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 this former 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 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.”
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 Dittmer transitions to becoming president, allowing him to focus more on our “institutional relationships” 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. 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 II houses, board member Dave Weber from the First Unitarian Meeting House, and board member Bill Martellini 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 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 “premiere” performance of Mrs. Wright’s by Jenni Reinke of Milwaukee’s Quasimsondo 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 Meudd-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 (Skill 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

SATURDAY
JUNE 2, 2018

9 A.M. TO 5 P.M.
ORDER YOUR TICKETS AT
WRIGHTIN WISCONSIN.ORG
OR
(608) 287-0339

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Wright Summit at Wingspread

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 Wright Summit at Wingspread.

Directors of public Wright sites gather to learn from one another

by MICHAEL DITMER, president, Frank Lloyd Wright Wisconsin

SUMMIT CONTINUES ON PAGE 16
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’s Organic Evolution**

Comparing the first two iterations of Wright’s Wisconsin home

by KEIRAN MURPHY, Taliesin Preservation, Inc.

**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

**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
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.

Cultivating Taste of Place
The New Food Artisan Program at Taliesin

submitted by TALIESIN PRESERVATION

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; 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 discussions, 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.
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, promoted Wright as the beginning and fullest expression of modernism. So much so that Eero Saarinen, who collaged 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 violate 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 realize them together. Rather than a higher-order integrated 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 communist.” Yet Wright felt that there are real differences, and that these differences matter. 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.
Wright Calendar

**Tuesday, May 8**

**Monona Terrace**

Madison

Wright Design Series
Ken Saki, PLA, Saki Design, Landscape Architects.

7 p.m., lecture hall, reservations required.


**Friday, June 1 & Saturday, June 2**

**Spring Green and Richland Center**

$70/80

Wright and Like house tour. See photos and info on [www.taliesinpreservation.org/engage/culinary](http://www.taliesinpreservation.org/engage/culinary).

Reservations required.

Four-course farm-to-table dinner.

**Sunday, June 3**

**Seth Peterson Cottage**

Spring Green

Special open house. 1–3:30 p.m.

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

Open house and tours second Sunday of each month, 1-3:30 p.m. [www.sethpeterson.org](http://www.sethpeterson.org)

**Saturday, August 26**

**Taliesin**

Spring Green

$125

Four-course farm-to-table dinner.

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

**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 start in association with Travel Market Vacations. For more information contact Karen by email at tours@artinwis.com or by phone at (414) 899-6420, or visit the Wright in Wisconsin website at [www.wrightinwisconsin.org](http://www.wrightinwisconsin.org).

**Ongoing tours and events**

**Burnham Block**

American System-Built Homes, Model B1

Milwaukee

$15

Tours second and fourth Saturday of each month. 10:30–1:30 p.m., no reservations. Tours start on the half hour.

[www.wrightinmilwaukee.org](http://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) 233-9774, or farb@adgermanwarehouse.org

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

**Benard Schwartz House**

Two Rivers

$125

For tour info, email Michael@theschwartzhouse.com or visit [www.theschwartzhouse.com](http://www.theschwartzhouse.com)

**Monona Terrace**

Madison

$5 per adult, $3 per student

Guided tours May 3–October 31, 1 p.m. daily.

November 1–April 30, 1 p.m. Friday–Monday, closed major holidays.

[www.mononaterrace.com](http://www.mononaterrace.com)

**Seth Peterson Cottage**

Lake Delton

$5

Open house and tours second Sunday of each month, 1:30–3:30 p.m. [www.sethpeterson.org](http://www.sethpeterson.org)

**SC Johnson**

Racine

March–December, various tours plus exhibition. Reservations at (262) 260-2154 or [www.scjohnson.com/visit](http://www.scjohnson.com/visit)

**Taliesin**

Spring Green

A variety of tours, times, and prices May–October 31. Reservations strongly recommended.

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

**Unitarian Meeting House**

Madison

$10

Tours Wednesday–Friday by appointment only. Multiple tour times available. Register at [www.johnsonfdn.com/visit](http://www.johnsonfdn.com/visit), call (608) 681-3353, or email tour@johnsonfdn.org

**Wingspread — The Johnson Foundation**

Racine

$15

Presents The Common Pattern

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

In 1953, 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 Glencoe 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 $100 for each benefit concert. Proceeds go to support student scholarships at Taliesin. All concerts are Sundays 3-5 p.m. Order yours at [taliesin.edu/concerts](http://taliesin.edu/concerts) or (602) 800-5449.

**Events continue on next page**
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 "TLW 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 Women’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. Both Monday’s and Tuesday’s dinners went a long way to cementing relationships on a more personal level. Both Monday’s and Tuesday’s dinners were 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.

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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 Holzhueuter; Stewart Macaulay, owner of a Jack Howe–designed home; Marty Loppnow, owner of a LaVerne Lauts house featured on the 2014 Wright and Like tour; preservation advocate Erica Gehrig; and Wright homeowner Mary Arnold. Holzhueuter and Macaulay are past board members of Wright in Wisconsin and Arnold is a current board member. Their stories were wide ranging and included 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 Olgaavna 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 Luckett 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.
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.