Get Ready for Wright and Like

Tour Spring Green and Richland Center on June 2
Recently restored, Tany-Den on the Taliesin estate dates from 1912. Frank Lloyd Wright designed it for his sister, Jane, and her husband, William Porter, associated with the Hillside School.

The Hahn House by Charles Montooth near Spring Green.

On the cover: The Barrett-Tuxford House, designed by Arthur Dyson, in Richland Center.

In this issue, we feature an article by homeowner Stewart Macaulay (also a UW–Madison Law School alum), to whom we are grateful for his contribution to making this article possible.

We also feature the Barrett-Tuxford House, designed by Arthur Dyson, in Richland Center.

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Wright and Like 2018: Coming Home

Our annual tour explores Spring Green and Richland Center

by SHERRI SHOKLER, office manager, Frank Lloyd Wright Wisconsin

Rolling hills and lush river valleys make up the landscape from which Frank Lloyd Wright drew inspiration. For Wright in Wisconsin’s annual Wright and Like™ house tour we are “coming home” to Wright’s beloved Wisconsin River Valley and the communities of Spring Green and Richland Center on Saturday, June 2, 2018.

Wright and Like 2018 will feature eight sites—two buildings by Frank Lloyd Wright and six exceptional private homes by Wright apprentices Arthur Dyson, Herb Fritz, Charles Montooth, William Wesley Peters, and James Pfefferkorn. Of the homes, only one has ever been on tour before—and that was in 2012 when it was the Spring Green Chamber of Commerce building. New owners have repurposed this structure as a tiny house retreat.

The two Wright designs on our tour are the Wyoming Valley School and, for the first time ever, the A.D. German Warehouse. The Wyoming Valley School will be our day-of tour headquarters and a tour site. This will be the location for day-of ticket sales, a furniture exhibit, and shopping from an array of vendors.

Docent-led interior tours of each building will be available from 9 a.m. to 5 p.m. Order your tickets at wrightinwisconsin.org or (608) 287-0339. Advance tickets will be $60 for Wright in Wisconsin members and $70 for nonmembers. Then in mid-May tour participants will be mailed a tour map and wrist band to wear for admittance into each site. You can plan to visit the sites in any order, according to your priorities.

We are also planning a special June 1 Wright and Like Friday evening event on the grounds of Taliesin. There will be local food, drinks, exceptional entertainment, and a tour of recently restored Tan-y-Deri. Details about this special evening will be announced on our website. Please note that Taliesin is not part of the Saturday tour, so if you have not visited previously, consider booking a Sunday tour at taliesinpreservation.org.

© George Hall

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.

© David Swann

The 1979 Gee House and its later additions were designed by well-known Spring Green architect Jim Pfefferkorn.

The “Auto Bank” and the Gee House are both included in the 2018 Wright and Like tour.

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© George Hall

The Barrett-Tuford House, designed by Wright apprentice Arthur Dyson and located in Richland Center, is included in the 2018 Wright and Like tour.
Bradley House documentary

On Thursday, March 22, at 6:30 p.m., An American Home: Frank Lloyd Wright’s B. Harley Bradley House will screen at the Golden Rondelle Theater in Racine. This documentary film tells the intertwining stories of hardship and resurgence of famed architect Frank Lloyd Wright, his B. Harley Bradley House, and the community of Kankakee, Ill., where the home is located. The Bradley House is considered by many scholars as a major turning point in the history of American Architecture, as it helped usher in the Prairie Style. The film is an exploration of design, history, economics, and historic preservation. It illuminates the fascinating parallels between the community and the landmark, all now experiencing dramatic renewal. The film’s director, Tom Desch, will be in attendance to answer questions about the film. Reservations are encouraged and can be made at www.scjohnson.com/CIPreservations or (262) 260-2154. For more information on the film, please visit www.anamericanhomefilm.com.

Madison to host Conservancy

For the first time in fourteen years, the Frank Lloyd Wright Building Conservancy will hold its annual conference in Madison. Running Oct. 10–14, the event, titled Preserving Wright’s Legacy in Wisconsin, is expected to draw more than two hundred Wright homeowners, architects, scholars, preservationists, and enthusiasts from throughout the country and as far away as Japan and Australia. The conference includes five days of architectural tours of Wisconsin buildings designed by Wright and other notable architects. Conference events, including three mornings of educational presentations covering issues pertaining to the preservation of Wright’s work in the state, will be headquartered at Monona Terrace in downtown Madison. A special dinner for Wright homeowners and public site directors, gala dinner, fundraiser auction, and presentation of the Conservancy’s Wright Spirit Awards will also take place at Monona Terrace. Registration for the event opens in June. The Conservancy’s past four conference have all sold out, so early registration is recommended.

A.D. German buildings reunited

The A.D. German Warehouse Conservancy, Inc., closed on the purchase of German’s original warehouse building in mid-December. They are now proud owners of what they call the “1912 Building” built by German in 1912. It is adjacent to the Wright-designed warehouse. The acquisition gives the Conservancy a building with two things lacking in the Wright warehouse: heat and water, enabling them to host events throughout the year and to have a central office location. The Conservancy’s fundraising effort continues, bolstered by a $50,000 grant last fall from the Joan Woodman Orton McCollum Foundation.

Wright in Wisconsin board member Henry St. Maurice noticed a familiar name on the sign board of Whitman Middle School in Wauwatosa, and took a picture for us. Frank Lloyd Wright Intermediate School is in West Allis. A call to the school reveals that it is thought to have opened in the late 1960s. It is unknown how it came to be named for Wright.
A New Roof for the Meeting House
The congregation chooses restoration

A few years back I had an epiphany as I walked into another church, “We have it good at FUS.” It wasn’t that this church wasn’t nice—it was. It was quite new and had all the amenities one would want, along with some that I had never expected from a church. For its largeness and newness, this church lacked something that I had taken for granted: a spiritual quality communicated by the structure that is quickly recognized and absorbed by a newcomer.
This experience is hard to describe, but I’m guessing that for many of you reading these words it is recognizable. To those of you for whom it isn’t, next time you attend a service, as you enter FUS take in the surroundings, but also reflect on the emotional response it elicits. It is fascinating. It is also purposeful.

Many members were first attracted to FUS because of our incredible campus. Some were drawn to our buildings out of wonder and ended up staying because of the programs and community they found inside. Others, like myself, were invited by a friend, and while we appreciated the structures we also took them for granted. I did not realize the important role the buildings themselves play in both our spiritual experience and the opportunities they create for engagement and interaction.

As this newsletter article is meant to communicate the FUS Board’s recommendation on roof replacement to the congregation, it might seem like I had personally reached a foregone conclusion on what needs to be done. However, the opposite was the case. The Society has many competing claims on our resources—assisting those in need, improving congregational discourse and interaction, and providing opportunities for our members to experience the diversity within the greater Madison community. These are just a few that come immediately to mind. These are important elements of FUS’s “vision” and they rise above the physical structures that shelter and inspire us.

It is within this broader context that your trustees have listened to and debated options for re-roofing the Landmark Auditorium and Loggia. The needed structural repairs are significant, but short of abandoning the building, we need to undertake them. That leaves a decision on the exterior covering for the roof. Most of us have heard the various scenarios, from the least expensive route of asphalt shingles to staying with the original design of copper. This is not an easy decision, as replicating our current roof could cost nearly $600,000 more than the low-cost asphalt shingle option. (Which, if selected, would likely cost us our National Landmark status with the National Park Service).

During our August Board of Trustees meeting, we discussed what we have learned during the past six months about our roof problems and the various options we have to fix them. We also discussed the feedback members shared at the recent Roof Forum. We took our duty of representing the congregation quite seriously. The discussion was very lively, with all views being entertained and represented. This is a seemingly difficult decision, but when we stepped back and took everything into account, the decision seemed quite clear.

While many of us on the Board did not start here, we have come around to the importance of preserving our historic building. Therefore, the FUS Board of Trustees is recommending that we move forward with fixing our structural issues and replacing the exterior roof with copper. We look forward to discussing this with you at our upcoming parish meeting on Sept. 17 where we will vote as a congregation to approve or disapprove the Board’s recommendation.

Taliesin’s Past and Future Honored
Renewal Awards celebrate Taliesin Preservation Founders and Shining Brows

Individuals who profoundly made a difference in the creation of Taliesin Preservation were honored with Renewal Awards at the first Taliesin Preservation Renewal Gala on Friday, October 27. Founders Award honorees included five inducted into a new Taliesin Preservation Emeritus Board of Trustees: Effi Casey (a Taliesin Legacy Fellow, artist, and musician), Richard Pauls (former president and chairman, First Interstate Corp. of Wisconsin), Frederick P. Stratton, Jr. (former CEO, Briggs & Stratton Corp.), Sue Ann Thompson (former First Lady and founder/president, Wisconsin Woman’s Health Foundation) and The Honorable Tommy Thompson (governor of Wisconsin, 1987–2001). Also honored with the Shining Brow Award was the Wisconsin Department of Tourism, with Secretary Stephanie Klett accepting on behalf of the department for their efforts initiating the Frank Lloyd Wright Trail.

Casey is a Taliesin Legacy Fellowship member, a violinist and artist who came from Germany to join the Fellowship community in 1966. She was married to the late Tom Casey, an apprentice to Wright from 1950 to 1959. Effi filled the need for a choral director at Taliesin and led a chamber music ensemble. She has enjoyed opening the Taliesin chorus to the greater community, which allowed her to undertake more challenging programs such as “Carmina Burana” and the Brahms Requiem in recent years.

The gala, held at the Frank Lloyd Wright Visitor Center in Spring Green, honored the theme of renewal and the bright future rooted in Taliesin’s history and Wisconsin heritage. More than one hundred guests enjoyed a magnificent dinner prepared by celebrated chef Odessa Piper with chef Evan Dannells featuring Taliesin-grown organic produce, celebrating Wright’s enduring legacy of harmonizing architecture, art, culture, and the land—which is the essence of the ongoing vision of Taliesin Preservation. Kyle Cherek, host of the Emmy Award-winning “Wisconsin Foodie” series, served as emcee.

The Renewal Awards are given by Taliesin Preservation to recognize outstanding individuals or organizations in categories related to its mission to preserve the cultural, built, and natural environments that comprise the Taliesin property, and to conduct public educational and cultural programming that provides a greater understanding of Frank Lloyd Wright’s architecture and ideas. The Founders Award honors those whose profound efforts enabled the creation of Taliesin Preservation and whose dedication has sustained its long-term vitality and spirit of renewal. The Shining Brow Award honors those whose work exemplifies the Welsh triad that Frank Lloyd Wright adopted as the definition of a genius: one who has an eye to see nature, a heart to feel nature, and the courage to follow nature.
Cooper Chibomba, a planner in Zambia, writes our latest installment of “What Mr. Wright Means to Me,” an occasional feature highlighting how Wright has moved nontraditional Wright aficionados. Chibomba, who was founder of Youth First Development in Zambia and is President of the Zambia Institute of Planners and of the Zambia United States Exchanges Alumni Association, visited Frank Lloyd Wright’s Arnold House (1954–1956) in Columbus in 2018. The house is owned by Wright in Wisconsin board members Mary Arnold and Henry St. Maurice. Arnold grew up in the house.

Chibomba was one of 25 young African leaders (ages 25-35) who participated in the Mandela Washington Fellowship, a program of the State Department’s Young African Leaders Initiative and hosted by the African Studies Program at the University of Wisconsin–Madison. The Fellows, representing 19 countries, engaged in a six-week public management institute at UW–Madison, where they explored how American organizations approach public management challenges and the solutions in a variety of domains, including city government, health, environment, and legal systems.

The Mandela Washington Fellowship for Young African Leaders, begun in 2014, is the flagship program of the Mandela Washington Fellowship in the United States (MWF) brings 1,000 leaders from sub-Saharan Africa to US universities for academic discussion, leadership training, and community engagement.

The Arnold House … Nature Meets Place

After spending so many years reading about the works of Frank Lloyd Wright and how he influenced American architecture, my dream came true when I was invited to the Arnold House. What really amazed me about the house is the perfect union between the building and the surrounding environment and how the two just seemed to form one unit. The stone/limestone cladding makes the house look as though it’s sprouting from the ground. While I could boast of my African stone houses and caves, the long eaves and redwood together with the limestone finish gives the Arnold House a unique geometric look.

My tour of the house and more particularly the extended wing was the most exciting part of the visit. The triangular/diamond shape that creates the wall reinforcement is magical. Throughout the house, the redwood ceilings and walls seem to have this diamond pattern that created a certain warmth and adoration of the spaces. Remember sitting on the sofa and looking at how creatively the redwood was used to create this amazing low roof. The high-placed windows created this beautiful natural filtered day lighting and cooling system that was complemented by the beautiful garden and trees surrounding the house. While some trees had just recently fallen due to the storm, you could still feel the sense of responsibility that the designer had in making this house truly blend with its natural surroundings. I loved the long cantilevered garage and how this just gives the house an open space.

As a young enthusiast of green architecture and a designer myself, the Arnold House opened my eyes to the endless possibilities of the responsibilities that are placed on designers to respect the environment in our work and by all means to embrace buildings that create strong relationships between nature and the buildings. My visit to the US will ever be in my memory because of the wonderful people I met but most of all, the hospitality of the American people and my visit to the Arnold House. The Arnold House was the first home in the US that opened doors to me, an African that had travelled over 16,000 miles to the US to learn about the US and its people. In the Arnold House, I felt at home.

Our first contribution to this feature was from Marshall Jones, who is serving two consecutive life sentences in the Wisconsin prison system and became close friends and corresponded with the late Bruce Brooks-Pfeiffer. Who do you know who you would likely not run into on a Wright and Like tour who could contribute our next column?

—Mark Hertzberg, Newsletter Editor and Secretary, Wright in Wisconsin.
Bruce Brooks Pfeiffer, the legendary Wright scholar, died December 31 in Scottsdale. He was 88. He visited Wisconsin in 2011:

Marygold “Margo” Melli died on January 6, 2018, at the age of 91. She was a member of the Board of Trustees of Frank Lloyd Wright Wisconsin from 2004 to 2014. For much of her tenure, she served as co-chair of the Education Committee. In that role, she helped create and publish the booklet Frank Lloyd Wright and Madison, and coordinated the popular Wright Lecture Series at Monona Terrace. In addition, she and her late husband, attorney Joseph Melli, regularly served as docents at the annual Wright and Lake events. In 2014 she played an instrumental role in securing funding for the purchase of a rare collection of prints featuring Wright’s American System–Built Homes that was donated by Wright in Wisconsin to the Wisconsin Historical Society.

The Mellis were great patrons of the arts. Their collection of prints and other artworks in their home was remarkable, and they enjoyed dance and the theater greatly. Their home on the south shore of Lake Monona has a wonderful view of Monona Terrace as well as the lake and the surroundings.

Margo was a celebrated Voss-Bascom Professor of Law Emerita who made major contributions to the content and study of family law and juvenile justice. When she went to the University of Wisconsin Law School, there were only a very few women lawyers and almost no women law professors in the United States. She once remarked that when she entered the law school classroom for the first time, she thought for a minute that she had blundered into the men’s gym. She was the first woman to teach at the UW Law School when she was hired in 1959. She became an important role model and mentor to the ever-increasing number of women who went to law school, became successful lawyers, and entered the academic profession. There is a study of the pioneering women law professors awaiting publication. Margo is one of those featured in it.

Margo was passionate in her roles as educator, lawyer, feminist, supporter of the arts, wife, mother, and friend.
The Future of Architecture: Some Questions to Ask Ourselves

As the beginning of a new year gets us thinking about what lies ahead, I thought it interesting to go back and examine Wright’s ideas about the “Future of Architecture,” in order to see if it is relevant today, and gain perspective on the future. One hundred ten years ago, in 1908, Wright said in In the Cause of Architecture, “As for the future—the work shall grow more truly simple; more expressive with fewer lines, fewer forms; more articulate with less labor; more plastic; more fluent, although more coherent; more organic … It shall become in its atmosphere as pure and elevating in its humble way as the trees and flowers are in their perfectly appointed way, for only so can architecture be worthy its high rank as a fine art …” This was written before his Wasmuth publication in 1911 and the ensuing International Style of architecture beginning in the 1920s. Indeed, it appears his prophecy of the future was quickly fulfilled regarding a greater simplicity and plasticity in architecture.

Much later, in 1953, he wrote the book The Future of Architecture. While the first essay was written before modern architecture took hold, this later book was written in retrospect of the rise of modernism both in Europe and in the United States. The beginning of the book includes an interview with Hugh Downs, who asked Wright if there is any difference between his use of the word “organic” and Downs’ use of the word “Modernist” architecture. Wright replies that they are “very different,” and gives some reasons for this. While it has been 65 years since that interview, I wonder if we need to ask the question again, “Do we know when a design becomes organic?” This is an important question, because if there is no important difference between the two then we can continue on the path of modernism and keep Wright as a footnote, an idiosyncratic genius perhaps, in the progression of modern architecture. Another possible answer to that question is that, yes, there is a difference, but Wright’s “organic” is rejected as a viable or desirable option. In other words, it is not relevant to our day and age and only has historic significance. Either way, we should not sentimentalize Wright’s architecture, but evaluate it based on its principles and relevancy today and for the future.

The Future of Architecture is a sustained argument in fact for this very difference, as much of the book makes an unflattering critique of the modernism popular at the time. For example, later in the book he states “human houses should not be like boxes, blazing in the sun, nor should we outrage the machine by trying to make dwelling places too complementary to machinery. Any building for humane purposes should be an elemental, sympathetic feature of the ground, complementary to its nature-environment, belonging by kinship to the terrain.” He also states, “The machine should build the building. ... But it is not necessary for that reason to build as though the building, too, were a machine—because, except in a very low sense, indeed, it is not a machine, nor at all like one. Nor in that sense of being a machine, could it be architecture at all!” Lest one think that Wright was opposed to the machine, he was the one who, in 1903, wrote “The Art and Craft of the Machine,” which was something of a shock to the arts and crafts society in which it was presented.

But Wright gives an important key to this difference in the above quote which needs to be understood in our time, because ironically, it is today’s culture which is less able to understand this than the culture of Wright’s day. When he refers to the “low sense” of the machine, he acknowledges that at a very elementary level, a building is a mechanical assemblage of parts which serve a function of shelter, etc. Another word for this is reductionism, and by it we could say (as Wright does elsewhere in the book) that a chair is a machine to sit on, a tree is a machine to bear fruit, and a home is a machine to live in, and so forth. So, if Wright is not satisfied with this “low sense,” then what is the higher sense he is after? It was a holistic sense, or a teleological conception of architecture. Teleology is the idea that an object’s meaning is derived not by its individual parts in isolation but by the end purpose or goal of its being. When Wright speaks of the centrality of the “Idée,” this larger sense of the whole and purpose is in mind, its essence. Now, the International Style architects promoted the idea that their forms were not artistically imposed by an architect-artist but were derived from their functions (form follows function);

however, history has shown us that the International Style was as much an aesthetically imposed style as any other style. The difference was that as a style it prioritized a machine-like, or reductionist “sense” of looking at architecture. One could say it was the style of non-style.

Today, modernism is back in vogue, although the expressions of it have multiplied in many various directions. There is a strain of it which, like the International Style, emphasizes box-like, minimal forms, which Wright referred to “as though cut from cardboard… ruled together in box-like forms … superficial.” While there are some subtle differences with today’s box-style modernism (contrast of materials instead of all-white boxes for example), I believe Wright’s critique of them today would be similar.

But the challenge of this is how to take pure mathematic- ical form and transform it into habitations for people in the real world. This is a boundary where math cannot cross and where the ‘function’ of habitation, use, site, and the human spirit must be integrated into the greater whole. Perhaps the key thought here is that today we have lost the center of building, lost in the ever-expanding circumference of novelty and technology. As much as Wright himself pursued that expanding circumference of technological advance, he never lost the eternal center point of design, and this is why his buildings also have a timelessness to them. What are some of these “center” principles? A sense of space, for example, and with it a real sense of place and shelter, and the connection with the land which it is built upon. Also, a sense of repose which comes from the harmony of a unified and integrated whole. Computer parametric design may create elaborate skins of buildings with geometries too complex to do by hand anymore, but they are no substitute for the sense of space and shelter of a building, and its place within the context of its environment, whether natural or urban. Without this sense of repose, they become shallow, hollow, noisy gongs which become another clever but temporary meme on the landscape instead of serving the higher purpose of inspiring and uplifting the human soul. As we look to the future, I think we still have a lot to learn from Wright.
**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**

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**Wright Calendar**

- **Thursday, February 15**
  - **Monona Terrace**
    - Madison
    - John Vetter, AIA, Vetter Denk Architects
    - 7 p.m., lecture hall, reservations required:

- **Saturday, March 3**
  - **Madison Children’s Museum**
    - Madison
    - $10 members of Wright in Wisconsin and Madison Children’s Museum, $15 nonmembers
    - Group workshops get a chance to explore Madison Children’s Museum and to celebrate the life and legacy of Frank Lloyd Wright through storytelling and artful activity. Tour the museum's newest exhibit and journey through Wright's Wisconsin youth from Coops to Cathedrals: Nature, Childhood, and the Architecture of Frank Lloyd Wright. Craft handmade letterpress notecards, and enjoy colorful stories of the master as told by some of the museum's exhibit advisors and local FLLW experts in a pub talk setting inspired by The Moth Radio Hour. Light refreshments provided; cash bar (wine and beer).
    - 6–9 p.m., ages 18 & up, reservations required.

- **Thursday, March 29**
  - **Monona Terrace**
    - Madison
    - Talk by Anne Schopf, FAIA, design partner at Mahlum
    - 7 p.m., lecture hall, reservations required:

- **Tuesday, April 17**
  - **Monona Terrace**
    - Madison
    - Wright Lecture Series
    - Janet S. Parks, architectural historian and curator talks about the Wright archives and how 8 compares to other architectural archives.
    - 7 p.m., lecture hall, reservations required:

**Ongoing tours and events**

- **Burnham Block**
  - American System-Built Homes, Models B1 and Two Family Flat “C”
  - Milwaukee
  - $15
  - Guided tour exhibit of Coops to Cathedrals: Nature, Childhood, and the Architecture of Frank Lloyd Wright. Craft handmade letterpress notecards, and enjoy colorful stories of the master as told by some of the museum’s exhibit advisors and local FLLW experts in a pub talk setting inspired by The Moth Radio Hour. Light refreshments provided; cash bar (wine and beer).
    - 6–9 p.m., ages 18 & up, reservations required.

- **Thursday, March 22**
  - **SC Johnson**
    - Racine
    - Film An American Home. Frank Lloyd Wright’s B. Harley Bradley House, plus post-screening Q&A with director Tom Desch.
    - 6:30 p.m., Golden Rondelle Theater, reservations required:
      - [www.reservations.sjchordon.com](http://www.reservations.sjchordon.com)

- **Thursday, March 29**
  - **Monona Terrace**
    - Madison
    - Talk by Anne Schopf, FAIA, design partner at Mahlum
    - 7 p.m., lecture hall, reservations required:

- **Tuesday, April 17**
  - **Monona Terrace**
    - Madison
    - Wright Lecture Series
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    - 7 p.m., lecture hall, reservations required:

**Finding “Frank”**

**Bringing Frank Lloyd Wright alive for Madison’s children**

- **Saturday, March 3**
  - **Madison Children’s Museum**
    - Madison
    - $10 members of Wright in Wisconsin and Madison Children’s Museum, $15 nonmembers
    - Group workshops get a chance to explore Madison Children’s Museum and to celebrate the life and legacy of Frank Lloyd Wright through storytelling and artful activity. Tour the museum's newest exhibit and journey through Wright's Wisconsin youth from Coops to Cathedrals: Nature, Childhood, and the Architecture of Frank Lloyd Wright. Craft handmade letterpress notecards, and enjoy colorful stories of the master as told by some of the museum’s exhibit advisors and local FLLW experts in a pub talk setting inspired by The Moth Radio Hour. Light refreshments provided; cash bar (wine and beer).
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    - Madison
    - Wright Lecture Series
    - Janet S. Parks, architectural historian and curator talks about the Wright archives and how 8 compares to other architectural archives.
    - 7 p.m., lecture hall, reservations required:

- **SC Johnson**
  - Racine
  - March–December various tours, plus exhibition. Reservations at (262) 245-2154 or www.sjchordon.com/visit

- **Taliesin**
  - Spring Green
  - Various price
  - A variety of tours, times, and prices May 1–October 31, reservations strongly recommended. (877) 588-5900, reservations strongly recommended. (877) 588-5900, [www.taliesinpreservation.org](http://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, reservations at (262) 260-2154 or www.sjchordon.com/visit

- **Wingspread — The Johnson Foundation**
  - Racine
  - Tour Wednesdays–Friday by appointment only. Register at www.sjchordon.com/visit, call (262) 681-3355, or email tour@johnsonfdn.org

- **Wyoming Valley School**
  - Spring Green
  - Donation appreciated
  - Tours Saturdays and Sundays, 10 a.m.–2 p.m. (608) 588-2844 or email [wyomingvalleyschool@gmail.com](mailto:wyomingvalleyschool@gmail.com)

Events are free unless otherwise noted. Visit [www.wrightinwisconsin.org](http://www.wrightinwisconsin.org) for a complete listing of tour schedules and contact information.
FINDING FRANK
CONTINUED FROM PREVIOUS PAGE
way, another generation of children can grow up with Wright’s presence, just as Dan did.

This exhibit was significant for others with a connection to Wright. J.H. Findorff & Son Inc. has been a major supporter of Wright in Wisconsin events, and they are also connected to the legacy of Frank Lloyd Wright—as the builders of the Wright-designed Monona Terrace. These connections made support for this exhibit a natural fit. They told us, “Our future is determined by the support and nurturing that we bring to the children in our communities. Supporting Madison Children’s Museum is an opportunity to impact young minds that are attracted to creativity and innovation.”

Others found themselves swept up in the excitement occurring between Wright in Wisconsin and other Wright-related institutions. Last year our Wright Lecture Series (a joint collaboration between Wright in Wisconsin and the AIA Southwest Wisconsin Chapter) will feature, among others, Janet Parks (recently retired archivist from the Columbia University Avery Library, who managed the transition of the Frank Lloyd Wright Archives from Taliesin West to the Avery Library), those of you who joined our July, 2017, Manhattan tour would have encountered Janet Parks, as she appeared in one of the videos at MoMA’s Wright 150th exhibit. Thanks to Henry St. Maurice for recruiting her.

This is my last column, as it is time for me to step down as president. While it has been an honor to serve you, the past few years seem like ten years telescoped into two, and now that a structure is in place, it is time to hand over the office to Michael Ditmer, our current vice-president and co-owner of the Frank Lloyd Wright Design Company. J.H. Findorff & Son Inc. has been a major supporter of Wright in Wisconsin events, and they are also connected to the legacy of Frank Lloyd Wright—as the builders of the Wright-designed Monona Terrace. These connections made support for this exhibit a natural fit. They told us, “Our future is determined by the support and nurturing that we bring to the children in our communities. Supporting Madison Children’s Museum is an opportunity to impact young minds that are attracted to creativity and innovation.”

From the toddler painstakingly showing blocks through the wooden shape-sorter, to the pre-teen creating an intricate mosaic with the Froebel blocks, from Coops to Cathedrals enticing every visitor to stop and look at the world a little differently, to see the beauty in shape and line, to ask why a dog house or a chicken coop can’t be a work of art, and to play in the company of a boy named Frank.

Taliesin Preservation announces the unveiling of a new space-rental program enabling the general public to host private events across Frank Lloyd Wright’s 800-acre estate. These incomparable event spaces offer world-class architecture and stunning Driftless Area landscape views for your next special gathering.

Taliesin Events
Possibilities include a having a reception in Wright’s living room or drafting studio, hosting a private performance in the Hillside Theater or Assembly Hall, enjoying a cocktail in the newly restored Tan-y-Deri, or dining overlooking the Wisconsin River in the Frank Lloyd Wright Visitor Center. As Taliesin Preservation continues the legacy of elegant indoor and outdoor hospitality established by the Wrights and the Taliesin Fellowship, they will create contemporary events that are exquisitely executed while respecting the historical significance and architectural integrity of the estate.

According to the announcement from Taliesin Preservation, guests have the option to take advantage of unique additions such as a pianist to perform on one of Wright’s many pianos, a fire in the fireplace, an expert speaker in your area of interest, or a customized private tour by one of our seasoned guides—all coordinated by Taliesin Preservation staff.

Specialized Culinary Options
Taliesin Preservation has partnered with Enos Farms as their preferred caterer to provide a thoughtful dining experience. Enos Farms is owned and operated by Erin and Jeremy Lynch, and have named their business after Jeremy’s great-great-grandfather, an uncle of Wright’s. Enos Farms offers impeccably sourced, local organic fare, some of which is grown at Taliesin by the farmers at Fazenda Boa Terra.

Taliesin and Taliesin Preservation
Taliesin is the home, studio, school, and country estate of Frank Lloyd Wright, located near Spring Green, Wisconsin. Taliesin is the name of Wright’s 1911 home as well as the 800-acre estate that includes buildings from nearly every decade of Wright’s career, from the 1890s to the 1950s.

Taliesin Preservation is a Wisconsin 501(c)(3) founded in 1990. Its dual mission is to preserve Taliesin’s cultural, built, and natural environments, and to conduct public educational and cultural programming that provides a greater understanding of Frank Lloyd Wright’s architecture and ideas.

Reservations
Prices for spaces across the Taliesin estate range from $500 to $12,000 based on the space and capacity of the event. Limitations and restrictions apply. For more information or to make a reservation, visit taliesinpreservation.org/events or inquire with Aron Meudt-Thering, Events Manager, at atthering@taliesinpreservation.org or (608) 588-7900, Ext. 221.
View of Hillside Home School near Spring Green, ca. 1907. The Romeo and Juliet windmill is visible at the top of the hill. Wright’s 1902 building for the school is at the left in the image. The 1887 Shingle style school designed by Wright while employed by Joseph Lyman Silsbee is visible at center (demolished by Wright in 1950). The octagonal barn seen at the right side of the image was designed by Hermann Von Holst.

**Corrigendum:** The Spring Green Area Chamber of Commerce no longer has its offices in the satellite drive-through bank, shown as the featured post card on the back cover of the September, 2017, issue of the newsletter. The structure is now a private residence, and will be included in the 2018 Wright and Like tour (see page 3).