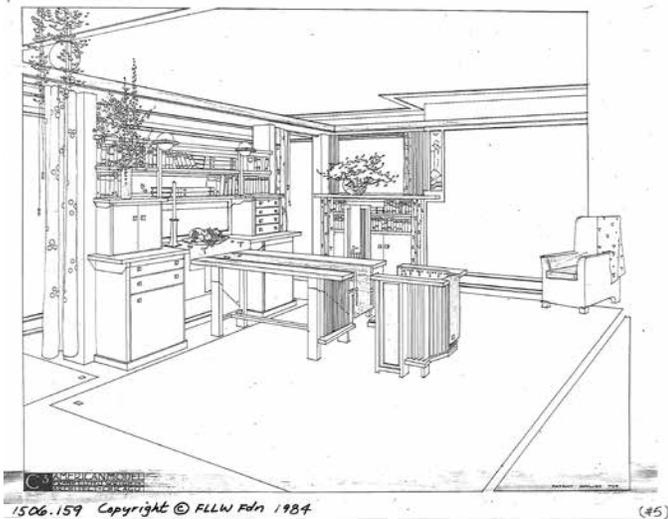
articulate and seen in the building as it is seen articulated in the structure of the trees or a lily of the fields. It is the expression of the inner rhythm of Form." He goes so far as to say that this quality is what makes "essential architecture as distinguished from any mere act of building whatsoever."

Although more needs to be said about the philosophical differences between Wright and the Modernists, one could outline Wright's approach to ornament as follows: (1) Ornament is not in itself a bad thing. (2) However, traditional architecture had lost any sense of the intrinsic meaning and expression of ornament, and it became merely excess appliqué. (3) Modern architecture served the purpose of providing a catharsis that corrected this problem, but in doing so left a sterility worse than the sentimentality of traditional ornament. (4) And by implication, Wright would show a middle way that provided an *intrinsic* (aka *organic*) ornament that grew out of the nature of the architecture itself that would also serve to inspire and nourish the human soul. ☒

by Terry Boyd

From a Drawing to a Chair

Our goal for creating a furnished interior for one of the American System-Built Homes Model B1 house (2714 West Burnham Street) is to build it as Frank Lloyd Wright imagined it, even though his plans might never have been realized in any house. We sought as much documentation as possible, focusing on a detailed perspective presentation drawing created for the marketing program for the original American System-Built Homes (ASBH) project in 1915-16. The drawing is for the interior of a Model C3 house. As readers learned in a recent issue, FLLW-WI recently acquired a Model C3 house adjacent to the Model B1 house (1835 South Layton Boulevard).



The interior of a Model C3 house. Frank Lloyd Wright Foundation Archives (Museum of Modern Art/Avery Architectural & Fine Arts Library, Columbia University). All rights reserved.

Plans for the future use of the Model C3 house will develop over time. In the interim, as we furnish the B1 house, we are looking at the potential needs of all of the American System-Built structures on Burnham Street. Research on the original 1915-16 project revealed that Wright proposed essentially a basic collection of furniture he thought appropriate for any of the models, with pieces ranging from modest to elaborate, from which clients could select for their ASBH purchase to meet their needs and aspirations. When drawings of over a dozen floor plans of different models of American System-Built Homes were compared, the majority of the furniture pieces in the drawings were designs from the basic collection, placed in different combinations in the various models of the houses. Just as the project proposed standardization in the design and building of the houses, the furniture proposed also used a standardized approach.

We are following this approach, initiating the Model B1 furnishing project with the complex chair prominent in the foreground of the Model C3 drawing, a chair that appears in another model. We anticipate that at this point it will reside in the Model B1 house, perhaps moving to the Model C3 house in the future. Within the ASBH project, both houses represent mid-level single-family houses, where clients might select a single more expensive piece to complement other more modest pieces.

The Interiors Committee selected craftsman Stafford Norris III of Marine on St. Croix, Minnesota to construct the enclosed armchair. Like many of us, Stafford was drawn into the world of Frank Lloyd Wright through a visit to a Wright house, the Seth Peterson Cottage in Lake Delton, an experience that grew into a family affair. When his parents purchased the Malcolm Willey House in Minneapolis, Stafford's interest in building and construction grew, as he was in the center of the restoration of the house, from the structure to cabinetry and furnishings, a project extending over five years.

The restoration changed the trajectory of Stafford's interests toward pursuing projects where he can explore Wright's thinking through evidence found within the structure itself. As he describes his process, he does not begin a project with a predetermined view of the completed restoration, but rather, he enters a structure and lets it lead him to a solution. For Stafford, restoration is unlocking a puzzle. The solution is all there, waiting to be understood and restored.

The challenge of this project was the fact that we did not have an existing chair to guide a restoration. All we had was a presentation drawing that had never, to our knowledge, been transferred into working construction drawings, nor built. Stafford solicited the help of architectural draftsman Stephen Ritchings, who developed hypothetical construction drawings based on the perspective drawing. From the drawings, Stafford constructed a prototype that approximates the presentation drawing as closely as possible.



Craftsman Stafford Norris and Interiors Committee co-chair Barbara Elsner discuss the prototype of the Model C3 chair.

Terry Boyd

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Lois Berg: New Board President

by Mark Hertzberg

Lois Berg sees Wingspread differently than you likely would. She sees more than the sprawling Prairie-style home that Frank Lloyd Wright designed for H. F. Johnson, Jr. in 1937. When she looks at the slate roof that covers the Great Room in the middle of the house, for example, she knows every detail of the beams that support it. She knows every color that every room has ever been painted. She knows how the blocks of Kasota stone in the foundation fit together. And she knows every engineering detail about the swimming pool.



Lois Berg

Berg, who served as Director of Administrative Services for the Johnson Foundation at Wingspread from 1995-2012, began a two-year term as president of Frank Lloyd Wright® Wisconsin in July. She had been the site representative from Wingspread since 1997.

She knew nothing about Wright's work before doing research about the Foundation in preparation for her job interview in 1994. She thought, "I need to go out there and see." The sprawling house stood at the end of the driveway, covered not only in snow, but also in sheets of plywood shoring where the roof had once protected the Great Room, as Berg turned the last corner of the long driveway. She thought, "Wow!" That's Frank Lloyd Wright!"

She was hired, and assigned to oversee the structural stabilization of the house. Wingspread was known as the incubator of great ideas through hundreds of Johnson Foundation conferences. It was the birthplace of National Public Radio, the National Endowment for the Arts, and the International Court of Justice. It was also the site of one of the first planning meetings for the Frank Lloyd Wright Building Conservancy. But Wingspread was also known for its leaking roof.

The late Sam Johnson, president and chairman emeritus of SC Johnson, whose father had commissioned Wright to build the house in 1937, told the most famous story. His father, H. F. Johnson, Jr., had invited dignitaries to dinner after the house opened, and the leaking seemed to have been solved. Rain began to fall during the dinner, and one of the leaks was hitting H. F.'s (bald) head. He called Wright in front of the guests, and demanded to know what the architect suggested as a solution to the leaking. Wright's voice boomed through the telephone, loud enough for the guests to hear, "Hib, why don't you move your chair?"

Berg was "immersed" in the historic preservation project to rebuild the roof for two years. She worked with historic preservation architects and engineers, creating preservation guidelines. "We had to maintain the historic fabric of Wright, plus fix the roof. It gave me a strong understanding of historic buildings, and the significance and importance of them."

The roof was only one of the Wright restoration projects she faced during her career at Wingspread. Other challenges included repair of the Kasota stone and historic paint analysis so that all the rooms could be repainted to their original colors.

The challenges may have seemed daunting but were not insurmountable. "I admired Wright. I was amazed at how long the roof had withstood all those challenges, between the snow load and the tile. All he had used were 2x4 beams that connected the upper and lower tiers. The 2x4s had gotten wet from the roof leaking and were pulling apart. We were able to fix 98 percent of all the leaks in the roof in that project by using more modern roofing techniques including ice and water shields and flashing. You might still have leaks in 90-mile-an-hour-sideways rain."

"There weren't these modern construction technologies he could apply. Did he think his building would be around as long as it has been? Probably not."

She questions Wright's choice of Kasota stone for the foundation. "It's a soft stone, and with the freeze and thaw cycles we have in Wisconsin, to use it on the exterior of the building was a poor design. It's an ongoing project." She estimates that there are more than 300 Kasota stones on the perimeter and as a capstone for the chimneys and brick planters.

Although modern alloys used in aircraft construction were chosen for the new roof joists, original materials were used as often as possible. "We had to replace a number of doors and windows because they were rotting, but we used original material including hinges and doorknobs. If it was cypress on the outside, we used cypress."

Berg's efforts were recognized by the Frank Lloyd Wright Building Conservancy when she accepted the prestigious Wright Spirit Award on behalf of the Johnson Foundation in 2010.

Please see Faces, page 6

Wyoming Valley School Cultural Arts Center

by Pamela Stefansson, Director

This past spring we partnered with the UW-Extension School of the Arts Program (SOA) to host arts workshops in June, August, September and October. The highlight of these workshops has been having artist Helen Klebesadel as one of the teachers. Helen is a Spring Green native and WVS alumna! We will begin our second year of SOA workshops next April and host them throughout the summer/fall season.

This summer we had our first wedding, several local family gatherings and luncheons, a birthday party, mask-making workshop, and the Rural Musicians Forum Hymn Sing and "Music in the Field" concert. We are hosting another round of SOA workshops in September; a sold-out art weekend led by Australian artist Tracy Verdugo and our third annual "5Photographers" show in October; and our second annual Furniture Show, featuring the works of our many talented local furniture designers and makers, in November.

Our ongoing exhibitions this summer included the photographic work of Ellis Pifer, a supremely gifted local photographer whose work features the natural world in our area as well as Taliesin and the WVS. Also on display was the

work of the current group of apprentices of the Frank Lloyd Wright School of Architecture from their "Nature Patterns" class held last winter at Taliesin West.

The building has benefited greatly from the generosity of our clients and supporters. Our front classroom now provides a comfortable seating area with two sofas and chairs. This room also features the Taliesin displays and is our most popular area for small groups and luncheons. Exterior landscaping work has also greatly improved our "look" and is continuing this fall. ☒



Wyoming Valley School Cultural Arts Center

Nick Bristol

Faces, from page 5

She believes that it is important to preserve Wright's work and educate people about it, "not only the fact that he was a great architect, but also because he was ahead of his time in terms of sustainability." Indeed, sustainability is a significant part of the Johnson Foundation's agenda. "Wright embraced sustainability back in the 1900s without knowing what it was." She points to Jacobs 2 in Madison, built into a berm as a solar hemicycle and with radiant heating in the floor. "We followed that radiant heating and put it in our guest house rooms when we built the guest house 10 years ago. Wright was so ahead of his time. It's just that the construction industry wasn't at his level yet."

Because Berg also serves on the board of the International Association of Conference Centers, she has a global perspective about what motivates people to get the most out of conferences. She points out that while the Johnson Foundation was not created to support Frank Lloyd Wright,

his influence on conferees is clear. "Being able to be in Wingspread is what people enjoy the most. They get to network in that great space, and they love it."

Berg is impressed with the wide variety of experience and backgrounds that the two dozen volunteer Board members bring to Frank Lloyd Wright® Wisconsin. "Everybody brings their own talents and enables this organization to do what it does with an all-volunteer board." In the short-term, she hopes to go through another strategic planning exercise, to follow up on one from five years ago. The planning exercise will look at the organization's "two components: the tourism side and the Burnham Street side." "We need to go through strategic planning to set the stage. What is the long range goal for Burnham Street in relation to the original goal of Frank Lloyd Wright® Wisconsin?" She knows, though, that the organization can grow only so much until it is able to support a full-time or even a half-time executive director. ☒



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Restoration of the Duplex at 2732-34 W. Burnham Street began in July with the installation of scaffolding.

The committee discussed refinements to the full-size prototype armchair, studying it in both the Model B1 and C3 houses to determine an appropriate scale. The prototype also made it possible to begin discussion of how to construct the unusual upholstery shown in the original drawing.

The project will be presented at the annual meeting of the Frank Lloyd Wright Building Conservancy in Grand Rapids, Michigan in October. ☒

Frank Lloyd Wright: Architecture of the Interior

This past summer, the Rahr-West Museum of Art in Manitowoc presented the exhibition *Frank Lloyd Wright: Architecture of the Interior*. Consisting of drawings, photomurals, textiles, a light screen and furniture, the exhibition explored ways Wright used interior space and objects to create his conception of organic architecture. FLLW-WI Board members Bill Martinelli, Margo Melli, Michael Ditmer, Gail Fox and Terry Boyd participated as curator, donors of furnishings, and lecturers. The exhibition was enhanced by the presence of Wright's Bernard Schwartz House in nearby Two Rivers. The house was prominently featured in the exhibition and open to the public during the exhibition. The Frank Lloyd Wright Foundation and nonprofit International Art and Artists of Washington, DC sponsored the exhibition.

Concurrently, the museum hosted *Paul Rocheleau: Constructed Beauty*, a photography exhibition of widely acclaimed architectural photographer Paul Rocheleau. Frank Lloyd Wright requested Rocheleau to photograph several major projects including the William Winslow and Edward Boynton Houses. The photographs are now definitive views of the two houses. Rocheleau discussed the making of a number of the images at the opening of the exhibition. The *Interiors* exhibition also included a number of Rocheleau's photographs.

Farewell to Lake Country and Wright & Like™ 2013

by Denise Hice, Wright & Like™ 2013 Tour Chair

Wright & Like™ 2013: Greetings from Lake Country was Frank Lloyd Wright® Wisconsin's third visit to the palatial summer estates that line the crystal clear waters of Delavan Lake and Lake Geneva. We were honored to welcome the 472 *Wright & Like™* visitors who traveled near and far to this picturesque Wisconsin vacation destination to spend their weekend touring the inspiring architecture of Frank Lloyd Wright and his contemporaries.

The three-day weekend included in-depth tours of Lake Country's summer estate living at its finest, connecting with friends—both old and new, dining in historic places, stargazing at a world renowned observatory, a Sunday morning boat cruise, a visit to a Chicago beer baron's mansion, and, of course, a very special birthday cake!



©Mark Hertzberg

Wright & Like™ 2013 tour chair Denise Hice found a baker in Pewaukee to make a cake in the shape of Penwern, Frank Lloyd Wright's Fred B. Jones House on Delavan Lake. The cake was presented to John and Sue Major, the homeowners, at an evening reception at Lake Lawn Lodge.

The Frank Lloyd Wright® Wisconsin Board of Directors wishes to thank the 130+ volunteers who made this a memorable *Wright & Like™* weekend for all our visitors, who hailed from 20 states. Our volunteers and our guests are our most valued assets. Thank you for your continued support of Frank Lloyd Wright® Wisconsin!

Join us for *Wright & Like™ 2014: Driving with Mr. Wright—A Wisconsin Road Trip*. Be seeing you! ☒

Madison “Wrightian” Houses May Qualify for National Register

by Jason Tish, Executive Director, Madison Trust for Historic Preservation

A survey of post-WWII suburban neighborhoods on Madison’s west side identified several houses described as “Wrightian” in style, found several houses designed by Taliesin apprentices, and determined that five of those apprentice-designed houses are “potentially eligible” for the National Register of Historic Places (NRHP). Herb Fritz, John Howe, William Wesley Peters, and Herbert DeLevie all spent time in the Taliesin Fellowship, and they all designed houses built on Madison’s west side during the post-war housing boom. Other architects who took cues from Wright’s work, but had little or no contact with him, also worked in west side subdivisions during the post-war decades. John Randall McDonald designed three modest houses in the surveyed Sunset Hills subdivision, and William Kaeser, through his prolific, Wright-influenced career, built many houses in Madison, 11 of which are in the survey area.

The survey was conducted by veteran architectural historian Tim Heggland and funded by federal dollars granted to Wisconsin municipalities through the Wisconsin Historical Society. The City of Madison Planning Department applied for the grant, and the Landmarks Commission determined the area to be covered by the survey. The area was chosen for its dense concentration of high-style and architect-designed homes built during the post-war housing boom of the 1950s and 60s.

Heggland identified several houses in the survey area that he called “Wrightian,” a term he admits is relatively new and does not yet enjoy universal scholarly currency. He clarifies that “at this point in time, a ‘Wrightian’ building is one having a close physical resemblance to existing Wright-designed buildings of whatever period, but especially those built after 1930.” UW-Madison art history professor Anna Andrzejewski supports this notion of Wright’s influence. She calls it “Wrightification”—“efforts on the part of architects and builders to borrow and transform aspects of the architect’s buildings for mass consumption.”

The criteria for the survey were simple—identify buildings in the survey area that retain their original appearance and are 50 years old or older. Heggland found 684 buildings that met those criteria (allowing for some leeway in the 50-year rule that would include those turning 50 within a few years of the survey). He then evaluated those 684 against the more rigorous criteria for listing in the NRHP and found 24 that rose to that level of eligibility: 21 houses, a park, school and fire station.

Nine houses designed by **Herb Fritz** met the survey criteria, and three of those were determined to be potentially eligible for the NRHP. Fritz studied at Taliesin from 1938

until 1941, when he purchased an adjoining farm that he named “Hilltop Farm.”

One house designed by **William Wesley Peters** was identified in the survey area, and determined to be potentially eligible for NRHP. Peters became the first student at Frank Lloyd Wright’s Taliesin Fellowship and continued to be associated with Taliesin for the rest of his life. Peters became Wright’s right-hand man at Taliesin, and he worked with Wright on nearly all of his most famous projects. After Wright’s death in 1959, Peters became the chair of Taliesin Associated Architects, Wright’s successor firm, and in 1985 he was named the chair of the Frank Lloyd Wright Foundation.

One house designed by **John H. Howe** was identified in the survey area, and it was determined to be potentially eligible for NRHP. Howe joined Wright’s Taliesin Fellowship after graduating from high school in 1932. His association with Taliesin continued until 1964, when he moved to San Francisco and worked in the offices of Aaron Green, another former Taliesin apprentice.

Two houses designed by **Herb DeLevie** met the survey criteria, but were not determined to be eligible for the NRHP. DeLevie studied at Taliesin for two years in the 1950s before joining the army and serving in Korea. After the war, he returned to Madison and set up his own architectural practice.

Two houses designed by **James R. Dresser** met the survey criteria but were not determined to be eligible for the NRHP. Dresser joined the Taliesin Fellowship after being discharged from the Army in 1945. After leaving the Fellowship, Dresser started his own architectural practice, and in the decades that followed, he designed numerous buildings of all types throughout the country, all of which displayed his own approach to Wright’s organic architecture.

Eleven houses designed by **William V. Kaeser** met the survey criteria. Two of those were determined to be potentially eligible for the NRHP. After getting a masters degree in architecture from MIT, Kaeser chose Cranbrook Academy of Art over Taliesin and was influenced more by the International Style. However, the later residential work of Kaeser’s long career in Madison shows the clear influence of Wright’s organic principles. In fact, in 1938 Kaeser designed a virtual copy of Wright’s 1937 prototype Usonian house (the Jacobs I House) on a parcel just around the corner from Wright’s experiment. Both houses were in the survey area.

Please see Wrightian Houses, page 9



This anonymous "At Taliesin" column was published in the Spring Green "Weekly Home News" newspaper on April 12, 1934. It speaks about activities, performers, entertainment and visitors to Taliesin on a specific Sunday, April 8, 1934. Randolph C. Henning

Rabbi Max Kadushin of Madison spoke last Sunday at Unity Chapel. His rugged and agreeable personality was outstanding among those who have preached during the winter months, and he based his whole sermon upon a few suggestive comments made by Mr. Wright while walking into the chapel. "Truth against the World"—the symbol chosen by Richard Lloyd Jones, Welsh pioneer, as his family symbol and marking the stone gatepost of the chapel entrance was taken as a topic by the Rabbi, and with this as material, he built a coherent organic sermon, not only for his own race, but for the world as for all mankind. Illustrating the theme he was discussing, he remarked, incidentally, that he had taken three weeks to read "An Autobiography" (by Mr. Wright), three more weeks to digest it, and three weeks more to formulate a plan of his own inspired by it. Our experiment in bringing all faiths to the platform of the little chapel is showing that, at bottom, all great faith is one.

It was a south wind that blew through the pines about the chapel, and it was a warm sun that shone on us as, after the service, we ate dinner and drank a congenial glass of wine out of doors, the first "picnic" of the year.

Wrightian Houses, from page 8

The Jacobs I House was the only property excluded from the survey because it is already listed in the NRHP as a National Historic Landmark having national significance.

The 24 buildings determined to be potentially eligible for the NRHP are not automatically listed in the register as a result of this survey. The survey only determined that they meet the criteria for listing. In order to be listed, a full nomination must be prepared and submitted for review by the Wisconsin Historical Society and the National Park Service. They are, however, eligible for the *Historic*

After the program in the Playhouse, which was overflowing with Madison guests, Alexius Baas of Madison presented a charming little one-act eighteenth century episode called "The Minuet." In spite of the impromptu arrangements (the theater not yet completed for this purpose), the setting on the stage was in keeping with the atmosphere of the Playhouse, and the brilliant costumes of the players mingled with its new tones of color. The audience was invited to remain for the little play and afterward was "persuaded to leave" by Mr. Wright. All seemed appreciative of the varied program.

The increasing momentum of a busy Sunday program swept into the musical program at Taliesin after the evening supper and swept many guests along with it. Alexius Baas sang for us several well-known and beloved old songs. Miss Bergenthal, also of Madison and the University vocal department, accompanied by Maestro Brooks, sang a group of Old English songs arranged by Leo Sowerby, and some very interesting modern works, the Maestro contributing one of his own.

Sunday, always a day of great devotional and musical activity at Taliesin, was preceded by intensive road preparation. Taliesin, Friday night, was marooned by a well of bottomless mud on each entering road. But Taliesin, when Sunday morning came, was approached by roads at least passable because of the stones and shale hauled from the countryside by some fifteen apprentices Saturday afternoon. The activity resumed again on Monday until the roads are now in excellent condition and safe from whatever rain the spring may bring. But who knows what weather in this region can bring forth?

Having greatly enjoyed the music, movement, and beautiful photography of the modern German film, "The Dance of Love," at the Playhouse last Sunday, we are looking forward to seeing the humorous and musical "Hochtourist" or "Mountaineer," another modern U.F.A. production this coming Sunday, as well as "King Neptune," a color Symphony, and the usual short subjects. Parking space has been improved at the Playhouse entrance. The coffee and cakes still hold out. ☒

Home Owners' Tax Credit, which returns 25 percent of expenditures on eligible homes in the form of a direct credit to the owner's state income tax obligation.

Photos and baseline information were recorded for each of the 684 surveyed properties. This information will eventually be available on the Wisconsin Historical Society's Architecture and History Inventory (AHI) at wisconsinhistory.org/ahi. This database is searchable by a variety of criteria including the architect's name. ☒

Jack Holzhrueter Receives Madison Trust Award

by Jason Tish, Executive Director, Madison Trust for Historic Preservation



Jack Holzhrueter

On May 2, the Madison Trust for Historic Preservation awarded Jack Holzhrueter with the Advocacy Award for Lifetime Contributions to Historic Preservation at its annual historic preservation awards event.

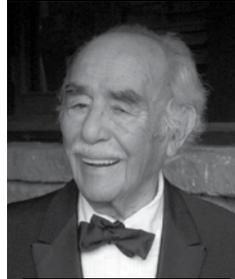
Holzhrueter has researched and written about historic places since the early 1960s. He is a recognized scholar of Frank Lloyd Wright. He is an eminent and trusted resource

for other researchers, historians and preservation and restoration projects from the Wisconsin State Capitol to Wright's row of modest American System-Built Homes on Burnham Street in Milwaukee.

He said in his acceptance speech, "I've always been puzzled by those who get more excited about the new as opposed to the old when they are of good quality. Both new and old have equal aesthetic and economic value." He ended with a plea to preserve Wright's Lamp House in Madison. "Don't let them (the developers) shroud the Lamp House with new development, nor its views, nor its landscape, all of which were designed by Frank Lloyd Wright," he said.

In Celebration of Pedro Guerrero

by George Hall



Pedro Guerrero

Family and friends of Pedro Guerrero came together on Saturday, August 17 to celebrate his life at Unity Chapel outside of Spring Green. A memorial service was also held at Frank Lloyd Wright's Biltmore Hotel in Tucson, Arizona, after Pedro passed away on September 13, 2012, a short time after his 95th birthday.

Led by Pedro's son Ben Guerrero, family members, including daughters Susan and Martha, told moving stories and anecdotes accompanied by a continuing slide show that spanned Pedro's long and very productive life. Grandson Mark previewed a trailer from a forthcoming video edited from 10 hours of interviews with Pedro that he took 4 years ago. Diana Johnston recounted stories about Pedro's mobiles, which were exhibited at the Brewery Pottery Studio in Mineral Point last year.

For nearly 20 years until Wright's death in 1959, Pedro photographed his work. He later did the same for Alexander Calder and Louise Nevelson, as chronicled in *Pedro E. Guerrero: A Photographer's Journey with Frank Lloyd Wright, Alexander Calder, and Louise Nevelson* (Princeton Architectural Press: 2007), just one of several recent books and exhibitions in which he was assisted by his wife, Dixie Legler Guerrero. Examples of Pedro's photographs may be viewed at Monona Terrace in Madison and the Frank Lloyd Wright Visitor Center in Spring Green. Many will recall that Pedro generously assisted Frank Lloyd Wright® Wisconsin by photographing the publicly-accessible Wright buildings included in the first "sites" brochure produced in the early 1990s. "Ninety-five years were not enough to have our fill of him. He had much to teach us," said Martin Filler, a friend of Pedro's, in a statement by Victor Sidy during the memorial. We will miss him, too.

School of the Arts at Spring Green
UW-Madison Continuing Studies

FRANK LLOYD WRIGHT: EXPERIENCING PLACE

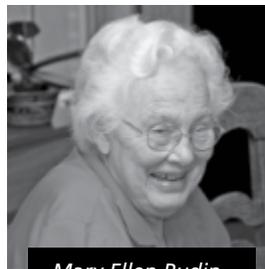
a weekend workshop with Maya Lea
at the Wright-designed Wyoming Valley School
Cultural Arts Center in Spring Green
October 12-13, 2013 10:00-4:00

Immerse yourself in Wright's ideas about architecture, landscape, and society as you explore how they shaped the physical environment he created for himself and his community in the valley he loved. We'll read and discuss writings by and about Frank Lloyd Wright that illuminate his sense of place. We'll also stroll the Wyoming Valley School building and grounds to experience Wright's architecture of place first hand, developing our own placemaking skills through sketching, journaling, and critiquing the site. You'll come away with a deeper understanding of Wright's vision—and your own.

information/registration: www.soaspringgreen.org

In Memoriam

Mary Ellen Rudin



Mary Ellen Rudin

Mary Ellen Rudin, UW-Madison mathematician and owner of the Wright-designed Walter Rudin House (1959) in Madison, passed away on March 18 at the age of 89. The house is the first of only two examples of the Marshall Erdman Prefab Houses. She was a Professor of Mathematics at UW-Madison and a fellow of the American Mathematical Society. Rudin, mother of four, said "I have never minded doing mathematics lying on the sofa in the middle of the living room with the children climbing all over me. I feel more comfortable and confident when I'm in the middle of things, and to do mathematics you have to feel comfortable and confident."

Tours & Events at Wright Sites

American System-Built Home Model B1

Tours
2nd and 4th Saturday of each month
1-4 pm
\$10 Donation at the door
Milwaukee

September 14 Monona Terrace

Moon Over Monona
8-10 pm
Astronomy on the Rooftop Garden
mononaterrace.com
Madison

September 14 & 15 Wyoming Valley School

School of the Arts at Spring Green
Workshops with UW-Madison Continuing Studies Faculty
10 am-4 pm
Course offerings, fees and registration
wyomingvalleyschool.blogspot.com/
Spring Green

September 21 & 22 American System-Built Home Model B1

Doors Open Milwaukee
Public Tours
10 am- 5 pm
wrightinwisconsin.org
Milwaukee

October 6 Bernard Schwartz House

Public Tour
3 pm
Reservations required
\$10 Donation
theschwartzhouse.com
Two Rivers

October 12 & 13
Wyoming Valley School
5 Photographers Exhibition
10 am-4 pm
Spring Green

October 12 & 13
Wyoming Valley School
School of the Arts at Spring Green
Workshops with UW-Madison Continuing Studies Faculty
10 am-4 pm
Course offerings, fees and registration
wyomingvalleyschool.blogspot.com/
Spring Green

October 13
Seth Peterson Cottage
Fall Boat Tour & Reception
4:15-7 pm
Limited to first 24 paid reservations
Call 877.466.2358
\$30 per person
Lake Delton

October 28
Monona Terrace
Terrace Talk
"Design Thinking at Kohler"
The Kohler Design Team
Lecture Hall
7 pm
Madison

Through October 31
The Frank Lloyd Wright Visitors Center
"The Photography of Pedro E. Guerrero"
Exhibit featuring 26 works
9 am-5 pm daily
Spring Green

November 21
Monona Terrace
Pechakucka Night
"What Architecture Means to Me"
7 pm
Ballroom
Madison

December 1
Bernard Schwartz House
Public Tour
3 pm
Reservations required
\$10 Donation
Two Rivers

Visit wrightinwisconsin.org for a complete listing of Wright-designed open-to-the-public sites in Wisconsin, including tour schedules and contact information.

Welcome, New Board Members

Michael Bridgeman was Communications Director for Madison-based Wisconsin Public Television for 30 years and served on several national advisory committees during his tenure. He has created and leads many historic architecture tours as a volunteer docent for the Madison Trust for Historic Preservation and has served as a Board member. Before moving to rural Dane County in 2012, Michael lived in a historic district in downtown Madison and was a member of the neighborhood's executive council. He also served on the Madison Arts Commission, including two years as chair.

George Hall is a retired state employee and an active volunteer mediator for nonprofit organizations serving the Dane and Waukesha County Circuit Courts. For the past decade, he has been a docent and house captain for Wright & Like™ and helped to organize the 2012 Spring Green tour. With a graduate degree in urban planning from UW-Madison, George's architectural interests lie in cataloging and documenting the work of the apprentices in Wisconsin. Since moving to Wisconsin in the 1970s, George has served as a board member and officer for community development, neighborhood and professional organizations.

Traci Schnell is the Senior Architectural Historian at Heritage Research, Ltd., where she has worked since graduating in 1995 with an MA in Art History & Criticism (special emphasis on architectural history) from UW-Milwaukee. Her primary professor and advisor was Paul Sprague, who was primarily responsible for her interest in Frank Lloyd Wright. She has done research for and/or helped to edit printed materials for Wright & Like™ for the past several years. Traci has served as president of Historic Milwaukee, Inc. and the American Arts Society (of the Milwaukee Art Museum). She currently serves as president of the Wauwatosa Historical Society (WHS), where she has led the research committee for its annual home tour since 2000 and was the primary author of a booklet on the history of the Little Red Store, an 1854 WHS-managed structure that was restored in 2009.

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Vintage Postcard



Penwern, Frank Lloyd Wright's Fred B. Jones House on Delavan Lake, as seen from the lake. It is one of five homes Wright designed on the lake (1900). The adjacent boathouse burned in an arson fire in 1978. Sue & John Major, the stewards of the house, had the boathouse rebuilt and removed two additions that had been put on the house by an unknown architect and builder. Although Wright's plans called for curved walls on the three porches, they were built with straight walls. John O'Shea, who owned the house from 1989-94, put in curved walls when he rebuilt the main porch. See a photo of the Penwern cake on page 7. Courtesy of Patrick Mahoney.

